

MAY 2024

THE HOT CORN

WEEKLY



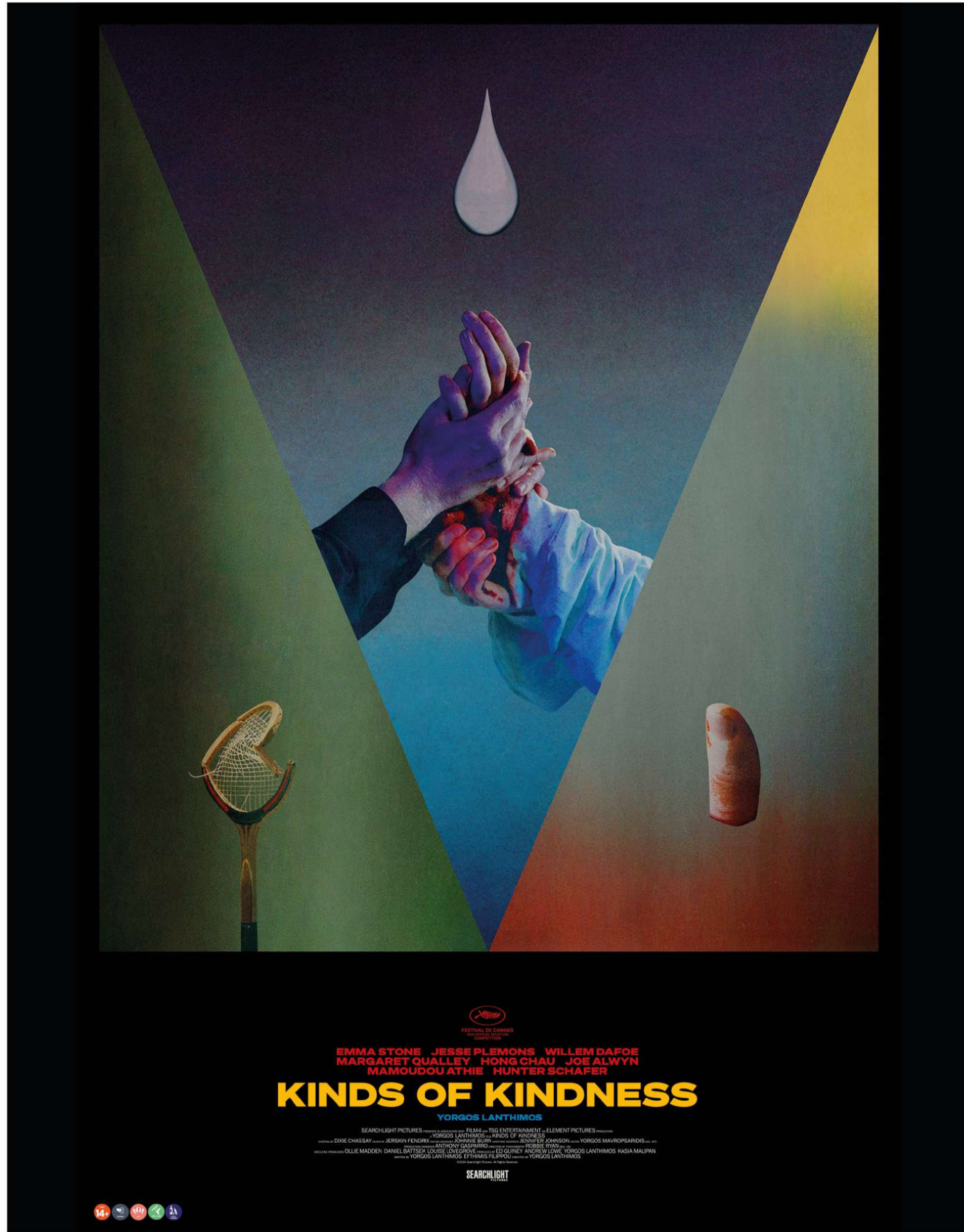
10 MOVIES
TO WATCH

COPPOLA,
LANTHIMOS
& THE OTHERS

BEHIND THE SCENES:
MARCHÉ DU FILM

The Shadow of Limonov



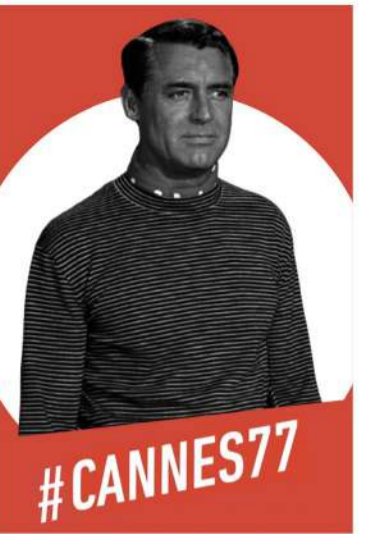


Cannes, the cinema of the future and the importance of the past

By **Andrea Morandi**

Grace Kelly and Cary Grant at the Carlton in *To Catch a Thief*. Robert De Niro and Jodie Foster arm in arm on the street. George Harrison with Ringo Starr on the beach in May 1968. And then Jack Nicholson at the Martinez with Peter Fonda, Ugo Tognazzi on the beach cooking spaghetti or Claudia Cardinale and that leopard on a leash. Cannes has always been more than just a festival; it's a state of mind, a place to return to nourish the dream, to rediscover the reasons why we fell in love with this magic of shadows we still call cinema. No, we're not stuck in the past, but we know that from the past we can learn many lessons to face the future. Just four years ago, Cannes was moved to July due to COVID, and theaters were suddenly deemed dangerous places, momentarily

making us forget the importance of collective viewing. Fortunately, history has changed direction; today cinema is alive and seems to be rather healthy. So, after the first English edition brought to the Berlinale, we are here with this special issue of *Hot Corn Weekly* to tell you about the Marché du Film - with a rather special guide, Guillaume Esmiol, Executive Director of the Marché - and also what you will see at the festival, starting with *Limonov*, a film that we've chosen for our cover with a Ben Whishaw quite ready for the Palme d'Or. But also, pay attention to the return of his majesty Francis Ford Coppola, to the indefatigable Yorgos Lanthimos, Chiara Mastroianni becoming Marcello, and that 79-year-old gentleman named George Miller, who continues to not miss a beat. Enjoy the festival.



From Furiosa to Megalopolis, between the Marché and the red carpet. Discover in the following pages our special edition of Hot Corn Weekly

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The Hot Corn Weekly
Cannes Special Edition

