

VARIETY



November 18, 2013 | 06:41PM PT

Solid, intermittently engrossing yet rarely vital, Alberto Fasulo's first fiction feature does perhaps too good a job of capturing the boredom of a trucker's life.

Jay Weissberg

A “[tir](#)” is a tractor trailer, and [Alberto Fasulo](#)’s “Tir” is a docu-style drama about an ex-teacher-turned-trucker who misses home but is reluctant to give up his now-higher salary. Docu helmer Fasulo, in his first fiction pic, captures the tedium of life in a trucker’s cab, the powerlessness felt by drivers sent hither and thither by dispatchers, and the toll life on the road takes on those back home. Solid, intermittently engrossing yet rarely vital, “Tir” does perhaps too good a job of showing the boredom of the long haul. Rome’s top prize will ensure fest bookings.

The award was likely given as much for the message as for the pic itself, which — though well made and acted with impressive authenticity by Branko Zavrzan — feels

slight in comparison with the irony implied by a system where a trucker (an unquestionably essential job) has more security than a teacher. Branko (Zavrsan, "No Man's Land") and Maki (Marijan Sestak) share duties in their truck, criss-crossing Europe with various loads, struggling to keep sleepiness at bay.

Branko and wife Isa (Lucka Pockaj, only heard via telephone) were teachers back home, but his inability to find stable work led him into trucking, where he now earns three times what he would make in school. Through cell-phone conversations with Isa, viewers get wind of the tension engendered by their weeks if not months apart. Life is passing him by: Isa tells him of her activities and he hears his new grandson, yet he's in France moving potatoes, with no vested interest in his container's contents.

Time pressures are constant, with the dispatcher telling Branko and Maki to remove the regulation time card attached above the visor so they can fudge their legal breaks and get the loads onboard and shipped faster. Monotony is even more of a problem once Maki jumps ship for another 18-wheeler, and Isa tries to pressure Branko into taking a substitute teacher's position despite the instability and lower salary.

Fasulo (also the film's d.p.) never leaves the truck, shooting either inside or just outside, and expertly simulating a documentary. A scene in Italy, where Branko is stopped by angry fellow truckers on strike, hints at the country-by-country problems faced by these generally anonymous men, yet despite brief tensions, the sequence is quickly over, and with it the sense of friction that temporarily jolted the pic onto another level.

Zavrsan, who spent months training and then further months driving across Europe with the helmer in the truck's cab, makes audiences forget this is fiction. Whether he's behind the wheel, washing himself alongside his rig or cooking a quick meal on a makeshift stove, his identification with the role appears complete. Fasulo favors fixed shots (though not entirely), often choosing unusual angles within the cab, presumably to diversify the visuals. The results are appealingly spare and ably edited.

Rome Film Review: 'Tir'

Reviewed at Rome Film Festival (competing), Nov. 15, 2013. Running time: **76 MIN.**

Production

(Italy-Croatia) A Tucker Film (in Italy) release of a Tucker Film presentation of a Nefertiti Film, Focus Media production in collaboration with Rai Cinema. (International sales: Fandango, Rome.) Produced by Nadia Trevisan, Alberto Fasulo. Co-producer, Irena Markovic.

Crew

Directed by Alberto Fasulo. Screenplay, Enrico Vecchi, Carlo Arciero, Fasulo, Branko Zavrsan. Camera (color, widescreen), Fasulo; editor, Johannes Hiroshi Nakajima;

sound, Daniela Bassani, Gordan Fuckar, Stefano Grosso, Dubravka Premar, Riccardo Spagnol; sound editors, Luca Bertolin, Igor Francescutti.

With

Branko Zavrsan, Lucka Pockaj, Marijan Sestak. (Croatian, Italian, Slovenian dialogue)

Scarlett Johansson voted best actress for voice-only role in Her

Honour received for in Rome for role in Spike Jonze's film about a man who falls in love with a computer operating system, voiced by Johansson after Samantha Morton's work in the same part deemed inappropriate

[Henry Barnes](#)

theguardian.com, Monday 18 November 2013 10.16 GMT



Rooney Mara, Spike Jonze, Scarlett Johansson and Joaquin Phoenix at the Her premiere in Rome.
Photograph: Luigi Mistrulli/Sipa Pre/SIP/REX

[Scarlett Johansson](#) has received the best actress award at the [Rome film festival](#). The prize, voted for by an international jury headed by director James Gray, was awarded to Johansson for [her](#) performance in [Spike Jonze's](#) Her. Johansson plays a computer operating system

called Samantha who falls in love with her owner, played by Joaquin Phoenix. She is heard off camera, but never seen on screen.

Johansson was a late signing to the project, coming aboard after Samantha Morton had already taped the full audio for the role.

