



VENICE REVIEW DAILY

VENICE CLASSICS

VERDICT: The late Italian filmmaker Ruggero Deodato was at the center of one of Venice's most anticipated screenings.



Max Borg, September 2, 2023

"I'm so glad this film is in the Venice Classics section, because it's not the kind of movie my mom would call a classic. We live in a very safe age, and we need unsafe movies. This one is very unsafe."

These were the words of Nicolas Winding Refn introducing the midnight screening of 1977's *Ultimo mondo cannibale* (known as *Jungle Holocaust* in English), one of the most anticipated in this year's Venice lineup of restored gems (this writer had to wait

Continues next page

COMPETITION

MAESTRO



Jason McDonald/Netflix

VERDICT: Bradley Cooper's ambitious sophomore directorial effort, about Leonard Bernstein's married life, soars and sweeps in some passages while falling flat in others.

Alonso Duralde, September 2, 2023

Towards the end of *Maestro*, we see an older Leonard Bernstein (Bradley Cooper) mentoring a young conductor, helping him

work out one tiny piece of a symphony; they work through the same three or four bars of music over and over, looking for the one specific moment that needs to be sharpened and clarified. It's a reminder of the tiny intricacies involved in the creation of art, and how the granular moments can be just as important as the big, showy ones.

Full review, [click here](#)

GERMAN FILMS IN VENICE



VENEZIA 80

THE THEORY OF EVERYTHING

by Timm Kröger



FUORI CONCORSO

HOLLYWOOD GATE

by Ibrahim Nash'at



Wildside

COMPETITION

FINALLY DAWN

VERDICT: Saverio Costanzo's use of "La Dolce Vita" for a 1950s loss-of-innocence story set in Rome's film world feels locked in its period charms, and despite excellent performances fails to resonate beyond the surface.

Jay Weissberg, September 1, 2023

Oh the pitfalls of rendering homage to *La Dolce Vita*! Use it right, to show the ocean of moral lassitude that still lies underneath Italy's stunning exterior, and you get attacked for ripping off Fellini (as Paolo Sorrentino unfortunately discovered). Use it superficially, as Saverio Costanzo does in *Finally*

Dawn, and it feels like an empty retread saying very little about either the postwar years or today.

Set in the glory days of Cinecittà and following a guileless young woman who becomes a plaything for Hollywood stars shooting a sword and sandals epic, the film is an excellent showcase for newcomer Rebecca Antonaci, but with an absurdly didactic screenplay awash in multiple stereotypes, it falls short of its apparent influences (primarily Fellini and Sirk) and turns into a handsome old-fashioned drama with no resonance beyond the surface. While *Finally Dawn* may do well at home, where the nostalgia-hungry general public for-

[Full Review, click here](#)

Ruggero Deodato Continued for three days before a few seats freed up in the not-so-big Sala Giardino).

The Danish filmmaker has been a frequent guest of the festival in recent years when it comes to restorations of genre films, sometimes being actively involved in bringing certain titles back into the limelight.

Sadly absent was the film's director Ruggero Deodato, who passed away in December 2022 at the age of 83 and would have loved the dual resurgence of two of his most infamous films: his follow-up to *Ultimo mondo cannibale*, 1980's *Cannibal Holocaust*, was recently re-released in Italian cinemas, and is receiving a new 4K home release this month, with the cover proudly proclaiming the movie was censored and/or banned in a couple dozen countries. To this day, it still can't be viewed uncut in certain territories, including the UK, where a 2011 reappraisal by the British Board of Film Classification led to most of the previous deletions being waived (the BBC admitted its previous ruling was more in response to the film's dis-

[Full Review, click here](#)

DOX Leipzig
8.10.–15.10.2023



Get your accreditation
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COMPETITION

ADAGIO

VERDICT: Stefano Sollima delivers the kind of gritty, testosterone-driven underworld drama we've come to expect, boasting exceptional performances and location work, but a highly problematic undercurrent of homophobia can't be brushed under the soiled carpet.



Jay Weissberg, September 2, 2023

Is it worse if your son gives blow jobs for money, or if he deals cocaine?

For the lowlifes in Stefano Sollima's gritty, tense *Adagio*, the former is far worse, but is that also the director's point of view? That's the big problem with this otherwise engrossing film, and even though it

forms a relatively small plot point, it's hard to get around the clear homophobia, especially in Italy which boasts one of the worst LGBTQ records in Western Europe (and it's not getting better). Setting that aside for the moment – it will be addressed more fully below – *Adagio* is what we've come to expect

from Sollima (*Suburra*, *Without Remorse*), returning to Italy after a Hollywood stint with his talent for testosterone-filled violent underworld tales fully intact. Reteaming with Pierfrancesco Favino, who remains one of the country's most fearless actors, Sollima delivers an

[Full review, click here](#)



Giornate degli autori.