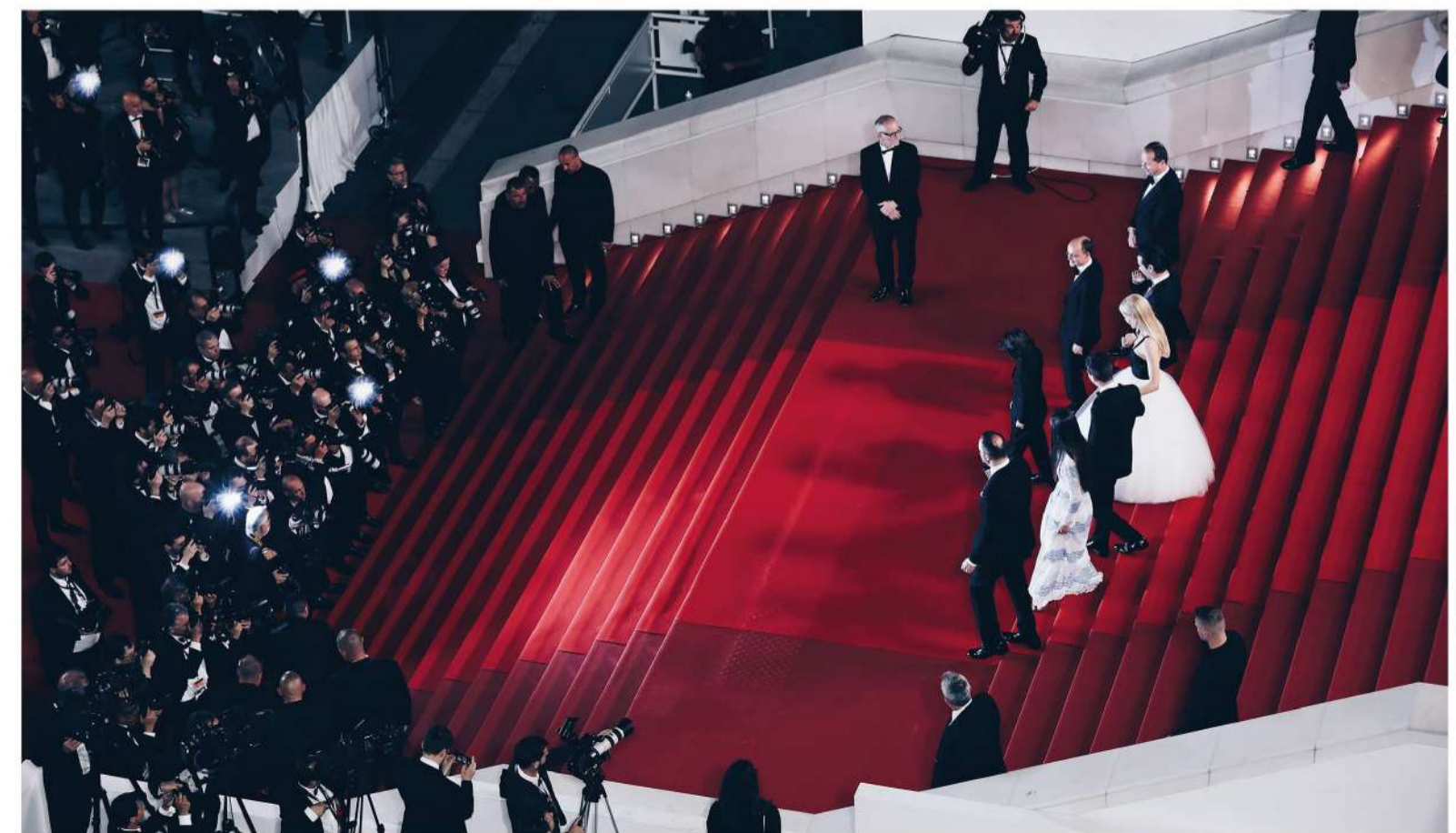
Editor In Chief
Andrea Morandi

Contributing Editors
Dario Cangemi
Francesco Parrino
Livia Tripliciano
Viviana Gandini
Clément Menin
Davide Merola
Ilaria Amato

Graphic Design
Tomo Tomo
Graphic Assistant
Benedetta Annetchini

Cover Image
Ben Whishaw in *Limonov*

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Mail: press@hotcorn.com





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The Marché, the films and a long story that began in 1959...

By Clément Menin



The story is actually not well known, or at least not as much as that of the festival, and it began on a distant day in the late 1950s during an edition that included films like *Hiroshima mon amour* by Alain Resnais, *The 400 Blows* by François Truffaut, and Jean-Luc Godard's *Breathless*. The very first Marché du Film took place in 1959 in a tiny canvas screening room perched on the roof of the old Palais Croisette. It was the 13th edition of the Festival de Cannes, the very first international cultural event to launch in the post-war period that soon became an unmissable event for film industry professionals. In that little canvas screening room, a few dozen festival attendees saw the growing influence of the festival and wanted to help film industry professionals meet and do business against the backdrop of the buzzing atmosphere of the Festival. "That was the first step of

the Marché. When it first launched, the Marché was an entirely new step for the film industry, creating an inspirational environment that encouraged professionals to up their business game. The conditions for working, screening films and meeting other professionals were much like the Festival itself: flexible and easy-going. People swapped business cards and projects took off. Over the years, the Marché du Film and the Festival de Cannes formed two sides of a single coin to become a key global event for the world of cinema. Today over 14,000 film industry professionals head to Cannes each year to present and discover almost 4,000 films and projects in development at 33 screening venues. Fueled by this success, the Marché has expanded. The Riviera and Lérins exhibition halls form a hub around the Palais des Festivals and the Village International has become the top venue for promoting films from all over the world.

STORIES

THE RETURN OF KEVIN COSTNER?



As everyone knows, Cannes has always intertwined stories and myths, actors and films that come and go. This year, out of competition, one of the last legends of Hollywood will arrive, Kevin Costner, who returns to the Croisette after twenty years with a new directorial effort, *Horizon: An American Saga*, a multifaceted chronicle—actually conceived and filmed in two parts—that covers the expansion of the Civil War and settlement in the American West. Written with Jon Baird, the film explores the allure of the West and how it was won—and lost—through blood, sweat, and tears. Spanning the four years of the Civil War, from 1861 to 1865, Costner's adventure will take us on a journey through a country at war, experienced through the perspectives of families, friends, and enemies, in an attempt to discover what it truly means to be the United States of America. In addition to Costner, the cast includes Sienna Miller, Sam Worthington, Jena Malone, Danny Huston, and Luke Wilson. Costner's last appearance at Cannes was in 2003 with another western directed by him: *Open Range*.

The future of the cinema? It's here

The importance of the Market, the future, the innovation and the new challenges of IP and AI. Guillaume Esmiol, Executive Director of the Marché du Film, explain to Hot Corn why it's crucial to be here in Cannes

Interview By **Andrea Morandi**
Photographs by **Loïc Thébaud**

One thing is for sure: you can find the cinema of tomorrow right here, hidden among the tables and corridors of the Marché, between a casual conversation and a freshly closed deal. Guillaume Esmiol, Executive Director of the Marché du Film, knows this very well, which is the reason why we went to him for one of the first interviews conducted for this special issue of *Hot Corn*, asking him to take us behind the scenes of what remains the world's most important film market.

The first question is quite obvious: what are the new features that we'll find here at Marché du Film this year?

What I can say is that this year's edition will undoubtedly be rich in novelties and innovations. In particular, we will delve deeper into Artificial Intelligence (AI) and its implications within the film industry, with a new technological partner and, as always happens at Marché, with demonstrations and expert panels. But innovation will also come through Cannes Next, our platform to discover and experience innovation and the future of the entertainment business with the program focusing on AI but also on virtual production. We will have many startups and tech companies exhibiting at the Palais des Festivals, including a Swiss Hub organized by our Country of Honour, Switzerland. And we will have innovation through the new Immersive Competition that the festival is launching this year at the Cineum..

Browsing and exploring through the program, one of the most interesting moments definitely appears to be related to IP.

Yes, IP, that to understand better is the Intellectual Properties that can be adapted into a movie. We already had our program Shoot the Book! to connect

«We will also delve deeper into Artificial Intelligence and its implications within the film industry. A very current issue»

book publishers with producers, but this year we want to go even further with an expanded IP focus because we have noticed producers are increasingly interested in setting up projects based on existing IPs. So we're launching together with CNC, Cannes Remakes, showcasing movies that have a high potential to be adapted in other countries and languages, with a focus on film IPs from France, Italy and Spain. Furthermore, our program Spotlight Asia will showcase a selection of Asian IPs, which can be books, remakes but also video games or anime. These three initiatives on IP make up what we are calling our new IP market.

