The Paying Spectator

Year 2014

Of

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And Roberto Sapienza
A Flavia e Grandmother  Alma

Why reviews? Why tell our passions? Why continue to disturb the peace of the world? Me and my friend Roberto Sapienza made these questions exactly a year ago when the blog http://ilritornodimelvin.wordpress.com/ had exhausted its primary task and existential to tell my story. We wondered what to do with the heritage of consensus and esteem that for twelve months we had received and marveling relegandoci immense satisfaction.

It was I propose to continue the journey even in 2014 telling Italy and the world through Art. Roberto, as always, was skeptical temend to confront the countless websites, blogs, forums that populate the web and that every day they write with talent and professionalism of film, literature, television and more. I remember that before the nth coffee while we smoked our beloved cigar I convinced him that we would have told the Arts from #spettatoripaganti. There may be great critics and experts, but in the end the true and ultimate court of a product is the viewer. For a year we wrote what we saw following the thread of our heart and emotions. We used the weapon of honesty and sincerity. We are not critical and both are old, fat and otherwise ignorant, but we love the art.

We believe it is possible to do business with the culture and that we want to become in 2015: the producers of beautiful things.

This collection of reviews is born with the hope that it will be for each of you a guide, a manual, help in your evenings with friends or solo in order to find the movie, the book, the play or TV program that can keep you company and above can also make you think. We had fun as paying spectators, we saw many beautiful performances, known talented people and above all we have lived.

Being #spettatorepagante means for us to be alive and is part of a larger project and important.

The paying spectator, to avoid further and boring words, are: 268 reviews so divided: 156 films, 23 plays, 36 TV programs, 4 festival, 49 books.

If you ever read this collection always remember that life is a fiction with humility and we have tried to tell you a few pages.

This is our gift for 2015, certain that for us all the best is yet to come.
With affection and esteem.

Vittorio De Agro

Roberto Sapienza.

CINEMA

Everything is relative would the good Albert Einstein, let alone in the field of film criticism. We Italians are all coach of the national football team, and we all know we have the truth in his pocket. We wondered what was the best criterion for judging a film. After much thought and also thanks to the valuable advice of John we have found the solution.

We are paying spectators? Well we evaluated every film suggesting that type of ticket purchase. Today, going to the movies is expensive, a ticket can cost 11 euro for a 3D movie. For a family of four a cinema can mean turning a small mortgage if we understand the inevitable purchase of coca cola and popcorn. Ergo think twice before buying a ticket, weighted carefully.

So here are our types of ticket:

1) Not even a present: A film so ugly, boring, poorly written, tasteless and recited by dogs is to be avoided even if Belen Rodriguez or Raoul Bova there would propose an evening for two in an empty cinema.

2) Tribute: Film ugly, written with his feet, nonexistent dialogues, directing school, but there is an actor or actress who has saved the evening with a performance worthy of note, and above all there has avoided falling asleep and snoring provoking angry reactions of your Spouse / Partner.

3) In the afternoon: Film decent otherwise destined to spend an afternoon watching TV in a replay of the drama of the heart. A poor screenplay, directed simple, but the actors give weight and soul to the final product and maybe not so predictable and obvious.

4) Reduced: Movies that also deserves a night out before perhaps taking a good coffee for fear of falling asleep in the second half. Interesting screenplay, directed by good level, acting quality, too bad for a final short of expectations and a steady pace not know that at the end of slowness that makes you think of something else, maybe the bill to be paid the next day.
5) Always: Movies that rivedresti the next day because you satisfied belly, mind and heart screenplay, acting, directing, rhythm and final are all perfect and have created a product so good that not only kept you awake but after you want to talk about with friends and especially with strangers. Did you see a work of art and you're glad of the money spent.

Film((strictly in order of release in Italian ), ticket: Always

1) 1) Frozen (January 2014- The kingdom of ice is a film of 2013 directed by Chris Buck and Jennifer Lee.

produced by Walt Disney Animation Studios and distributed by Walt Disney Pictures. [1]

It is loosely based on the fairy tale by Hans Christian Andersen's The Snow Queen.

It is the 53rd Classic Disney and was distributed in the United States on 27 November 2013, while in Italy December 19

Blockbuster Christmas in almost all over the world.

As always, the Disney wins the challenge of the box office with his stories.