The best actor prize was given to Matthew McConoughey for his role in The Dallas Buyers Club, director Jean-Marc Vallée's take on the real-life story of Ron Woodroof, a Texan rodeo rider who was diagnosed with Aids and defied the food and drug administration to set up a lucrative smuggling network for anti-viral medication.

Best film went to Tir, Alberto Fasulo's documentary about a Bosnian man who becomes a truck driver after failing to find work as a teacher. Best director went to Kiyoshi Kurosawa for his thriller Seventh Code. The award for best emerging actor or actress was given to the entire cast of Gass (Acrid), a drama that analyses the breakdown of family values in Iran.

The Rome film festival is now in its eighth year, with Marco Mueller - former head of the Venice film festival - returning for his second turn as artistic director.

Documentary 'Tir' wins Rome film festival's top prize

(English.news.cn) Updated: 2013-11-18 09:17:58



Winner of Golden Marc Aurelio Award for Best Film, Italian director Alberto Fasulo (R) of the film "Tir" poses on the red carpet after the awarding ceremony at the Rome International Film Festival in Rome, Italy, on Nov. 16, 2013. [Photo/Xinhua]

□

ROME -- "Tir," a documentary about the unlikely career path of a Bosnian truck driver directed by Albert Fasulo, became the first Italian film to win the Golden Marcus Aurelius award at the eight-year-old Rome Film Festival Saturday.

Meanwhile, two big-name Hollywood actors -- Scarlett Johansson and Matthew McConaughey -- won the main acting prizes and a total of three of the ten prizes from the in-competition selection went to Asian films, including "Blue Sky Bones" (Lanse gutou) from Cui Jian, which won a special mention from the jury.

Separately, Tsui Hark was given the festival's second Maverick Director Award, while his latest film, "Young Detective Dee: Rise of the Sea Dragon 3D" had its international premiere immediately following the award ceremony.

The awards -- which also included a pair of honors for the Japanese thriller "Seventh Code" (best director to Kiyoshi Kurosawa and Koichi Takahashi for best technical contribution) and the best emerging actor or actress honor to the entire cast of "Acrid" (Gass) from Iranian director Kiarash Asadzadeh -- were well received by the crowd in attendance and will surely shine a favorable light on the festival, under the artistic direction of Marco Muller for the second year.

Johansson's award was unusual, because it represented a rare acting honor in a non-animated film for someone who did not appear on screen in the film that earned her the nomination.

In Spike Jonze's "Her," Johansson played the voice of a seductive computer operating system that attracts the amorous desires of the film's protagonist, played by Joaquin Phoenix.

McConaughey was honored for his work in Jean-Marc Vallee's "Dallas Buyers Club," which also won the festival's audience award.

The award to "Tir" means the last two major Italian film festivals honored Italian-made documentaries with their top awards, following the Venice Film Festival, which in September gave its top prize to "Sacro GRA" from Gianfranco Rosi. Before that, no documentary had ever won the top award at either of the festivals.

Among the other sections, Aliona Polunina won the CinemaXXI section for innovations in cinema with "Nepal Forever," while Scott Cooper won the prize for best first or second film for "Out of the Furnace," part of the main selection. "Dal profondo" from Valentina Pedicini won the award for best Italian documentary.

Festival officials said that early indications were that the event out-performed last year's event in every aspect, with ticket sales 20 percent higher and the average film screening to cinemas 70 percent full. An estimated 150,000 people attended the events over 10 days, with high media attention, including more than 750 reports in the international press, nearly 1,200 in the national printed press, and an average of more than 500 articles a day online over the length of the festival.

The Business Street, the festival's market event, also saw increases, with representatives of 49 countries on hand and 10 percent more badge holders and 15 percent more buyers than a year ago.

Earlier in the day, Muller said the Rome event would become a "festaval" -- a term he coined from a mix for the Italian words for "festival" and for "party," meaning it would be a hybrid event with characteristics of both types of events.

TheNational



Italian film about lorry driver wins in Rome fest

November 17, 2013 Updated: November 17, 2013 15:13:00

Italian film about lorry driver wins in Rome fest

An Italian film about a lorry driver's travels across Europe has taken the top award of Best Film at the Rome Film Festival. *Tir*, by the Italian-Croatian director Alberto Fasulo, triumphed on Saturday, beating out a competition heavy on American films, including Spike Jonze's *Her*, starring Joaquin Phoenix and Scarlett Johansson. The Best Actress Award went to Johansson, whose role in the film included only her voice. The Best Actor Award went to Matthew McConaughey for *Dallas Buyers Club*. *Tir* is the Italian word for a big rig. – AP