The 2023 edition of the Marché du Film's Investors Circle was a landmark event, uniting top experts from the film financing realm. "Will we find it again in this edition?"

Of course. We will continue the new activities we launched last year with great success, starting from Investors Circle, the program about investments in the film industry with a private pitching session of high-level film projects. Then we have The Plage des Palmes, the new, official beachside venue of the Festival de Cannes & Marché du Film, acting as an exclusive hub for creative talents, innovative speakers and industry professionals. Located just along the Croisette on Goéland Beach, this spot acts as an extension of all the happenings in the Palais, it's our official beachside venue which will host more high-caliber conferences, key summits, and exclusive parties. I cannot then forget to mention the Fantastic Pavilion dedicated to the Genre Film community at the Riviera building. Finally, we are proud to have



Switzerland as our new Country of Honour, which will be present in almost all the programs of the Marché, from Producers Network to Cannes Docs, Cannes Next, Goes to Cannes, Shoot the Book! and Spot the Composer.

Year after year, it becomes clear how the market now encompasses all aspects of cinema, not just production or distribution. How important is it to be here for those working in the film industry?

We must not forget that this is the most important of the year for many professionals. The Marché remains the heart of the Film Industry, no doubt about it. We are the largest film market, and I like to say the most international one as all the continents are very well represented. For many professionals of the film industry, this is the moment when they make the largest number of deals. Do you know how to say this in these cases? If they have a good Cannes, well, they will have a good year. Many sales agents, distributors, studios, and independent producers also wait for Cannes to reveal their exciting new projects. **Basically, Cannes is the place for many things...** Cannes is the place for many things, yes. Here you can reveal your latest projects or promote your lineup of films, or to forge new connections. Italy remains in the top 5 of numbers of professionals attending the market over the years, with a strong and active industry always present at the Marché.

You often say that within the Marché, three different Marché coexist. Why?"

Three Markets within the Film Market, yes: we have the film sales market, the projects financing market, and the industry summit rendez-vous, which com-

plement each other, feed off each other, and make the Marché a unique place of encounters and opportunities for all professionals.

This is also the second year under your direction. How is the Marché changing with the growing presence of streamers and OTT?

Our program Streamers Forum - formerly known as Meet the Streamers, a program of the Marché dedicated to streaming platforms, strategy and innovation - has solidified its position as a premier gathering of unparalleled expertise and innovation in the streaming industry. We're offering festival and market participants discussions with experts and leaders sharing their vision on streaming trends and strategies, with global and local streamers. As the streaming landscape evolves, our agenda for Streamers Forum will explore the different models and strategies in content creation, acquisition, and distribution for streamers, including the balance between traditional distribution and direct streaming. This year's participants are Disney+, Max, MUBI, Pluto TV, Filmin and Cinobo, after Netflix, Prime Video and SkyShowtime last year. We take pride in being a high-level forum for these crucial dialogues at the heart of the Marché.

Alongside the market and the meetings, there's the festival, which remains the most coveted in the world. What do you think is the uniqueness of a festival like Cannes?

Atmosphere. Celebration. Business. Cannes has this special atmosphere of celebration and business. There are almost too many things to do, as I said, many professionals have their busiest time of the year. It can be stressful for them, and at the same time, a part of the

networking and of the business is carried out through celebration, cocktails, lunches, dinners, and parties. This mix of business and pleasure is distinctive to Cannes. Moreover, May on the French Riviera is far from an unpleasant time to meet up! And one of the key advantages of Marché is of course, its connection with the festival, the most prestigious festival in the world. We have the great advantage of having a strong festival and a strong market working together, reinforcing each other, mixing creative talents and industry professionals all together during a dozen days just in Cannes, and that's unique.

Last question: we have often heard it said that cinema is dead and yet it is more alive than ever. What do you think?

Evolution and innovation: the history of cinema has always been one of evolution and innovation. Cinema is constantly adapting to its times and, yes, today seems more alive than ever. The success of blockbuster such as *Barbie*, directed by the brilliant Greta Gerwig, president of this year's Cannes Jury, but also of "auteur" cinema such as last year's Palme d'Or *Anatomy of a fall* by Justine Triet with almost 1.5 million tickets in France, or the success in Italy of the black-and-white film *C'è ancora domani*, the biggest Italian box-office hit of 2023, are a few examples of a very successful year for cinema, with a large diversity of films. And - as you can see - here at the Marché we support and celebrate cinema in all its forms, from feature film to documentary, immersive to animated, from shorts to genre cinema, from arthouse to more commercial cinema.

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GÉRALD DUCHAUSSOY: "THE MAIN IDEA BEHIND CANNES CLASSICS? TO LOOK FOR EVENTS, CELEBRATIONS AND REDISCOVERIES"



After the future of the Marché, here comes the past. Would you like to see *Paris, Texas* in the presence of Wim Wenders to celebrate the film's 40th anniversary? Or rediscover Rita Hayworth in *Gilda*? And how about celebrating the 60th anniversary of Jacques Demy's *The Umbrellas of Cherbourg* with Rosalie Varda-Demy and Mathieu Demy in attendance? No, these are not forbidden dreams of any cinephile, but events that will happen this year at Cannes, at Cannes Classics. The selection, created twenty years ago, once again this year features celebrations, restored prints, and documentaries. And, of course, it will be marked by the presence of great artists: Faye Dunaway with her documentary *Faye*, Wim Wenders, Costa-Gavras presenting one of the ten episodes of the documentary series *Le Siècle de Costa-Gavras*, Raymond Depardon, Marco Bellocchio with *Slap The Monster On Page One*, Ron Howard talking about Jim Henson, Frederick Wiseman, Dong-ho Kim, Montxo Armendáriz, and many others. We discussed this with Gérald Duchaussoy, in charge of the Cannes Classics section at the Festival de Cannes since 2014 and Project Manager at the International Classic Film Market of the festival Lumière in Lyon since 2013.

First of all: what we can expect from this edition of Cannes Classics?
Well, we worked on the selection exactly like the competition of a festival. Cannes

Classics follows the same pattern as the Cannes Film Festival so all the films that are being submitted are being restored and all the documentaries about cinema are being post-produced. The main idea is to look for events, celebrations of cinema and rediscoveries. We hope it will be unique and somewhat fresh because we want the audience to feel at ease with watching cinema from the past on a big screen.

In the recent years the attention towards restored classics has multiplied, not only at festivals, in theatres too. What explanation did you give yourself?

The whole digital process has made it easier for heritage cinema to get a bigger diffusion. The prints look pristine on every screen, and no one will be disappointed by a print that has already travelled quite a bit. More distributors have been active and promote these films that definitely are made for movie theatres. Consequently, the offer creates the demand and vice versa so it has become a viable and virtuous circle. There is out there a young audience which is eager to discover classics in movie theatres with the appetite for watching TV declining and platforms not being big with heritage cinema. Movie theatres definitely holds a strong hand and they play hard.

How did you choose the titles in Cannes Classics?

It is every year a matter of the films that are submitted, the balance between many cinematographies from around the world, events, artists being possibly present at the Festival de Cannes, links with the documentaries being made, beautiful restorations, films being accessible again, new rereleases, rediscoveries from the history of cinema or the Festival de Cannes.

You wrote a book about Mario Bava, Mario Bava: Le magicien des couleurs. What is his modernity today?

Mario Bava was a cinematographer when started his career and remained so pretty much his whole life which brought a singularity to his filmmaking approach. In terms of artistic vision, I would say that the fact that now colours are enhanced through computers is a characteristic that brings us closer to Mario Bava in a way.