It's not Christmas without the characters and the music of Disney.

In Italy the main song "At dawn will rise" is sung by Violetta.

Serena Rossi and Serena Autieri give the items to Anna and Elsa

I grew up with the Lion King, Aladdin, The Little Mermaid, the Hunchback of Notre Dame.

I dreamed and cried with them.

The animated films in recent years has increased prestige and authority to the point that the character of Shrek Dreamworks, a few years ago, touched even the Oscar nominations.

Yesterday for the first time I accompanied my nephew Aldo to the movies.

The "before" Uncle "was worth itself the cost of the ticket.

Frozen then see the Cinema dei Piccoli, little gem, in the countryside of Villa Borghese, helped make magic all the atmosphere ..
Frozen tells the story of two sisters Elsa and Anna, daughters of a King. United from childhood

They love to play together, but Elsa has "a gift" that makes it different.

One day, while they are playing, Elsa unintentionally injures Anna with her gift. This gesture will mark the life of Elsa, destined, after the tragic death of his father, to become Queen.

Elsa lives a reclusive life and especially Anna keeps her away for fear. Anna suffers from the absence of her sister. During the coronation of the Queen, Elsa is forced to reveal his secret.

Elsa frightened, runs away. Anna the chase to bring her home. Will be ready even to extreme act of love for Elsa.

Frozen tells the diversity and how vienea view from the world.

It is not the first time that Disney with delicacy and skill introduces the theme of "different."

Years ago, if you remember, with the tale of Pocahontas, for the first time "heroin" was a person of color.

Diversity and Love are the themes of Frozen., But beware, the Love in Fronzen, has the appearance of Prince Charming, indeed..

Universal themes told with skill and simplicity by directors.

See Aldo and other children in the room, laughing and even careful observers, made me realize how well the film "Children" has its pedagogical function.

Frozen deserves to be seen by adults, especially those who have brothers and sisters.

After seeing it, maybe, you will see his brother, with different eyes.

2) 2) Disconnect (January 2014) is a film of 2012 directed by Henry Alex Rubin, starring Jason Bateman.

The film was screened out of competition at the 69th edition of the Venice Film Festival.
A good trailer is already the business card of a film.
So it was for Disconnet. The trailer intrigues and makes you want to go to the movies
The use and abuse of the web is the central theme.
Three stories are grazed along the film, in an urgent and compelling.
The web takes many forms: bullying, bereavement support, lust.
The director tells us through these stories, our society and its excesses.
The script is well written
The actors are convincing in the roles and give depth to the stories.
Also interesting from a technical standpoint, as the director shows on the screen the various chat and reactions of the protagonists.
Disconnect film has no great pretensions, but deserves to be seen.
The web is a delicate instrument, it depends on who is behind the screen
The finish is bitter, but it invites the viewer to reflect that the real "connection" is in the real world.
3) Nebraska (January 2014) is a film of 2013 directed by Alexander Payne.
Presented in competition at the 66th edition of the Cannes Film Festival, the film received the award for Best Actor attributed to actor Bruce Dern.
The "race" of Nebraska will continue on Oscar night, where he received several nominations, including Best Film, Best Actor and Best Screenplay.
Nebraska is described by critics as a road movie in black and white through the town America, but in my opinion, is an understatement.
Pen Payne with melancholy and irony tells America, sometimes stereotyped, but at the same time true and bleak
Nebraska convinces dialogues perfect and fun.
The script is simple, almost imperceptible.
Nebraska, paradoxically, is a "non-story". Perhaps overall is a bit 'slow.
Woody Grant, a male elder and alcoholic (Bruce Dern), accompanied by his son makes a road trip from Montana to Nebraska, to collect a 'unlikely win.

Dern is perfect in the role.

His facial expressions and physicality are still louder than the words themselves.

Payne describes Gently "silent" father-son relationship, then to make it "hilarious" with lightning strokes.

The family of the main character, is depicted in a grotesque, but at the same time we understand the mentality, where stands the figure irreverent and foul-mouthed wife, a talented June Squibb

The landscapes are an integral and important part of the film.

In the final, successful, we understand why the protagonist has decided to undertake this' stubborn trip

Nebraska is a bitter comedy and melancholy, but the viewer at the end of the film, with a smile in his mouth, a beer with Woody and his family if they would take it gladly.