Sonakshi wants to star in remake of Rekha film

Sonakshi Sinha, who has made a mark for herself in Bollywood with masala movies such as *Dabangg* (2010) and *Rowdy Rathore* (2012), says she wants to play the veteran actress Rekha's role in the 1988 drama *Khoon Bhari Maang*. Sinha added that she's ready to experiment with future roles. "If a role comes to me and if I believe that I would be comfortable portraying it, I would love to do it," the 26-year-old actress said. "My father started off with a negative role and then he became a hero, so why not? I would like to do something like that, but I should like the script." – The National staff

Al Ruscio dies at 89

The veteran character actor Al Ruscio, who appeared in countless film, television and stage productions across half a century, has died at age 89, said his longtime manager, Judy Fox. Ruscio, who died on November 12 at his home in Encino, California, following declining health, appeared in films such as *the Godfather, Part III* and *Guilty By Suspicion*, and on some of the most memorable television shows, including *Sea Hunt* and *Seinfeld*. Ruscio also wrote a drama text called *So Therefore ... A Practical Guide for Actors* and served on the board of directors of the Screen Actors Guild. – AP

Munnabhai to return when Dutt is out of prison

Work on the third film in the Munnabhai franchise will begin once Sanjay Dutt is released from prison. "Whenever Munnabhai [Dutt] comes back, we will make a film," said the director Rajkumar Hirani, adding that the "film is being written. It is too early to discuss the subject." Dutt, who is currently serving a three-and-a-half year prison sentence, starred in the smash hits *Munnabhai M.B.B.S.* (2003) and *Lage Raho Munna Bhai* (2006). – The National staff

Jay Z keeps Barneys line despite profiling claims

Related



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Topic From Holly to Bolly, Bollywood, Musicians, Celebrities

Jay Z says he continue his clothing collaboration with the upscale retail chain Barneys New York Inc, but will also join a council fighting racial profiling, as authorities investigate Barneys and other major retailers accused of discrimination against black shoppers. Jay Z collaborated with Barneys on the BNY SCC clothing label. He recently came under fire for his partnership when two black shoppers said they were detained by New York police and accused of fraud after shopping at Barneys. "I am in a unique position to use my voice to effect change to this disturbing issue. The easy position would have been to walk away and leave policymaking to others, hoping that someone addresses the problem," he said. "I will take this into my own hands with full power to recommend, review and revise policies. I am choosing to take this head on." – Reuters

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TIR: Rome Review

11:12 AM PST 11/17/2013 by Boyd van Hoeij

- 7
- 44
- 0



Getty Images

The Bottom Line

This truck-driver portrait drives for miles without really getting anywhere.

Venue

Rome Film Festival (Competition)

Cast

Branko Zavrsan, Lucka Pockaj, Marijan Sestak

Director

Alberto Fasulo

Alberto Fasulo's documentary-fiction hybrid, starring "No Man's Land" actor Branko Zavrsan, won the top prize at the Rome Film Festival.

A Bosnian teacher who works for an Italian company as a truck driver jaunts up and down the continent in *TIR*, the low-key fiction feature debut of Italian documentary director **Alberto Fasulo** (*Rumore bianco*).

Though scripted, the film feels extremely documentary-like, with main actor **Branko Zavrsan** (from the Oscar-winning film *No Man's Land*) actually driving a huge truck for more than 18,000 miles during the film's shoot and interacting with real truck drivers and clients who have no idea he's an actor. The result is certainly lifelike but also dramatically undernourished, as during its 86-minute running time, *TIR* manages to give a good idea of how monotonous and boring this on-the-road job can be but little

else, with too little done in the characterization department for audiences to really care about the protagonist or his problems.

Oddly enough, the film recently was awarded the top prize by a jury chaired by **James Gray** at the Rome Film Festival, thus becoming the second local, road-themed, documentary-like and acronym-including title to win the main award at an Italian festival this year after Venice's Golden Lion for **Gianfranco Rosi's** *Sacro GRA*. However, theatrical action will be limited even on home turf.

Branko (Slovenian actor Zavrsan, extremely dedicated to his craft) is an educator who took a job as a truck driver for an Italian firm because the pay is three times what he'd earn as a teacher (about \$600 a month versus \$1,800). This type of biographical information is gleaned from phone conversations with Branko's wife, for which there is more than enough time on the endless-seeming road.

Indeed, Fasulo tries to convey something of the "paradox" (his word, in the press kit) of being a breadwinner away from home, doing everything for one's family short of actually ever being there. A scene in which he complains that he's thousands of kilometers away but tries to be a good father to his son, via some quick decision-making on the phone involving a lot of money, gets a cold "try to be a husband, too" as a reply from his wife, who has remained behind and is also a teacher.