Last question: what is the film you would like to have at Cannes Classics and haven't had yet?

A film that I haven't seen yet and that will make say: "Woah, this is really something, I hope people will like it as much as I do." And I wish they will the curiosity (and the time!) to go see it at Cannes.



Kinds of Kindness

Yorgos Lanthimos

By Davide Merola

After winning four Oscars and just months after winning the Golden Lion at the Venice Film Festival for *Poor Things*, Yorgos Lanthimos seems truly tireless and now returns to Cannes paired with what is effectively his muse: Emma Stone. *Kinds of Kindness* is indeed the new challenge for the pair and arrives in competition as a fable in three acts, three different stories: a man without choice seeks to take control of his life; a policeman is worried that his wife, who disappeared at sea, has returned and seems like a different person; a woman is determined to find a person with a special ability destined to become a spiritual leader. Judging from the trailer, it promises to be entertaining, and it's worth noting the use of two very different songs: *Sweet Dreams* by Eurythmics and *Brand New Bitch* by Cobrah.

Return to the Origins

So, after surprising everyone with a decidedly unique film like *Poor Things*, Lanthimos is back with his winning team: not only Emma Stone, in her third consecutive collaboration with the Greek director, but also Willem Dafoe and Margaret Qualley. Rounding out the cast are Jesse Plemons, Hong Chau, Joe Alwyn, and Hunter Schafer in a small cameo. Several cast members will play different roles within the three acts that make up *Kinds of Kindness*, which, despite the title, will depict various types of cruelty. Some are already talking about a hostile, aggressive, and wild film, more in line with the director's early works than his recent mainstream successes: indeed, Lanthimos co-wrote the film with Efthymis Filippou, who is collaborating with him for the fifth time after *The Lobster*, *The Killing of a Sacred Deer*, *Dogtooth* and *Alps*.

Return to France

For Lanthimos, returning to Cannes holds a very special significance: the director made his debut here fifteen years ago, in 2009, and attracted attention with *Dogtooth*, which won the Un Certain Regard award. In 2015, he presented his first English-language film, *The Lobster*, which won the Jury Prize. His last participation at Cannes was in 2017, where he presented *The Killing of a Sacred Deer*, which won the Best Screenplay award. But what will *Kinds of Kindness* be like? Cinematographer Robbie Ryan hinted at something in an interview: "I can say it will be a very, very exciting film and very different from the previous one, it's still Yorgos, but with a different sensibility." The film was reportedly shot while post-production was wrapping up for *Poor Things*.



After surprising everyone with *Poor Things*, Lanthimos is back with Emma Stone

Emma & Yorgos

To strike once again is the special connection between Emma Stone and Yorgos Lanthimos. "Why do I love working with him so much? I would say the reason is quite simple," explained the actress. "Yorgos feels like a lot of his process of working with people or putting people in his films has to do with who they are as a person. It's not just performance-based. When I've gone through casting stuff, he usually send me people's interviews rather than their films". But the story doesn't end here because Lanthimos is already on to his new project: *Save the Green Planet*, a remake of the 2003 film by Joon-Hwan Jang. The protagonist? It doesn't even need to be said: Emma Stone.

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The incredible journey of Limonov

Ben Wishaw, Kirill Serebrennikov, Emmanuel Carrère and the adventures of Eduard Savenko also known as Édouard Limonov, the radical Soviet poet who became a bum in New York, a sensation in France, and a political antihero in Russia. Behind the scenes of a film we've been waiting for at least seven years...

Story by **Andrea Morandi**

He sees himself as a hero; you might call him a scumbag; I suspend my judgment on the matter. But I thought to myself, his romantic, dangerous life says something. Not just about him, Limonov, not just about Russia, but about everything that's happened since the end of the second world war." This is how Emmanuel Carrère wrote on *Limonov*, his beautiful book published in 2010, now turned into a film that we will see here at Cannes after a long wait: *Limonov: The Ballad of Eddie*, directed by Kirill Serebrennikov and written by Pawel Pawlikowski, Oscar winner for Best Foreign Film a few years ago with *Ida*. The story? Through the five loves scattered around the world, it traces the life of Eduard Savenko aka Limonov - portrayed by the fabulous Ben Wishaw - one of the most controversial figures in contemporary Russia, who passed away at the age of 77 in 2020. The film is set in the countries where Limonov lived: born in Dzerzhinsk in the Soviet era, raised in Ukraine, then moving between the United States (where he encountered the underground scene of New York), Paris, and Moscow. A poet, writer, journalist, and politician, Limonov first abandoned the bohemian life in Manhattan and along the Seine to move to Russia and start his political career as the leader of the group Other Russia.

The many stories of a man

A man of many ideas, often contradicting himself, a brilliant and punkish madman, never tamed. On the

"A man of many ideas, often contradicting himself, a brilliant and punkish madman..."

political front, with a strong passion for lost causes, he fights alongside the Serbs in the former Yugoslavia, with Russian separatists in Moldova, with the Abkhazians in the Caucasus. He becomes a critic, therefore, of the Western ideology of exporting human rights, which he views as a reiteration of colonialism or little else. Mobilizing young activists in the name of socialism and nationalism, he stirs up the masses, who, along with his political group, in 2013, find themselves protesting in Moscow's Triumph Square shouting "Russia without Putin!" Then he is imprisoned for two years for arms trafficking. He participates in the underground revolts of the 1960s, strongly influencing the country's foreign policy.

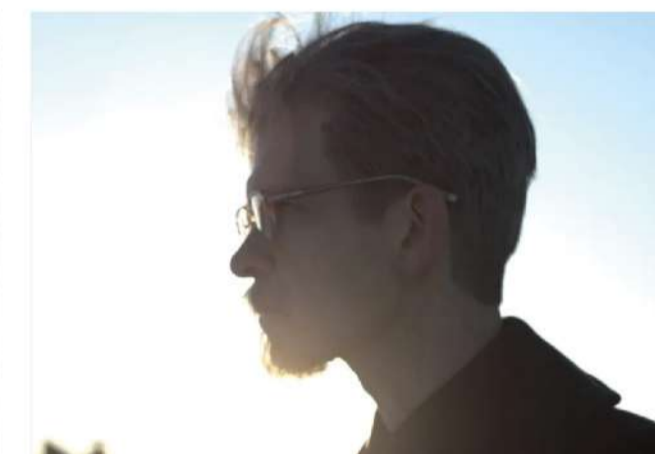
A Philosophical Punk? Maybe

A man of letters, also an innovator on the cultural front, particularly in the realm of Russian literary language. Limonov's works embodied the literary myth par excellence, that of the fusion of art with life: Limonov always wrote about himself, always in the first person. Between poems, books, essays, journalistic reports, not to mention the myriad of notes and scribbles in notebooks, not a day went by without Limonov dedicating himself to writing. His model? None other than Julius Caesar. Viewed with annoyance by the entire Russian public opinion,

Limonov never considered himself a dissident. During Putin's years, his political activity became more respectable, becoming one of the creators, along with Kasparov, of Strategy 31, demonstrations for freedom of expression in Moscow under the monument of Mayakovsky. In 2018, Limonov said he did not recognize himself in Carrère's description, but acknowledged that Carrère had introduced him to a large audience.