4) Dallas Buyers Club(February), based on a true story, is a film of 2013 directed by Jean-Marc Vallée.

The film starring Matthew McConaughey, Jared Leto and Jennifer Garner.

The film set in Texas in 1985 starring Ron Woodroof (McConaughey), a rude and homophobic cowboy addicted to alcohol, drugs and unbridled sex.

His life changes radically, when you discover the AIDS patient, the disease "only" the second gay prejudice and ignorance of the time.

The doctors give them only 30 days old.

Woodroof after the initial despondency, decides to fight for his life and desperately seeks a cure.

Make friends with Rayon (Leto), a gay drug addict and with Dr. Eve Saks (Garner) Together will open a "club" for AIDS patients, providing alternative cures and more effective than the official ones.

Woofroof, dispelling the "Cassandras medical" "and will live well beyond the 30 days.
The film is based on the extraordinary and masterful interpretation of Matthew McConaughey.

For years we have been accustomed to seeing him in light comedies in the role of the Latin lover and bellocio.

In this film also physical transformation is impressive. McConaughey manages to give body and soul to a character "politically incorrect"

The viewer follows with pathos and involvement suffering and illness of the protagonist.

Worthy shoulder Mc Conaughey is Jared Leto. His "Raynon" is a mix of sweetness, destruction and solitude

The screenplay is sparse, simple, but well-written.

Vallée directs with skill and intensity.

The film, especially at the beginning is brutal and strong, holds high the viewer's attention.

The language is colorful, pushed, right.

The dialogues describe well the mentality and ignorance that there was in America on 'AIDS in the eighties.

"Dallas Buyers Club" is not just a film on 'AIDS and homophobia, but also a complaint about the world of pharmaceutical companies and many speculations are made on the skin of patients.

Woodroof not a positive character, will not change his ideas, but he realizes to his cost, how ruthless prejudices.

The final like it, because although it is not dull and predictable, still adds warmth and hope.

A movie to watch, for the excellent performances by the actors, for the contents and especially to say no to ignorance and superficiality rampant.

5) Belle and Sebastien (February) is a film by Nicolas Vanier., With Félix Bossuet, Tchéky Karyo, Margaux Chatelier, Dimitri Storoge, Mehdi El Glaoui.

When a couple of weeks ago I saw the trailer for the first time, in my heart, I feared yet another operation longing in French dressing.
The cartoon is for my generation, a true cult.

For the few "ignorant", Belle is a beautiful white dog rescued by hunters from young Sebastien.

Will be born among them a beautiful and strong friendship, to the amazement of the adults.

The film is set in France in the middle of World War II.

It was really a positive surprise. The film runs off with delicacy and harmony.

The landscapes are the copratogonisti history.

The rookie Felix Bousset moves on the scene with the air of a veteran.

The symbiosis with Belle is really perfect.

The rest of the cast behaves very well.

The "dog" Belle at times, not be missed, for how good he is.

The viewer would want to hug him.

Ben directed by Vanier also wrote the screenplay in its simplicity works.

Dialogues essential, but touching.

Pleasant also the soundtrack

Belle and Sebastien speaks of friendship, of love and of how appearances often deceive.

After seeing him, venturing to say that an actor reads as "a dog", it will seem inappropriate, for the dog.

Belle and Sebastien should be seen, not only for the nostalgic memory, but mainly because it is a good movie

6) "I stop when I want" (February) is a film by Sidney Sibilia, Fandago produced by Domenico Procacci and Matteo Rovere and distributed by 01 Distribution.

Cast: Edward Leo, Valeria Solarino, Valerio Aprea, Paolo Calabresi, Libero de Rienzo, Peter Dale, Blacks Marcorè Stefano Fresi

Screenplay: Andrea Garello, Valerio Attanasio, Sydney Sibilia.
Each meanwhile Italian cinema delivers the coup creativity.

There are so talented directors and writers in our country: you just look for them and, above all, believe it.

A praise to Fandago and Oak to the flair that have had as a talent scout

"I stop when I want" is an actual movie, bitter, funny, ironic.

Debutant Sibilia manages to mix all these ingredients in a natural simplicity and talent.

The screenplay is fluid and consistent with the story, never dull.

The dialogues tear more of a laugh to the audience in the hall.

Only relief, perhaps, in the second part of the film loses a bit of rhythm.