But the home-front drama remains mostly off-screen and is never developed into something more sustained or insightful, and for most of the film, Branko is seen simply doing his daily chores as a driver: drive, unload, wash up on the road, cook for himself next to one of the rear tires and shoot the shit with his colleague, Maki (**Marijan Sestak**). This helps give an idea of what the lonely life of a truck driver is like but does very little to mold Branko into an interesting figure that audiences will want to root for.

Cinematography by the director himself thankfully refrains from being too edgy and arty, with Fasulo instead opting for calm and composed camerawork that won't make the viewers seasick or claustrophobic (much of the film was shot inside the truck's cabin). Sound work is solid and the lack of music reinforces the documentary feel.

TIR actually refers to the convention for International Road Transports (TIR is its French acronym) but is used in many European languages, including Italian, as a nickname for large trucks, since they often carry a TIR plate as well as a license plate.

Production: Nefertiti Film, Tucker Film, Focus Media, Rai Cinema

Cast: Branko Zavrsan, Lucka Pockaj, Marijan Sestak

Director: Alberto Fasulo

Screenwriters: Alberto Fasulo, Carlo Arciero, Enrico Vecchi, Branko Zavrsan

Producers: Nadia Trevisan, Alberto Fasulo

Director of photography: Alberto Fasulo

Editor: Johannes, Hiroshi Nakajima

Sales: Fandango

No rating, 86 minutes.

Links:

- [1] <http://www.hollywoodreporter.com/news/rome-film-fest-tir-wins-656746>
- [2] <http://www.hollywoodreporter.com/news/hunger-games-rome-premiere-attracts-655996>
- [3] <http://www.hollywoodreporter.com/review/take-five-rome-review-656325>
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SCREENDAILY

Tir

17 November, 2013 | By Lee Marshall



Dir: Alberto Fasulo. Italy-Croatia. 2013. 85mins

We learn a lot about long-distance European truck driving in Alberto Fasulo's slow-burn docudrama, which picked up the main Marco Aurelio prize at this year's Rome Film Festival. The exhausting reality of the nomadic life lived by the film's truck driver protagonist – played with utter naturalism by Croatian actor Branko Zavrsan – is central to this absorbing film's effect. Sure, that means subjecting us to long periods of the same grinding work routine that separates Branko (also the character's name) from house and home – but the end mostly justifies the means. For this is a tragedy about the pressures of work in a recessionary economy which allows its victims to live by taking away one of the things that makes life worth living: time of your own.

In small incremental steps, the film turns the screw on a man trapped and worn down by the very job that was supposed to make things better.

After its Rome premiere, documentary director Fasulo's feature debut will undoubtedly pop up at other festivals, and could just conceivably score some arthouse distribution action beyond its core markets of Italy and the former Yugoslavia.

Zavrsan, a multi-talented actor and director whose most prominent screen appearance to date was as Deminer in *No Man's Land*, trained for months and got a truck drivers' licence to allow him to fully inhabit the role. Then he and Fasulo (who also shot the film) drove around Europe for another four months, covering over 30,000 km and actually making real deliveries, thanks to an enlightened haulage company owner who offered the actor a temporary job. None of this extra-textual information is presented in the film, but the biting realism of the exercise is strongly felt – thanks also to Fasulo's matter-of-fact camerawork. It's this documentary foundation that gives weight and directness to the drama that unfolds in a series of phone conversations that illuminate Branko's past and present.

We learn that his significant other is schoolteacher Isa (the voice of Lucka Pockaj), and that Branko himself used to do the same job before giving it up to earn three or four times as much (he gives both estimates in the course of the film) as a long-distance haulage driver. Isa wants the reluctant Branko to return to teaching, even if it means a cut in salary – though later we realise that she counts on the money he's earning, as does a married son who is keen to upgrade his apartment now that Branko's grandson has been born. On one Italian trip, Branko travels with a co-driver, Maki (played by real truckie Marijan Sestak), whose three year-old son sulks for a week whenever daddy goes away, and takes days to get used to him when he gets back.

In small incremental steps, the film turns the screw on a man trapped and worn down by the very job that was supposed to make things better. The frustrations of a trucker's life are well rendered: after driving the length and breadth of Europe, crossed lines at the haulage company can mean a wait of days before a load can be picked up. Meanwhile, back home, Branko's woman is perhaps having an affair, or tempted to have one; while his grown-up son (we didn't even realise he had one until he calls) treats dad like a cashpoint machine.

And although a trucker's cab and rig is traditionally his reign and refuge (we see it serve here both as bedroom, kitchen and shower booth), the space is not inviolate anymore: as well as the phone calls from home, Branko has to deal with electronic onboard recorders which spew out tabulates of his driving times, as well as with cajoling bosses, themselves under pressure from clients, who talk Branko and Maki into swapping recorder cards and taking each other's legally-enforced rest shifts so a delivery can be made more quickly.