War & Peace & Other Stories

A tumultuous, adventurous, energetic life that exerts the necessary charm to be worthy of being fictionalized, and then transformed, indeed, into a film. In addition to Wishaw, also Masha Mashkova, Sandrine Bonnaire, Viktoria Miroshnichenko and Tomas Arana. "What can I say? *Limonov* was really a fantastic project," Arana told *Hot Corn*. "Kirill Serebrennikov is one of the best directors I've worked with. He comes from the avant-garde theater world and it shows. Two years ago, we were shooting some scenes in Moscow when the war with Ukraine began and we had to flee and recreate the entire set in Latvia. I remember that on set, the entire Russian crew was against Putin's invasion. My role? I play the American billionaire who hires Limonov as a waiter in New York...". And now we just have to wait for the new stage of the incredible and endless journey of Limonov: Cannes.



Megalopolis

Francis Ford Coppola



By Francesco Parrino

It could only be here. Yes, it could only be the setting of the Cannes Film Festival and the official competition of the 77th edition to welcome *Megalopolis*, the new and long-awaited film by Francis Ford Coppola. A project whose narrative outlines Coppola sketched out already in the early 1980s, between 1979's *Apocalypse Now* and 1981's *One from the Heart*, and defined by the author himself as the intersection between Fritz Lang's *Metropolis* (1927) and Ayn Rand's original novel *The Fountainhead* from 1943, later adapted to film in 1949 by King Vidor with Gary Cooper in the lead role. A deliberate double influence.

A Roman tragedy

Megalopolis is presented to us as an epic, a Roman tragedy set in an imaginary modern America in full decline. The city of New Rome must change absolutely, creating a great conflict between César Catilina (Adam Driver), a brilliant architect and artist with the power to stop time, and the arch-conservative mayor Franklyn Cicero (Giancarlo Esposito). The

The intersection between Fritz Lang's *Metropolis* and Ayn Rand's novel *The Fountainhead*...

former, an architect, dreams of an ideal utopian future for New York after a catastrophe has completely destroyed it, while the latter remains firmly attached to a regressive status quo that protects greed, privilege, and private militias. The mayor's daughter and jet-setter Julia Cicero (Nathalie Emmanuel), in love with César Catilina, is torn between the two men.

This time it's all true

But there is much more. According to Coppola's admission, the film is a cinematic collection of notes, clippings, and albums of things he has collected over the past forty years. Not surprisingly, as early as 2001, he attempted to bring it to light with a dream cast that would have included Paul Newman, Robert De Niro, Nicolas Cage, Leonardo DiCaprio. Fate intervened, and this version of *Megalopolis* never progressed beyond a script reading with the cast. But this time it's all true. In the cast, also Aubrey Plaza, Shia LaBeouf, Jason Schwartzman, Talia Shire, and Jon Voight and Dustin Hoffman together again fifty-five years after *Midnight Cowboy*. A deeply personal project pursued throughout a lifetime, and for which, unable to find a supportive producer, he chose to finance it by pulling \$120 million from his own pocket. The rest is already history.



FABIO ABAGNATO: "THE GROWTH OF THE EMILIA-ROMAGNA FILM COMMISSION AND OUR LONG JOURNEY"

An open-air set, a region capable of offering a wide variety of locations, from sea to mountains, from art cities to the Po Valley: for these reasons and many others, in recent years the Emilia-Romagna Film Commission has grown exponentially, bringing both large and small productions to the region, always of high quality. Founded in 1997 as an ideal interlocutor for productions, institutions, companies, and professionals operating in the regional territory, today it is a solid reality that we at *Hot Corn* have discussed with Fabio Abagnato, Head of Emilia-Romagna Film Commission

How and how much has the Emilia-Romagna Film Commission changed over all these years?

In many ways, certainly. Our organization has undoubtedly consolidated its administrative reliability alongside organizational effectiveness in connecting productions with the locations they require. We have significantly raised the average quality of supported projects, both in terms of local production and national film and television works participating in our national call. Additionally, we have expanded our network of collaboration tools with local authorities and other public entities for promotion and training.

What does a region like Emilia-Romagna offer to those who want to shoot a film or a series? Both from a geographical and economic perspective?

Our region is very rich in diverse landscapes and architectures, a territory that has traversed history with cities that have often been capitals and significant places for tourism or natural attractions. Alongside urbanized and industrialized areas, we have environments such as the Apennines and the Po Delta, as well as the Adriatic Riviera and the Low Padana Plain, the Casentino Forests, and hills dotted with fortresses and castles.

The environment, but not only that.

No, because all of this is embedded within a dynamic entrepreneurial dimension, which has managed to build leading industrial districts in key sectors and significant administrative efficiency within municipalities. We operate within this context, on one hand benefiting from it and on the other hand striving to meet the expectations of our producers and creators, supported by territories that have made hospitality their defining and economic feature.

If you could name one or more films that you are most proud of, what would they be?

It's always a difficult question because we've been fortunate and capable of collaborating on truly important, original, and sometimes

delicate and poetic projects. Perhaps the film that confirmed to us that we were on the right path, both by vocation and organizational ethos, was *My Brother Chases Dinosaurs* by Stefano Cipani, based on the book by Giacomo Mazzariol. It was a debut work, an international co-production, a story about adolescents, school, family, and solidarity, and above all, a success at the box office. Even today, we fondly remember it when we reunite with those involved in the project.

What titles are you currently pursuing in Emilia Romagna?

We are currently conducting site visits for both projects that were approved last year and projects under evaluation. Filming for *Le Bambine*, produced by Emma Film, will start shortly, while filming is ongoing for the series *Estranei*, produced by Eagle Original Content and directed by Cosimo Alemà. Various scouting activities are underway, including one for a Greenland series, and several castings are ongoing, such as those for Carolina Cavalli's upcoming film. We cannot discuss other details yet, but we already know that the slight production slowdown in the early months of 2024 will not continue, and therefore, we will

have a significant participation in the national funding session this summer.

If you had to take stock today, what would it look like?

Our law is ten years old, having been approved in 2014 and operationalized with allocated resources from 2015. We're talking about over 310 works, an average of around 40 supported works each year, encompassing a truly remarkable variety of languages and themes. What can we say? We are very satisfied and always diligent, proud to have launched and matured many filmmakers in feature films without forsaking the linguistic innovation of documentary. Moreover, we are convinced that the choice to maintain a single hub for the regional film industry, from education to promotion, from production to festivals, has allowed professionals a range of opportunities to enhance their work and keep the community connected through creativity and enjoyment, with pride and generosity.



Parthenope

Paolo Sorrentino



By Livia Tripiciano

Cannes, Cannes, Cannes, a place beloved by Italian director Paolo Sorrentino who returns this year to competition for the seventh time and exactly twenty years after his first time here with *The Consequences of Love*, in 2004. After that movie, there would have been *The Family Friend*, in 2006, *Il Divo*, 2008, *This Must Be The Place*, 2011, *The Great Beauty*, 2013, and the always too underrated *Youth*, in 2015 with the strange and magnificent duo formed by Michael Caine and Harvey Keitel. But what is *Parthenope*? Sorrentino himself defines it as follows: "The long journey of Parthenope's life, from 1950 when she is born, until today. An epic of femininity without heroism, but inhabited by a passion for freedom, for Naples, and the unpredictable faces of love. The real, the useless, and the unspeakable ones that condemn you to pain. And then make you start again. The perfect summer in Capri, as youngsters, wrapped in carefreeness. And the ambush of the end. Youth has this in common: its brevity."

"The long journey of Parthenope's life, from 1950 when she is born, until today..."