You may wonder if you can laugh at the drama of insecurity and dell'atavico delay italics in research and innovation, Sibilia shows us that it is possible.

Seven brilliant researchers from the University refused and forced to menial jobs to survive invent "pushers" to change life.

All the cast is worthy of praise.

Leo and tell members with skill the figure of the "brain in the bill."

Apt choice of Marcorè, in the role of "bad"

Allow me to mention more to Valeria Solarino.

Good and beautiful at the same time. And 'experience as a woman and actress.

Convincing the final, perhaps bitter, but with the right dose of irony that leaves the viewer with the belief that once graduating he flung open the doors of the world, today opens the door to the maximum of a call center.

7) "Saving Mr. Banks" (February) is a 2013 film directed by John Lee Hancock, starring Tom Hanks, Emma Thompson, Colin Farrell, Paul Giamatti

The film is inspired by the true story of how Walt Disney got the rights to the novel Mary Poppins of the Australian writer Pamela Lyndon Travers, after twenty years of continuous and urgent requests.

At least once as children, we dream of being an actor or on the stage of a theater.
I made it in the fifth grade, thanks to Mary Poppins.

I was one of the penguins. My career ended there, but the passion for Mary Poppins has remained intact over the years.

The melodious voice of Julie Andrews has made unforgettable soundtrack

Yesterday in this spirit I saw the film that casts, of course, the eye all'amarcord.

Hanks (Disney) and particularly Emma Thompson (Tavers) are perfect in the role.

Seeing the film we discover that Mary Poppins was an act of filial love of the writer towards his father.

The film alternates between flashbacks of childhood Travers with the steps that led to the script for Mary Poppins.

Emma Thompson is able to convey with skill and intensity the inner struggle of the protagonist, reluctant to share with the rest of the world his personal history

The relationship with his father (Colin Farrell) is the real core of the story.

The main character for so long, she brought back the heavy burden of the past and the bitter memory of a father addicted to alcoholism.

Disney offers him the chance to close the accounts with the past and to rehabilitate his father's name.

In my little with "Being Melvin," I felt very close to the figure of the Travers.

The film touches the viewer the right chord of emotion and sensitivity.

The screenplay albeit full of doing good in style disney flows enough.

The dialogues dell'amarcord although affected, in some moments are funny and ironic.

Farrell in the role of the father of Travers and Giamatti in that the driver sly, are compelling.

The final although obvious and cloying, like the delicate interpretation of Thompson that involves the public

"Saving Mr. Banks" is recommended not only for those who loved and loves Mary Poppins, but especially for those who still have some "unfinished business" with the past and looking for a way to make us peace, perhaps with a little 'sugar ..
8) "Under a lucky star" (February) is a film written, directed, starring Carlo Verdone, produced by Filmauro Aurelio and Luigi De Laurentiis, with Paola Cortellesi, Tea Falco, Lorenzo Richelmy.

Federico Picchioni (Verdone) is a wealthy broker who suddenly loses his job, and soon after, the former wife tragically. You 'forced to live with her two children and her granddaughter color.

You will face many difficulties adapting. Will become "a mammo", but find comfort in the help of a neighbor, Luisa Tombolini, a cutting of heads with a heart of gold, (Paola Cortellesi)

Verdone with this film tries to tell us about the difficulties existential and material of a father and especially middle-aged man, between melancholy and irony.

The film proceeds in fits and starts. Alterna funny moments in phases boring and banal.

It 'a bittersweet comedy that overall is enjoyable, although poor original ideas.

The script runs off without tearing or shots of the scene.

The dialogues are quite realistic and well built.

Paola Cortellesi confirms a "Leading Lady" and "ennobles" the film with his talent and verve.

The couple Verdone-Cortellesi work and convinces the audience.

Bravi the "children" of Verdone.

Falco and especially Richelmy, in my opinion, are the hope of a generational change among our players.

To remember, in particular, the scenes of "Kiss" and "embrace" the couple Verdone-Cortellesi.

Verdone is like a family car: solid, sure, but do not ask him to do the Grand Prix.

Valid for all seasons of life.

9) "Tango libre (February)" is a film by Frédéric Fonteyne. François Damiens, Anne Paulicevich, Sergi López, Jan Hammenecker, Zacharie Chasserialaud.