GIORNATE

SIDONIE IN JAPAN

VERDICT: A French writer in Japan, played by Isabelle Huppert, struggles with her grief in this mixed bag from director Elise Girard.

Boyd van Hoeij, September 1, 2023

A grieving French novelist with the face of Isabelle Huppert travels to

the Land of the Rising Sun for a book tour she doesn't really want to do in *Sidonie in Japan* (*Sidonie au Japon*), the third feature from writer-director Élise Girard (*Belleville Tokyo*). A story about grief, ghosts and the calming influence of Japanese landscapes, this is the kind of calmly told yet thematically ambitious feature that has a few ideas too many or a couple of screenplay drafts too few.

Some elements are lovely if often

minor-key material. Others feel like ideas that are too complex to treat over the course of an hour (as the last 30 minutes just feels like protracted detour to find the right tone for an ending that's been long coming). This *Giornate degli autori* title should still see some action, especially at festivals, based on Huppert's reputation and a few unique selling points, such as the beautiful locations and a lovely, out-of-left-field sex scene that's surprisingly moving.

Sidonie Perceval (Huppert, *Promises*) is a very famous novelist who hasn't written anything in years. She's been persuaded by her Japanese publisher, Kenzo Mizoguchi (Tsuyoshi Ihara), to come to Japan for a book tour to promote the republication of her debut novel in Japanese (promoted with a photo from Huppert in her breakthrough role in Claude Goretta's *The Lace-*

[Full review, click here](#)



**HO
NORI
FICABILI
TUDINITA
TIBUS**

To be or not to be. From September 13 until September 17.

aldenburg
FILMFESTIVAL

30
YEARS

GIORNATE

FOREMOST BY NIGHT

VERDICT: The exciting and daring debut of Víctor Iriarte, refreshing even with its painful story, premieres in Giornate degli Autori in Venice.

Lucy Virgen, September 2, 2023

At a time when the cinema is full of cookie-cutter movies, which last exactly 90 minutes, where the viewer knows the moment when the tension increases, when there will be romance or sex, who the bad guys are, and how the action ends, *Foremost by Night* cleanses and refreshes the palate.

This is not a comedy or even an easy film. In fact it begins with a text by Mexican writer Roberto



La Termita Films

Bolaño which announces, “a horror story, a story of a heinous crime.” It is that, but not in the sense of horror or fantastic films, but in the sense of the worst kind of monsters, those who roam amongst us. Vera (Lola Dueñas) is a single wom-

an who gave her son up for adoption in her youth. Over time, she looks for him, simply to find out if he’s okay, without trying to interfere in his life. Spanish authorities tell her that he died at childbirth, [Full review, click here](#)



GIORNATE

SOBRE TODO DE NOCHE

CINE VERDICT: El atrevido y excitante debut de Víctor Iriarte, refrescante aún con una historia dolorosa, se estrena en Gionate degli autore in Venice.

Lucy Virgen, September 2, 2023

En un momento en el que el cine está lleno de películas de molde, que duran exactamente 90 minutos, en las que el espectador sabe el momento cuando la tensión aumenta, en dónde habrá romance o sexo, quienes son los malos y como termina la acción *Sobre todo de*

noche limpia y refresca el paladar. No es una comedia o una película fácil, de hecho comienza con un texto del escritor mexicano Roberto Bolaño que anuncia “una historia de terror, de un crimen atroz”. Es así pero no el sentido de películas de terror o fantástico, sino de los peores monstruos, los que habitan entre nosotros.

Vera (Lola Dueñas), es una mujer soltera que en su juventud da en adopción a su hijo. Con el tiempo lo busca, simplemente para saber si está bien, sin pretender inmiscuirse en su vida, pero las autoridades españolas le dicen que murió en el parto, y no hay ningún documento relacionado ni con la defunción, ni con su estancia en el hospital. Entonces ella se dedica a buscarlo, con métodos legales, ilegales y dudosos.

Victor Iriarte hizo una transición [Full review, click here](#)

CRITIC'S WEEK

DIOS ES UNA MUJER

CINE VERDICT: Casi 50 años después de la pérdida de un documental sobre la comunidad kuna de Panamá, el director suizo panameño Andrés Peyrot lo localiza y exhibe ante una comunidad emocionalmente comprometida, en este documental fascinante aún con sus fallas.