Gold of Naples

In the cast, in addition to the protagonist - the young and debuting actress Celeste Dalla Porta - we also have Isabella Ferrari, Biagio Izzo, Marlon Joubert, Gary Oldman, Silvio Orlando, Luisa Ranieri, and Stefania Sandrelli. "And then there are all the others, the Neapolitans", said the director, "lived, observed, loved, men and women, disillusioned and vital, their melancholic drifts, tragic ironies, slightly downcast eyes, impatience, the loss of hope to be able to laugh again for a distinguished man who stumbles and falls in a downtown street. Life can be very long, memorable or ordinary. The passing of time provides the entire repertoire of feelings. And there, close yet distant, this undefinable city, Naples, that enchants, captivates, screams, laughs, and then knows how to hurt you."

The Hand of Paolo

After *Loro* in 2018 and the presentation at the Venice Film Festival of *The Hand of God* in 2021, *Parthenope* marks Sorrentino's return to Cannes after nine years of absence, and the anticipation - naturally - is high, especially because it was from here that the incredible journey towards the Oscar for *The Great Beauty* began.



Furiosa

George Miller



By Clément Menin

Who was in that theater here at Cannes, still remembers that day very, very, well. It was May 14, 2015, when George Miller shook the Croisette with *Mad Max: Fury Road* and reminded everyone how to make a great action film. We could only catch our breath after the first fifteen minutes of the film, before being swept away again by a movie that was as powerful and brilliant as it was a grand western. Nine years later, George Miller - at 79 years old - returns to Cannes with another chapter of his beloved saga: *Furiosa: A Mad Max Saga*.

Anya and Charlize

But let's go in order: do you remember where we left off? Well, forget everything and let's take a step back: As the world is falling apart, young Furiosa (Anya Taylor-Joy) is torn from the Green Place of the Many Mothers and falls into the hands of a large Horde of Motorcyclists led by the warlord Dementus (Chris Hemsworth). Crossing the Wastelands, they encounter the Citadel ruled by Immortan Joe. While

"Do you all know about the events covered in the news? Well, we leap forty-five years into the future"

the two tyrants battle for dominance, Furiosa must survive numerous trials and gather the means to find her way home. Yes, this is precisely where *Furiosa: A Mad Max Saga* begins, the highly anticipated return to the iconic dystopian world that Miller created in 1979 over forty-five years ago with the *Mad Max* trilogy. Miller is now turning another page with a new and ambitious action adventure that delves into the past, revealing the origins of the powerful and tragic Imperator Furiosa portrayed by Charlize Theron in *Mad Max: Fury Road* alongside the cowboy Tom Hardy. Alongside these two, we will also discover the beginnings of the Wasteland.

Crime and Punishment

"Do you all know about the events covered in the news", said Miller, "All the catastrophic events we read about, the collapse of power grids, large-scale climate change, nuclear skirmishes. Well, we leap forty-five years into the future. There we see a world regressed to a medieval state where only artifacts of the current world survive." Miller is a guarantee of quality, but there's also great anticipation for Anya Taylor-Joy in the iconic role of Furiosa. However, this won't be the end of the saga because *Mad Max: The Wasteland* is already in production, marking Tom Hardy's return.



MICHEL CURATOLO: "TAORMINA, THE NATIONS AWARD, AND THE IMPORTANCE OF BEING GREEN"

After the enormous success of a series like *The White Lotus*, with thousands of American tourists in Sicily following the paths of Bert Di Grasso played by F. Murray Abraham and the irresistible Valentina portrayed by Sabrina Impacciatore, Taormina has returned to the spotlight also due to the gradual and progressive rise of an event, the Nations Award, held under the auspices of the European Parliament and the Sicilian Region. Now in its eighteenth edition, the event is not only a showcase for Italian and international cinema but has always been characterized by an important and particularly relevant theme: environmental conservation and protection. "Our award has always been very peculiar and unique compared to others," reflects the president, Michel Curatolo, "and this year too, environmental sustainability will be a cornerstone of the event, which will take place from July 19th to 21st, culminating in the magnificent setting of the Ancient Theatre of Taormina." Over the years, many distinguished guests have attended, from Claudia Cardinale to Abel Ferrara, Jean Sorel, and Nicola Piovani, as well as Ferzan Ozpetek, Vittorio Storaro, Maggie Civantos, and notable figures from the world of architecture like Daniel Libeskind and sports stars like Ronaldinho. The pinnacle was reached last year with the appearance of a legend like F. Murray Abraham, Oscar winner for Milos Forman's *Amadeus*, who returned to Sicily right after the triumph of *The White Lotus*, among many others.

What effect did having F. Murray Abraham as a guest have on you?
It was a huge satisfaction, and moreover, it was very fun to see him playing around the streets of Taormina in his role as Bert Di Grasso in the series.

This year, the Nations Award turns eighteen. How much has the festival grown over these years?

A lot, tremendously, especially in terms of the recognition we have gained externally. Taormina certainly doesn't need introductions; it is well-known and renowned as a tourist destination. However, the Nations Award, which originated in the 1970s in connection with the film festival, is a way to narrate through entertainment what happens to the environment, which is why it is associated with ThinkinGreen.

How so?

For years, we have been witnessing clear signs that nature is sending us warnings, and we try, in our own small way, to understand and interpret them. This year too, the festival will give ample space to all environmental issues that have captured public attention in recent years: from the climate emergency to pollution and waste disposal, through sustainable tourism, climate, and food.

But what can cinema really do for the environment?

First and foremost, it can raise public awareness. Of course, we can only do so much, but I believe it's important to use entertainment to shed light on issues that must be addressed. We certainly don't



claim to reach the level of science, but I think it's necessary to be optimistic, and sometimes we can achieve that through cinema. A film, it's true, cannot change the world, but it can be a great source of inspiration and can influence a person's decisions.

In recent years, the Nations Award has also expanded beyond Sicily...

Yes, for several years now, we have also held an event in Venice during the Film Festival, and last year, for the first time, we were also in Cortina with a spin-off of the festival.

What edition will we see this year starting from July 19th?

This will be a very important edition because we want it to be a turning point in the history of the festival. This year, we aim for the Nations Award and ThinkinGreen to become a true festival of sustainable culture and economy, offering a privileged viewpoint on the Mediterranean towards the 2030 agenda. We will begin on Friday, July 19th, with a series of panels and discussions, culminating in the grand gala evening on Sunday at the Greek Theatre with a long list of guests that we are finalizing in these days.

From Antonioni to Luc Besson, from Woody Allen to *The Godfather* and *The White Lotus*: why does cinema love Taormina so much?

Simply because Taormina is an open-air film set. It's enough for a director to set up the camera at any point, and the scene is already complete and perfect...



Marcello Mio

Christophe Honoré



By Francesco Parrino

Marcello, Marcello, Marcello. Speaking of Marcello Mastroianni also means speaking of Cannes because often the stories of the festival and that of the Italian actor intertwined. Any memories? Sitting outside the Palais with Anouk Aimée waiting to present *La Dolce Vita* in 1960. Or many years later, in 1991, with Jeanne Moreau for *The Suspended Step of the Stork*. Or again, in 1973 with the magnificent cast of Marco Ferreri's *La Grande Bouffe*.

A Midsummer Night's Dream
This time, however, *Marcello Mio* is not a film about Marcello or with Marcello, but an entirely different work starring his daughter, Chiara. Yes, Chiara, the daughter of Marcello Mastroianni and Catherine De-

A father and a daughter. But what happens if Chiara Mastroianni one day becomes Marcello?

neuve, who during a particularly tumultuous summer decides to bring her father back to life through herself: she dresses like him, speaks like him, breathes like him, with such force that those around her start to believe it and call her Marcello. Is it possible or it's just a midsummer night's dream?

Marcello, Come Here!