In the background, autobahn Europe speeds by, with little clue as to where we are except the occasional traffic sign and, in one sequence, a dingy windmill between a cooling tower and some electricity pylons. The lorry's cargos – pigs, apples, nectarines – are equally removed from any life-giving connection with nature: like Branko himself, they're mere units of trade in an increasingly dehumanised working environment. This alienation wears down the soul, not only the sleep-deprived body: by the end, Branko is a man unable to make decisions that matter, living life on autopilot.

Production companies: Tucker Film, Nefertiti Film, Focus Media, RaiCinema

International sales: Fandango, raffaele.digiulio@fandango.it

Producers: Nadia Trevisan, Alberto Fasulo

Co-producer: Irena Markovic

Screenplay: Enrico Vecchi, Carlo Arciero, Alberto Fasulo, Branko Zavrsan

Cinematography: Alberto Fasulo

Editor: Johannes Hiroshi Nakajima

Main cast: Branko Zavrsan, Lucka Pockaj, Marijan Sestak

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VARIETY

Italo Pic 'TIR' Wins Rome Fest



November 16, 2013 | 11:00AM PT

Matthew McConaughey and Scarlett Johansson take Rome's top acting nods

Nick Vivarelli

ROME – Italian director Alberto Fasulo's "TIR," a docu-like drama about a truck driver dealing with his job, his wife, and life on-the-road all over Europe, took the top prize at the [Rome Film Festival](#), which wrapped its eighth edition Saturday on a positive note with audience attendance up 20 percent.

"TIR," which is Fasulo's first feature and stars Slovenian actor Branko Zavrzan ("No Man's Land"), was a somewhat surprising winner, beating among others Spike Jones' "Her," which was the fest fave, and Scott Cooper's well-received "Out of the Furnace," which took Rome's Taodue Golden Camera nod for first or second film, awarded by a separate jury.

Shot in a very naturalistic style, "TIR" confirms that Italy currently has a bent for docu and docu hybrids, following Gianfranco Rosi's Golden Lion win in Venice for docu "Sacro GRA," which has had a good local theatrical run. "TIR" is produced by indie shingles Nefertiti and Tucker Film with RAI Cinema and is being sold internationally by Fandango Sales.

Rome's main jury, headed by U.S. helmer James Gray, also awarded the best director nod to Japanese genre master Kiyoshi Kurosawa for "Seventh Code," his first pic shot outside Japan.

The Special Jury prize went to Romanian helmer Andrei Grunzsnicz for his sophomore work "Quod Erat Demonstrandum," set during Communist oppression in his country and shot in black and white.

Matthew McConaughey took the best actor nod for "Dallas Buyers Club," while Scarlett Johansson took the best actress prize for her vibrant husky voice role in "Her," in what could be a prelude to more awards for that powerful perf even though she never appears on camera.

The prizes are emblematic of artistic topper Marco Mueller's mix of works by emerging directors and crowdpleasers in an edition that raised the bar and could mark a turning point for Rome towards taking on a more substantial role as an international launching pad, testing ground, arena for discoveries, and also a market.

At the closing presser Mueller boasted that the Renzo Piano-designed Auditorium Parco Della Musica's sala Santa Cecilia, which is among Europe's biggest venues with more than 2,000 seats – where "The Hunger Games: Catching Fire" launched during the fest – could make Rome a prime event where international producers can "test whether a film can really work theatrically" during the fourth quarter, playing for the Eternal City's warm and demographically diverse metropolitan auds.

Mueller said this venue was praised by "Hunger Games" producer John Kilik and also by Berlin topper Dieter Kosslick who told him that "it would be perfect for the European Film Awards next year," he recounted.

As for Rome's prospects going forward, Mueller said he would like to distance the fest a little more from AFM, with which it overlapped in part this year, to make its market side stronger.

"Many sellers of non-American movies need a market opportunity for their films after AFM," maintained Mueller, who would like to turn the informal Business Street mart into a bona fide market with booths and stands.

Another goal going forward is to attract more foreign press by offering them more comped hospitality days, which in turn could give the fest more leverage with international distributors.

Meanwhile Rome's Business Street grew a bit this year with more than 200 buyers and 90 world sales agents from 45 countries flocking in, marking a 15 percent increase compared with last year's lackluster mart.

Czech helmer Vaclav Kadrnka's project "Little Crusader," being mounted by producers Alice Tabery and Marko Skop, won the Eurimages Co-production development award worth Euros 30,000 (\$40,000), selected among projects at the fest's New Cinema Network co-production mart.

Finland's foreign-Oscar contender "The Disciple," by Ulrika Bengts, was the top winner of the Rome fest's separately run Alice in the City section dedicated to kiddie pics.

AND THE WINNERS ARE...