Jay Weissberg, September 2, 2023

El documentalista suizo-panameño Andrés Peyrot espera mucho de su público con su fascinante aunque imperfecto debut *Dios es una mujer*. Receloso de la naturaleza problemática de la mirada de un extranjero al fotografiar comunidades indígenas. Consciente además del dictum postcolonialista de que no es responsabilidad de los grupos no hegemónicos explicarse ante



los que están en el poder, Peyrot permite que la mayor parte de la historia -en una película redescubierta filmada entre la etnia kuna de Panamá- sea contada por los miembros de la comunidad. Si bien en principio es loable, el resultado en este caso es que quedan tantas preguntas sin respuesta que nos conmueven las emociones que presenta pero quedamos mentalmente distanciados de la película

por todos los problemas y detalles no abordados. Es una trampa sin salida: ¿haces un documental para la gente que estás filmando, o lo haces para un público de salas de arte internacionales que se mostrará empático pero de una forma neoliberal? A pesar de eso, *Dios es una mujer* tiene una historia y efectos visuales lo suficientemente fuertes como para ganarse

Full review, [click here](#)

ALONSO DURALDE

MEET THE TFW CRITICS WHO ARE AT THE VENICE FILM FESTIVAL



THE FILM **VERDICT**

Alonso Duralde is the former Film Reviews Editor for TheWrap and the co-host of the "Linoleum Knife," "Maximum Film!," "Breakfast All Day" and "Deck the Hallmark" podcasts. Duralde has appeared on TCM and was a regular contributor to FilmStruck. He is the author of two books, *Have Yourself a Movie Little Christmas* (Limelight Editions) and *101 Must-See Movies for Gay Men* (Advocate Books), and the co-author of *I'll Be Home for Christmas Movies* (Running Press). His book on the history of LGBTQ+ Hollywood will be published by TCM/Running Press in 2024.



CINECITTÀ



PROGRAM
31 AUGUST
4 SEPTEMBER
2023

THURSDAY, 31 AUGUST

- 09:00 - 11:00
FOCUS ON CHINA | VPB SPECIAL SCREENING | Sala Volpi
Blue Planet Sci-Fi Film Festival: Short Films Selection
- 10:30 - 12:00 | VPB SPECIAL SCREENING | Sala Pasinetti
When Your Eyes Linger by Hwang Da-seul
- 12:00 - 13:40
FOCUS ON KYRGYZSTAN | VPB SPECIAL SCREENING | Sala Pasinetti
The Gift by Dalmira Tilebergenova
- 12:00-14:30 | VPB SPECIAL SCREENING | Sala Casinò
Creation of the Gods I: Kingdom of Storms by Wuershan
- 14:00 - 15:30
FOCUS ON CHINA | The Most Beautiful Shooting Locations in China
in collaboration with Xinhua
- 16:00-16:50
PANEL | Co-Producing with Japan:
New Opportunities for the Italian Film Industry
- 17:00 - 18:00
FOCUS ON KYRGYZSTAN | Cooperation Strategies & Perspectives
in collaboration with the Cinema Department - Minister of Culture, Information, Sports, and Youth Policy of Kyrgyzstan & Embassy of the Kyrgyz Republic to Italy

FRIDAY, 1 SEPTEMBER

- 14:30 - 16:00
PANEL | New Image, New Lifestyle. Cinema in the New Media Time,
Capture Your Own Story
in collaboration with Infinix

SATURDAY, 2 SEPTEMBER

- 11:45 - 13:30
PANEL | Spotlight on Hong Kong Film Industry:
The Past, Present and Exciting Future
in collaboration with Create Hong Kong
- 15:00 - 16:50
PANEL | The New Anti-Piracy Law:
Opportunities for the Audiovisual Industry
in collaboration with FAPAV
- 18:10 - 19:10
FOCUS ON CHINA | Blue Planet Sci-Fi Film Festival Cooperation Forum
in collaboration with Xinhua

SUNDAY, 3 SEPTEMBER

- 10:30 - 12:15
PANEL | Genre Trends in Global Film Production
in collaboration with C-stars Consulting
- 15:00 - 16:30
PANEL | Next Generation Movie Creatives: from Schools to Showbiz.
Spotlight on Animation
in collaboration with MPA
- 18:10 - 19:00
FOCUS ON CHINA | Unravelling China's
Cultural Tapestry through Wine and Film
in collaboration with LIPP & NYSH Productions

MONDAY, 4 SEPTEMBER

- 15:00 - 17:00
PANEL | We Are Stories Campaign: Protecting Creativity
and Supporting Young Talents
in collaboration with FAPAV

Events: Open to all
Focus on Kyrgyzstan: Italian/Russian with translation
All the other panels: Italian/English with translation

Screenings: Gold and Trade Accreditation
For info: italianpavilion.it

CRITIC'S WEEK

HOARD

VERDICT: Director Luna Carmoon's richly imaginative debut finds filth and poetry in a young woman's traumatic journey from childhood to womanhood.