In the centenary year of his birth, a tribute to explore the most important moments of his career through the figure of his daughter Chiara, who stars in the film alongside her mother Catherine Deneuve. Also starring are Fabrice Luchini, Melvil Poupaud, Benjamin Biolay, Nicole Garcia, and Stefania Sandrelli, portraying partly real and partly fictionalized versions of themselves. Filmed in Paris, Rome, and the seaside town of Formia, *Marcello Mio* reunites Christophe Honoré and Chiara Mastroianni after *On a Magical Night*, which was presented here at Un Certain Regard, where Chiara Mastroianni won the award for Best Actress.

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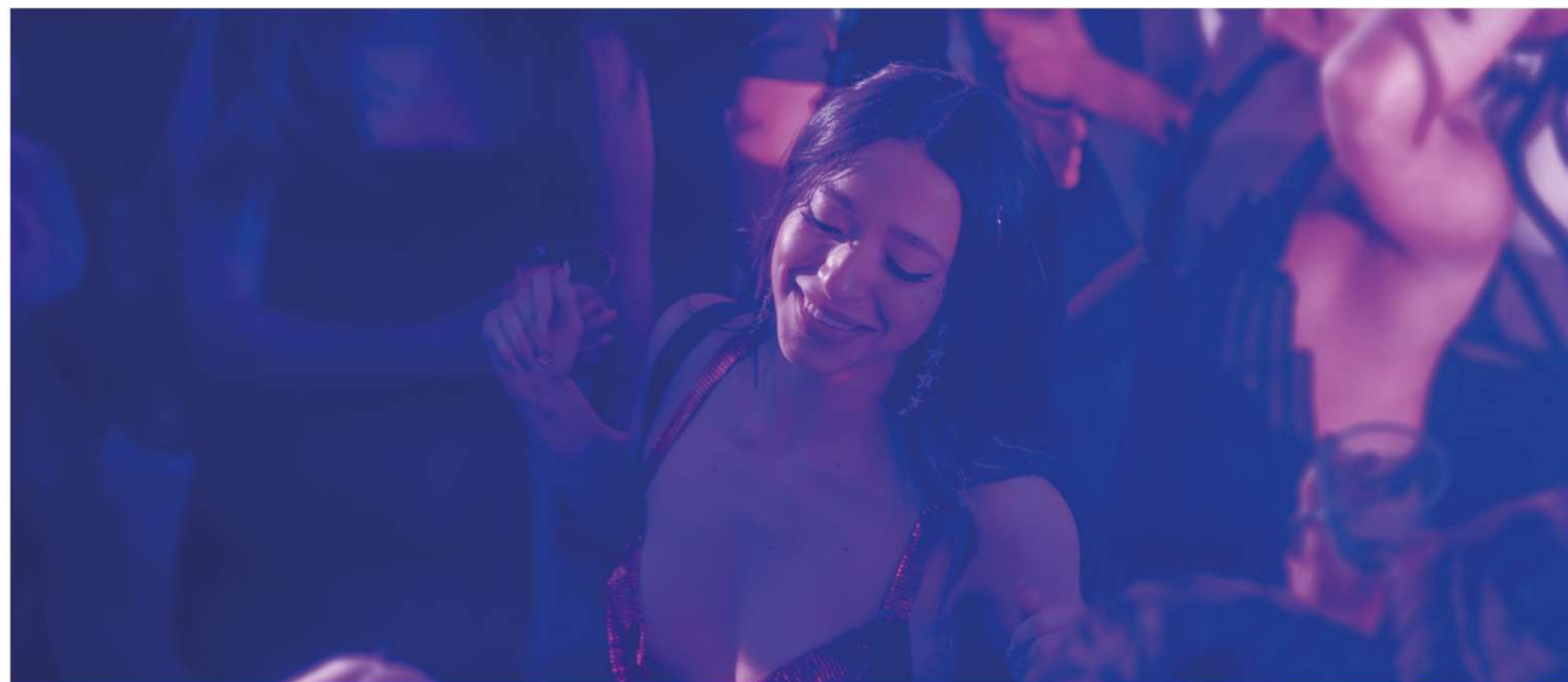


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Anora

Sean Baker



By Davide Merola

After *The Florida Project* in 2017 and *Red Rocket* in 2021, Sean Baker returns to the Croisette in competition with his new film as director, *Anora*. With his filmography, the director has become one of the leading figures in a so-called "Gutter Poetry" cinema, which depicts the middle (and lower) class of American society. Since 2015, Baker has established himself as one of the best indie filmmakers, notably with *Tangerine*, which he presented at the Sundance Film Festival that year—a groundbreaking film shot by Baker and cinematographer Radium Cheung using only three iPhone 5s. The film told the personal odyssey of transgender prostitute Sin-Dee (Kitana Kiki Rodriguez), just released from prison on Christmas Eve. This, along with *The Florida Project* and *Red Rocket*, are films that have depicted characters on the fringes of American society, and we can imagine that *Anora* will be no different.

A Mystery

We will learn more here in Cannes, but for now the plot of *Anora* remains a mystery. Distributed by Neon (the same company that this year in the U.S. brought another highly regarded title from the last edition of Cannes, Alice Rohrwacher's *La Chimera*), *Anora* is described as an adventurous romantic comedy. The only image released so far from Sean Ba-

"Making an independent film is never easy, no matter how many you've done. I can't wait to share this film with audiences"

ker's new film features protagonist Mikey Madison (*Once Upon a Time in Hollywood*, *Scream*) dancing under the neon lights of a nightclub. Completing the cast are Mark Eydelshteyn, Yura Borisov, Karen Karagulian, and Vache Tovmasyan. Sean Baker also wrote the screenplay, with Drew Daniels as the cinematographer. *Anora* was filmed in Brooklyn on 35mm film and will be released in the U.S. in 2024.

Sean, Sean

In 2023, Sean Baker confessed to *Variety* that "making an independent film is never easy, no matter how many you've done!" but he's excited about this new project: "I feel so fortunate to have received the resources and support to realize my vision uncompromised. I thank my collaborators, including Glen Basner and the team at FilmNation, my incredible cast, crew, and producers, and the city of New York for providing a rich cinematic backdrop to our story. I can't wait to share this film with audiences worldwide." Let's then be infected by Sean Baker's enthusiasm, one of the most promising authors of contemporary cinema—a director who likes to take risks for the love of cinema itself.



MARCO NAVONE: "TAVOLARA, THE FESTIVAL, AND THAT DREAM OF A MIDSUMMER NIGHT IN SARDINIA"

A screen lost in the night, a magical island, a series of nights teetering between the sound of the waves and voices emanating from a film: this and much more is "Una notte in Italia," the film festival of Tavolara in Sardinia (find information at www.cinematavolara.it), which returns this year starting from July 16th, continuing a truly unique journey that began long ago, as founder Marco Navone recounts to *Hot Corn*. **Let's take a step back: when did the journey begin?**

A long time ago. The festival *Una Notte in Italia* was born in 1991, from a group of friends in love with the island of Tavolara and cinema, a group of people who closely followed the production and events of Italian cinema, involving authors and actors in its development. Since then, the festival has always maintained the same principles: a focus on Italian cinema, sometimes featuring films that are less recognized in distribution circuits, set against the incomparable backdrop of Tavolara, defined as the most captivating open-air arena in the world and a true cinema in paradise.

And also the union with nature...

Yes, the desire to affirm that even an environmental asset of immeasurable value like the island of Tavolara could be enjoyed with intelligent proposals that perfectly combine landscape protection and tourism. This includes a space traditionally dedicated to Sardinian cinema, particularly focusing on young directors or significant works from the regional scene.