COMPETITION JURY

GOLDEN MARCUS AURELIUS FOR BEST FILM

"TIR," (Alberto Fasulo, Italy)

BEST DIRECTOR

Kiyoshi Kurosawa ("Seventh Code," Japan)

SPECIAL JURY PRIZE

"Quod Erat Demonstrandum," (Andrei Gruzsnicz, Romania)

ACTOR

Matthew McConaughey "Dallas Buyers Club," (Jean-Marc Vallee, U.S.)

ACTRESS

Scarlett Johansson ("Her," Spike Jonze, U.S.)

EMERGING ACTOR OR ACTRESS

the entire cast of "Acrid," Kiarash Asadizadch, Iran

TECHNICAL CONTRIBUTION

Koichi Takahashi for "Seventh Code," Japan

BEST SCREENPLAY

Tayfun Pirselimoglu for "I Am Not Him," Turkey

SPECIAL MENTION

Cui Jian for "Blue Sky Bones," China

CINEMAXXI AWARD FOR BEST FILM

“Nepal Forever,” by Aliona Polunina, Russia

CINEMAXXI SPECIAL JURY PRIZE

“Birmingham Ornament 2,” by Andrey Silvestrov and Yury Leiderman, Ukraine, Russia

CINEMAXXI AWARD FOR SHORT FILMS

“The Incomplete,” Jan Soldat, Germany

SPECIAL MENTION CINEMAXXI SHORTS

“The Buried Alive Videos,” Roce Rosen, Israel

PROSPETTIVE DOC ITALIA SECTION

BEST ITALIAN DOCUMENTARY

“Dal profondo,” Valentina Pedicini

SPECIAL MENTION

“Fuoristrada,” Elisa Amoruso

TAODUE AWARD FOR BEST FIRST/SECOND FILM

“Out of the Furnace,” Scott Cooper, U.S.

TAODUE AWARD FOR BEST EMERGING PRODUCER

Jean Denis Le Dinahet and Sebastien Msika for “South is Nothing,” Fabio Mollo, Italy

BNL AUDIENCE AWARD FOR BEST FILM

“Dallas Buyers Club,” Jean-Marc Vallee, U.S.

THE *Hollywood* **REPORTER**

Rome Film Fest: Italian Docudrama 'TIR' Wins Top Prize

11:17 AM PST 11/16/2013 by Eric J. Lyman



Alberto Fasulo

Matthew McConaughey and Scarlett Johansson given the main acting honors for the eight-year-old festival, which officially wraps up Sunday.

ROME -- Unheralded *TIR*, **Alberto Fasulo's** documentary-style film about a Bosnian man who becomes a truck driver after failing to find work as a teacher, on Saturday became the first Italian film to win the Rome Film Festival's top prize, while **Matthew McConaughey** and **Scarlett Johansson** were honored with the festival's two main acting awards.

Seventh Code, a thriller from Japan's **Kiyoshi Kurosawa**, earned Kurosawa the best director honor and **Koichi Takahashi** the prize for best technical contribution. The entire cast of *Acrid (Gass)*, directed by Iran's **Kiarash Asadizadeh**, meanwhile, was honored with the prize for best emerging actor or actress and *Quod Erat Demonstrandum* from Romania's **Andrei Gruzsnicz** won the jury prize.

The award means *TIR* is the second Italian "documentary" to win the main award at a major Italian festival in ten weeks, following **Gianfranco Rosi's** true documentary *Sacro GRA*, which similarly surprised observers when it won the top prize at the venerable Venice Film Festival in September. *Tir*, a Croatia co-production made to seem like a documentary but employing a mix of actors and real truck drivers, had not been among the films considered likely to win the festival's top Golden Marcus Aurelius honor.

Fasulo earned the night's biggest applause as he loped to the stage to receive his award and meet jury president **James Gray**, who declared that despite "animated" discussions about the awards, giving the honor to *Tir* was "an easy choice."

The best actor prize going to McConaughey for his work in **Jean-Marc Valle's** *Dallas Buyers Club* was not a surprise after the film -- and McConaughey's performance -- wowed moviegoers in Rome. But Johansson's award is more unusual, if only because she is only heard, not seen, in **Spike Jonze's** attention-grabbing *Her*, which stars **Joaquin Phoenix** as a man who falls in love with his computer operating system (Johansson gives the operating system its voice).

Dallas Buyers Club joined *Seventh Code* as the only competition films to be honored twice, when it won the audience award to go along with McConaughey's acting honor.

Among other prizes Saturday, the award for best screenplay went to *I Am Not Him (Ben o degilim)* from Turkey's **Tayfun Pirselimoglu** while *Blue Sky Bones* from **Cui Jian** won a special mention. **Scott Cooper** won the prize for best first or second film for his star-studded revenge drama *Out of the Furnace*.