Stephen Dalton, September 2, 2023

A wildly imaginative deep dive into grief and garbage, lust and loss, broken families and bodily fluids, British writer-director Luna Carmoon's flavoursome debut feature arrives in Venice Critics' Week on a swell of positive advance buzz. Hoard is a nostalgic coming-of-age saga that depicts working-class London life through a refreshingly lyrical lens, without the thuddingly earnest cliches that sometimes hobble Brit cinema's venerable social-realist canon.

A low-budget labour of love, Hoard seems to be partly based on Carmoon's own family upbringing in South London. Not that you would pick up any clues from her gloriously pretentious Venice press notes,



Venice Film Festival

which appear to have been written in jazz poetry form. This emphatically personal passion project is not without first-film flaws, notably its baggy two-hours-plus runtime, but it does have a strong voice and a bold vision, with promising echoes of early-career Lynne Ramsay and Andrea Arnold. Further festival bookings, awards and art-house interest all feel like solid possibilities. After Venice, Hoard will next screen at BFI London Film Festival next month.

The film's shorter opening act takes place in the southeast London suburbs in 1984. Young Maria (screen novice Lily-Beau Leach, compelling and convincing) lives with her eccentric single mother Cynthia (Hayley Squires), their cramped home piled high with the clutter and trash that they obsessively collect together on late-night scavenging forays around the neighbourhood. This odd couple share an intensely close bond, reinforced by ritual

[Full Article, Click here](#)

METAVVERSE UNLEASHED:

Oldenburg Film Festival, MILC Platform & The Film Verdict Are Pushing the Boundaries of Entertainment.

Unlocking its 30th milestone, the Oldenburg Film Festival teams with MILC Platform and The Film Verdict, venturing into the Metaverse. Experience the virtual Oldenburg, attend panel discussions and discover a curated collection of films from the festival. Unveiled this September at metaverse.milc.global



VENUE:



VENICE FAST FACTS

Biennale celebrates 80 years

1992

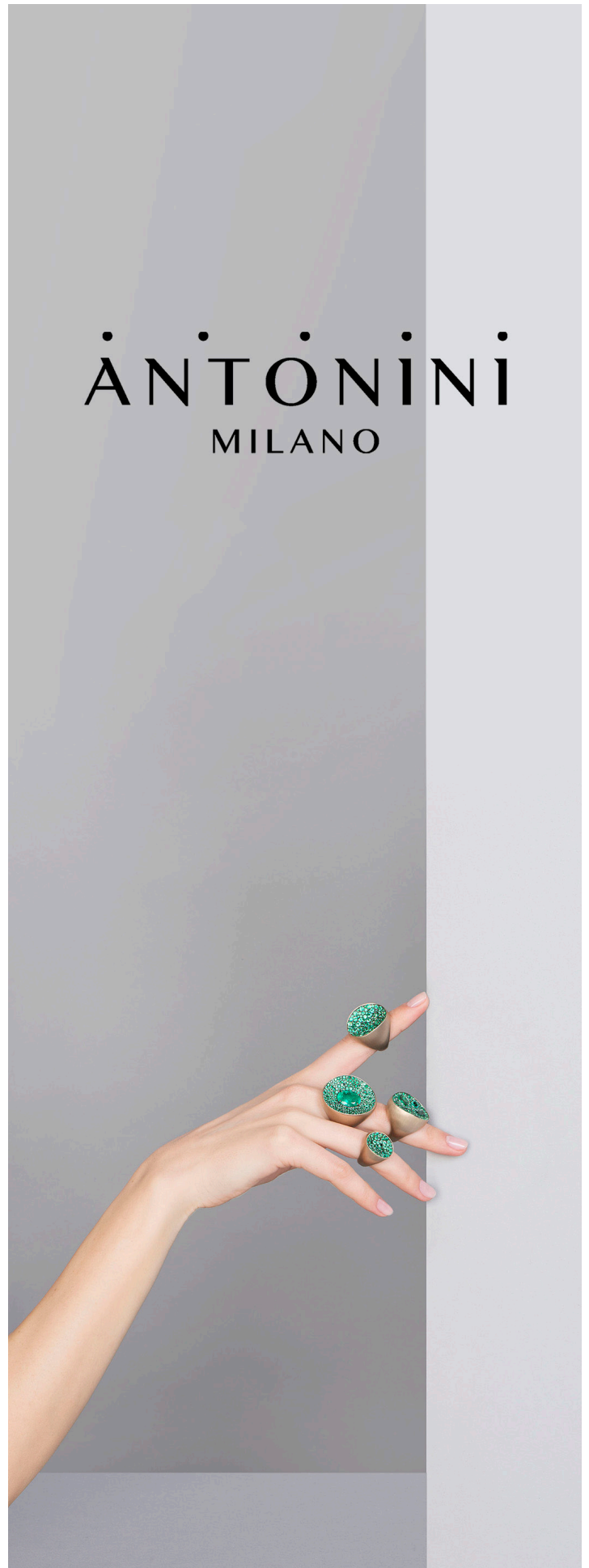


1989 brought the introduction of sections “Orizzonti”, “Notte” and the “Eventi speciali”, including the film *The Last Temptation of Christ* by Martin Scorsese

1995



TFV’s Deborah Young and Eric Mika both attended the Venice Film Festival representing Variety Magazine.



Fest clips

Oldenburg Film Festival Announces LineUp Festival celebrates 30 years with it's latest selection:



Beautiful Friend



Purgy's

Allmen and the Secret of the Koi
Director: Sinje Köhler

Beautiful Friend
Director: Truman Kewley

Behind the Haystacks
Director: Asimina Proedru

Charcoal
Director: Carolina Markowics

Confines
Director: Isild Le Besco

Das Wunderkind
Director: Thomas Stiller

Enter the Clones of Bruce
Director: David Gregory

Frames of Alicia
Director: Adam Benjamin Mikkelsen

From Dawn Till Noon On The Sea
Director: Takayuki Hayashi

Geisterfahrt
Director: Christine Hartmann

Grill
Director: Jade Aksnes

Heavier Is The Sky
Director: Petrus Cairiry

For complete list, [click here](#)



Shura: Sisters of the Rope



Das Wunderkind

Today @ The Italian Pavillion



September 3

10:30 – 12:15

GENRE TRENDS IN GLOBAL FILM PRODUCTION

New trends in film production and how the most popular genres change from one country to another will be discussed during the panel Genre Trends in Global Film Production (3 September, 10:30-12:15), in collaboration with C-stars Consulting and with speeches by: Élise Girard, Film Director and Screenwriter of the movie *Sidonie au Japon*, which will be presented in competition at Venice "Giornate degli Autori"; Shozo Ichiyama, Film Producer, Kris Phillips, singer and actor, starring in the blockbuster *Creation of the Gods I: Kingdom of Storms*, by Chinese director Wuershan, who will also be a guest of the panel.

15:00 – 16:30

FOCUS ON ANIMATION

The now well-established collaboration with MPA will be renewed: every year, as part of the Venice Film Festival, the Motion Pictures Association will dedicate an in-depth study to a different aspect of the audiovisual industry. This time the spotlight will be on animation, as part of the panel Next Generation Movie Creatives: from Schools to Showbiz. A Spotlight on Animation (3 September, 15:00 -16:30). A number of leading figures in the sector will participate, and on this occasion they will have the opportunity to exchange views with

representatives of the Italian institutions. Speakers will be: Lucia Borgonzoni, Undersecretary of State for Culture, Italian Government; Emilie Anthonis, Senior Vice President Government Affairs, Head of Policy, MPA EMEA; Nicola Borrelli, Director General, DGCA-MiC; Nicola Maccanico, CEO, Cinecittà; Roberto Stabile, Advisor for International Relations | Head of Special Projects, DGCA-MiC/Cinecittà; Alfio Bastiancich, Vice President, Cartoon Italia; Iole Maria Giannattasio, Head of Public Policy, Netflix Italia; Manuela Cacciamani, Founder and Producer, One More Pictures; Giulio Carcano, Head of Theatrical Distribution, Disney Italia; Marco Chimenz, CEO, Cattleya; Sergio Del Prete, Director, Anica Academy; Giorgio Scorza, CEO, Movimenti Production and Scott Votaw, Executive Director, Georgia Film Academy.

18:10 – 19:00

CHINA'S CULTURAL TAPESTRY THROUGH WINE & FILM

A new in-depth discussion that will bring together film enthusiasts, industry experts and food lovers will be offered by the panel Unravelling China's Cultural Tapestry through Wine & Film (3 September, 18:10-19:00), in collaboration with LIPP and NYSH Productions. The meeting will celebrate China's passion for viticulture, which is the focus of Sebastian Basco's documentary *Waking the Sleeping Grape*, to be screened the same day in the Sala degli Specchi of the Grand Hotel Ausonia Hungaria.



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