The island has always been central to the festival.

Absolutely. The festival's activities have always emphasized the environmental enhancement of the island and have even

contributed to the establishment of a protected marine reserve now recognized nationally and internationally. Over the years, the event has expanded with a rich program of collateral activities while remaining true to its main goal as a large-scale public event, where the audience and industry professionals come together without barriers, sharing the same boat and audience space.

You have also expanded over the years.

Yes, exactly, the territorial scope of the festival has expanded, now involving three municipalities: Olbia, Porto San Paolo, and San Teodoro. For years, the festival has collaborated with other regional film events united by the peculiarity of taking place on the small islands in Sardinia in the project "Le isole del cinema" (The Islands of Cinema).

Let's jump to the present: what edition will we see?

The program for the 2024 edition, organized and promoted by the Argonaut association, will follow the established format of a week-long event featuring screenings, debates, exhibitions, and meetings with authors. There will also be a decentralization across the municipalities of Olbia, Porto San Paolo, and San Teodoro. Essentially, there will be a series of events leading up to the final three days of screenings on Tavolara, including the creation of mobile arenas set up on beaches or other accessible and significant locations, such as the San Teodoro fishpond and the small seaside square in Porto San Paolo.

What dates have you chosen for this summer's edition?

We will start on July 16th and then conclude on Tavolara on the 21st. The festival will follow its traditional schedule, which includes one or two screenings each evening with an introduction and debate led by the protagonists—actors or directors—coordinated by one or more presenters. It will be preceded by a prologue focused on education, with seminars involving important industry professionals, and an event show—a cineconcert in June dedicated to Marcello Mastroianni and the centenary of his birth, also celebrated here in Cannes with the film "Marcello Mio" (see page 20). After the initial evening presentation of the event, the caravan of "Una Notte in Italia" will move to San Teodoro and Porto San Paolo. Then, the screen on Tavolara will light up with the caravan of the audience ferried to and from the island until late at night.

Will there be any side events?

Throughout the week, there will be cultural promotion activities related to the festival program and meetings with authors. Several photography exhibitions will also be set up in different locations of the festival. At least three cinema arenas will be set up, including the one on the island of Tavolara, along with an outdoor talk space, and a section dedicated to documentaries. The success of the event, as tradition dictates, will rely on the presence of protagonists—actors, directors, screenwriters, and

other film professionals—with special attention to films that are less visible in distribution.

Is the festival part of a network with other events in Sardinia?

Yes, exactly. The festival is part of a network with other film events held on the small islands of Sardinia, including La Maddalena, Tavolara, Asinara, and Carloforte.



The Shrouds

David Cronenberg

By Ilaria Amato

The story is not new and comes from a long way back, a story made of cinema and encounters, returns, victories, and also of spectacular defeats. The relationship between David Cronenberg and the Cannes Film Festival began thirty years ago, so much so that this will be the eighth time for the Canadian director on the Croisette. It's impossible to forget the uproar caused in 1996 with *Crash*, a scandalous film that was then awarded by the then jury president Francis Ford Coppola, who interestingly is now in competition. But it's also impossible to forget the viewing of that modern masterpiece that still remains *A History of Violence*, when Tommy Lee Jones stole the prize for best actor from Viggo Mortensen. Or just two years ago, the sunglasses he wore on the red carpet for *Crimes of the Future*. In short, whether you love him or hate him, Cronenberg never leaves us indifferent, and his return to competition with *The Shrouds* is very intriguing, especially because the new film arrives exactly 55 years after his debut with *Stereo* on June 23, 1969.

Til Death Do Us Part

This time we find a new alter ego, Vincent Cassel, with whom Cronenberg had worked in 2007 on *Eastern Promises* - another great underrated film - in which the actor played a Russian mobster. Here, Cassel plays Karsh, a famous businessman. Inconsolable after the death of his wife, he decides to invent a revolutionary and controversial system, GraveTech, which allows the living to connect with their deceased loved ones. Karsh's business is on the verge of breaking into the international mainstream when several graves within his cemetery are vandalized and nearly destroyed, including that of his wife. While he struggles to uncover a clear motive for the attack, the mystery of who wrought this havoc, and why, drive him to reevaluate his business, marriage and fidelity to his late wife's memory, as well as push him to new beginnings.

A Lost Love and Other Stories

Let's start with the common points between Cronenberg and his character Karsh: in 2017, at the age of 66, the director's second wife and mother of his three children, Carolyn, passed away, leaving a huge void in Cronenberg's life. The two had been together since 1979. In addition to Cassel, the cast also inclu-



A famous businessman, inconsolable after the death of his wife and a controversial system...

des Diane Kruger, Guy Pearce, Sandrine Holt, and Ingvar Sigurdsson for what will be the director's 23rd film in his career. Initially, it was even supposed to be a series for Netflix, but apparently, after reading the second episode, the streaming platform backed out. Legend? Truth? We will never know, but undoubtedly at Cannes, as always, Cronenberg will bring ethical and moral doubts, given that the billionaire played by Cassel will have to come to terms with time and death, ultimately realizing that not everything can be controlled or bought.

Vincent, David & Diane

One of the most singular aspects of the film is certainly the deliberate and sought-after resemblance between Cronenberg and Cassel's character, as can be seen in the image above, which shows the actor and Diane Kruger lost in the new virtual cemetery invented by Karsh. "I think that *The Shrouds* might be David's most personal film", said Kruger in an interview, "because it talks about him and the passing of his wife. I was very emotional making it, because I knew it was so close to him and he was a little bit detached because of it. I could feel him being so vulnerable. I hope it's going to be great."



The Damned

Roberto Minervini



By Dario Cangemi

Winter 1862. Amidst the Civil War, the United States Army sends a company of volunteers westward to scout and secure unexplored lands.

The mission overwhelms a handful of armed men, revealing to them the ultimate purpose of their journey to the frontier. Twenty years into his cinematic journey and over a decade since his first time here at Cannes Film Festival in 2013 with *Stop the Pounding Heart*, Italian director Roberto Minervini departs from his beloved documentary style and presents his first fiction film at Un Certain Regard: *The Damned*. And the inevitable question is why did he do it after five acclaimed and globally distributed documentaries?

A New Beginning

"The answer is quite simple: after many films born in that hybrid space of creative documentary, *The Damned* represents a new challenge for me", said the director, "a historical, costume fiction film, without sacrificing the realism, immediacy, and intimacy of my previous works. I hope that *The Damned* here at the

"The Damned represents a new challenge for me, a historical, costume fiction film..."

*Cannes Film Festival can be as surprising for the audience as it was for us who created it". A new and ambitious challenge for the director, born in 1970, who came to cinema almost by chance and then went on to create powerful and highly relevant works like *Louisiana (The Other Side)*, film with which he returned to Cannes in 2015, and the latest *What You Gonna Do When the World's on Fire?*, presented at Venice in 2018. "If I were to mention my cinematic influences?" he told *Hot Corn* during an interview we did in Venice. "My favorite filmmakers belong to the past, from Japanese and Brazilian cinema of the 1960s, directors like Nagisa Oshima and Glauber Rocha. Why? Because they were directors who used the camera as a tool of insubordination within a totalitarian context."*

The Great Challenge

In short, a great challenge for Minervini, who is also the writer of the story and screenplay of the film, featuring a cast of unknown actors such as Jeremiah Knupp, René W. Solomon, Cuyler Ballenger, Noah, and Judah Carlson. It's interesting to note that the cinematographer is another director, Carlos Alfonso Corral, known for *Dirty Feathers*, which was seen at the Berlinale in 2021.



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