In other sections, **Aliona Polunina** won the CinemaXXI section for innovations in cinema with *Nepal Forever*, while *Dal profondo* from **Valentina Pedicini** won the award for best Italian documentary.

Saturday's results, with a mix of surprises and favorites, along with honors to A-List Hollywood talent and productions, is a welcome result for the festival, which a year ago saw its prize ceremony marred by hisses and boos.

Attendance was also up, with an estimated 20 percent more tickets sold compared to 2012, with media coverage, and overall festival attendance also up. Officials said The Business Street, the festival's market event, attracted participants from nearly 50 countries, with the number of badge holders up 10 percent compared to a year ago, including a 15-percent increase in the number of buyers on hand.

In a press conference earlier in the day, second-year artistic director Marco Mueller made the event's hybrid structure as part festival, part cinema party, official, coining the term "festaval" -- a mix between the Italian words for "festival" and "party."

Mueller also said the dates for the 2014 edition of the festival would be pushed back by about a week to avoid a conflict with the American Film Market, which concluded this year on Nov. 13, pushing The Business Street to the tail end of the festival. A mid-November start in Rome, however, would encroach even further with the 31-year-old Turin Film Festival, which gets underway Nov. 22. Mueller, stoked a controversy with Turin immediately upon arriving in Rome last year when he moved the festival's dates from October to November, said a compromise would be worked out with Turin.

The festival officially concludes Sunday, with a slate of out-of-competition films highlighted by **Benny Chan's** thriller *The White Storm (Sou duk / saodu)*, the official closing film. **Larry Clark**, whose film *Marfa Girl* won the Marcus Aurelius honor last year and who headed the CinemaXXI jury this year, will be on hand for the premiere of his short film *Jonathan* on Sunday, while most of the prize winning films will have reprise screenings on the festival's final day.

Ornella Sgroi contributed to this report.

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Marco Aurelio de Oro del Festival de Cine de Roma a "Tir", de Alberto Fasulo

AFP

16/11/2013 - 20:51

El Festival Internacional de Cine de Roma, cuyo jurado era presidido por el director estadounidense James Gray ("The Yards"), otorgó este sábado el premio Marco Aurelio de Oro al mejor filme a "Tir", de Alberto Fasulo.

Este largo metraje, una coproducción italo-croata filmada como un documental, cuenta la historia de Branko, quien decide trabajar como camionero recorriendo Europa, pues este oficio le permite ganar tres veces más que su profesión de docente.

El jurado, integrado por Veronica Chen, Luca Guadagnino, Aleksei Guskov, Noémie Lvovsky, Amir Naderi y Zhang Yuan, recompensó también al director de cine japonés Kiyoshi Kurosawa por "El séptimo código", un filme de acción sobre el espionaje industrial.

Los norteamericanos Matthew McConaughey, en "Dallas Buyers club", de Jean-Marc Vallée, y Scarlett Johansson, en "Her", de Spike Jonze, fueron recompensados como mejores actores.

El jurado otorgó un premio especial a "Quod Erat Demonstrandum", un filme rumano realizado por Andrei Gruzsnicz, en el cual un matemático experimenta el poder de la policía después de haber publicado un artículo en una revista estadounidense sin haber pedido permiso a las autoridades.

Durante unos diez días se presentaron 18 filmes en selección oficial, que en su mayor parte todavía no habían sido estrenados a nivel mundial.

Unas 150.000 personas participaron en el festival, que comenzó el 8 de noviembre.

Palmarès completo del Festival de Cine de Roma:

Marco Aurelio de Oro al mejor filme: "Tir" de Alberto Fasulo

Premio al mejor director: Kiyoshi Kurosawa por Sebunsu kodo ("El séptimo código")

Premio especial del jurado: "Quod Erat Demonstrandum", de Andrei Gruzsnicz

Premio al mejor actor: Matthew McConaughey en "Dallas Buyers Club"

Premio a la mejor actriz: Scarlett Johansson en "Her"

Premio a la mejor esperanza: todos los actores de "Acrid" de Kiarash Asadizadeh

Premio técnico: Koichi Takahashi por "Sebunsu kodo" ("El séptimo código")

Premio al mejor guión: Tayfun Pirselimoglu por "Ben o degilim"

Mención especial: Cui Jian por "Blue Sky Bones"

Irb/ai/it



Denk aan het milieu. Denk na voor je print!

'Tir' wint filmfestival van Rome

Door: redactie

16/11/13 - 21u36 Bron: Belga



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Op het internationaal filmfestival van Rome heeft 'Tir' van Alberto Fasulo de Gouden Marcus Aurelius gewonnen voor beste film. De Italiaans-Kroatische coproductie vertelt in documentairestijl het verhaal van Branko, een onderwijzer die trucker wordt omdat hij daar meer geld mee kan verdienen.

De jury -voorgezeten door de Amerikaanse regisseur James Gray- bekroonde de Japanner Kiyoshi Kurosawa tot beste regisseur voor de industriële spionagefilm 'Seventh Code'. De Roemeense prent 'Quod Erat Demonstrandum' van Andrei Gruzsniczik kreeg een speciale vermelding. Beste acteur was Matthew McConaughey ('Dallas Buyers club'), beste actrice Scarlett Johansson ('Her').

De Persgroep Digital. Alle rechten voorbehouden.

HECHOS DEL DIA

■ Polémica premiación en Roma



Por Ernesto Pérez

ROMA, 16 (ANSA)- Por segunda vez en menos de dos meses un documental italiano se alza con el primer premio de un festival importante y en ambas ocasiones el juicio del jurado fue puesto severamente en tela de juicio.

Pasó en Venecia con "Sacro GRA" de Gianfranco Rosi y vuelve a pasar en el 8vo. Festival Internacional de Cine de Roma con "Tir" de Alberto Fasulo, uno y otro con algunas cualidades pero sin poseer la talla suficiente para tan grande honor.

Lo que en "Sacro GRA" era una episódica comedia a la italiana con personajes reales pero con historias confeccionadas por el director, en "Tir" se asiste a las jornadas desesperadamente iguales de un camionero croata en viaje por las autopistas europeas.

El espectador pide a gritos un percance, un accidente, algo que alivie la monotonía del film, pero Fasulo, al mando también de la cámara y la fotografía, se mueve inexorable hacia un seudo final que no resuelve situaciones ni ofrece miradas sociológicas.

El favorito de la víspera, "Her" de Spike Jonze debió conformarse con un premio a la actriz Scarlett Johansson, presente solo como (maravillosa) voz en uno de los films más originales e inventivos del festival.

También cantado el premio a Matthew McGonaghey por su papel del súper macho homófobo en "Dallas Buyers Club" del canadiense Jean-Marc Vallée que descubre estar contaminado con el virus HIV y en su lucha por la supervivencia aprende a superar sus prejuicios (el film mereció también el premio del público y dos de los jurados juveniles colaterales).

Las sorpresas llegaron con los demás premios de parte de un jurado que supo

It will take you exactly three minutes to read this review. The protagonists of Alberto Fasulo's movie would probably want to know this information above all things. The authors decided to underline how much a truck-driver's life differs from that of everyone else, while being centered around the category of time. We did read something about the relativity theory at school, everyone got the idea it has practical meaning mostly for cosmonauts. Well, cosmonauts, and the characters of Fasulo's movie. They don't understand what the earthly coordinate system is, they can dispute at length whether today is Wednesday or Friday, and don't manage entering the date into the navigator, but they always know how many hours till next loading-unloading or a chance to sleep. And the director plays with scenes length in such masterful way that halfway through the movie you might be unable to tell if you've been watching it for five minutes or two hours.



The special relationship truck-drivers have with time is just one of the quirks the director focuses on. What also stands out is that Alberto Fasulo made his film in the documentary style, so at first we sort of expect the BBC-like depicting of long-distance truck drivers' routines. We often notice them from our passenger cars, but don't really see these guys in the sky-high cabs of their enormous trucks. We know next to nothing about them... In Fasulo's movie we get the chance to climb into their cabs, but instead of really getting to know them, we feel like we've bumped into some kind of aliens. The characters are locked in a high-tech space, where everything beeps, flashes and emits warning signals like in a "flying saucer", and the very first landscape is only shown here halfway into the film. And then, as an absolute set-off to the previous episodes, the characters get out of the "spaceship" to find themselves in the wild, cooking in a pot and washing themselves with the help of a watering-can. But the greatest twist in perception happens when Alberto Fasulo's concept reminiscents of the greatest anti-utopias of the 20th century, "1984" and "Fahrenheit 451", showing that technological comfort turns out to be nothing but a sweet illusion. While obsessing over timelines, hours and minutes, the characters don't have any time for themselves, and the mechanical "voice from above", actually coming from a blinking device under the cabin's ceiling, has the ultimate control over them. Somewhere along the road the drivers rebel and try to go on strike, but the protagonist Branco isn't good with confrontations. Instead he gets consistently robbed off the last remnants of freedom: his wife and son are mere "mechanical voices" heard over the phone, and it seems like all they want is money. They demand total obedience, they won't even let him open his mouth. The rebels demand that he would join them... Eventually Branco loses his truck which feels like losing his identity. The cleaning of stables is perceived as a powerful metaphor at the end of the movie. That's how a man's life turns around: freedom is rare, and in this sense the "alien" truck drivers are not at all different from the rest of us.

Igor Saveliev