How can you do to break the daily routine and monotony of a life?
Sometimes, a hobby or a passion can change everything.

If a man love two women at the same time, it is considered a "seducer"

But if a woman he loved three men at the same time, as would be defined?

The love and passion for dance are the two themes of the film.

In our case, the passion of the protagonist, Jean-Cristophe (Damiens) prison guard, is the tango.

The film is presented in the trailer as dramatic has since undergone a vitality and freshness visual.

The first scene shows us a robbery gone tragically accomplished by Sergi Lopez and Jan Hammenecker.

We are projected in a Belgian prison, where the two men are locked up. .

We should expect a gloomy environment, dramatic, claustrophobic, instead tango is the push for an original film, fun and sometimes ironic.

The female protagonist is Alice (Paulicevich), a nurse, a lover of the two robbers and especially also tango dancer.

Alice and Jean happened to be at the same course of tango.

Among them immediately arises a feeling, although in real life roles have "different"

Through the eyes of Jean, the director shows us the "normal" three-way relationship between Alice and her lovers.

A balance achieved between the disbelief of the outside world.

Jean has the "company" of his life goldfish.

Solitude will push him to make choices unpredictable.

Sergi Lopez, Alice's husband, jealous of feeling born between the guard and his wife, take tango lessons in jail by another inmate, involving little time around the prison

The dance scenes among inmates are fun, engaging and charming

The dialogues are skinny, simple but effective.

The script is original, well-written and cinematically "airy".
François Damiens deserves mention for how he managed to give depth to his character and feeling sad and lonely.

All the cast, in truth, is convincing and appropriate.

The final poetic although quite obvious, convinces the public.

The spectator, involved, will dance with the stars until the end.

"Tango libre" will appeal to those who believe the dance moves the world, even more love.

10) "Gravity (Released September 2013)" is a 2013 science fiction film written, directed, edited and produced by Alfonso Cuarón, who has starring Sandra Bullock and George Clooney.

The film opened the 70th edition of the Venice Film Festival in Venice.

Last night the Academy awarded "Gravity" with a mass of Oscars, including best director.

"Gravity" is the only film in the running for an Oscar, who won the consent of the public in the halls as well as critics.

The story itself is simple, but at the same time original and well built.

Dr. Ryan Stone (Bllock), expert biomedical engineer, is the first time a space mission accompanied by astronaut Matt Kowalsky (Clooney) on the verge of retirement when their ship is hit by a wave of debris a Russian satellite exploded in space.

The debris destroy the space shuttle and kill the other crew members, leaving the two alone adrift in space, with no communication with the base of Houston.

Start a real odyssey for the two protagonists.

The space, emptiness and silence are the real stars of the film.

Cuarón manages to convey the anxiety and fear with the good and convincing Bullock, but at the same time the viewer is struck by the beauty and depth of space.

The film does not give breath and the pace is relentless.

The screenplay is well-written, timely, airy.

The dialogues are skinny, but involve fully.
The soundtrack accompanies with elegance and strength were the souls of the two protagonists.

Do not miss the dramatic moments, but Cuaron with the support of a compelling and ironic Clooney makes them go "lightly" to the viewer.

"Gravity" like not only to fans of the genre, but also fascinates and excites the viewer less "expert" for the perfect mix of excitement and action.

Cuaron has given us a different way of looking at space, yet unknown long. "Gravity" won, because it not only gives a "cinematic journey" unique, but mostly because as the protagonist of the film, in the end the viewer will look with different eyes the beauty of our Earth.

11) "Her / She" (March) is a 2013 film written and directed by Spike Jonze. With Joaquin Phoenix, Scarlett Johansson, Amy Adams, Rooney Mara, Olivia Wilde. "Her" won a few weeks ago the Oscar for best original screenplay.

Glowing for three years gave me the "Madonnaro". According to him, I loved the women in my life keeping them at a distance and not making them ever get into my "Ivory Tower".

When a woman has tried to break the pattern (the Aspirant and Claretta) are collapsed to the point of having two psychotic crisis.

For Dr. Tranquilli I must learn to manage the emotions that arise from a true relationship.

I admit, I loved intensely, but in a cerebral and Platonic.

I'm an old tool that does not want to give up his freedom and space.

"Her" if we want is the manifesto of modern man, eager to love, but at the same time unable to manifest it and live it when you find it.

Theodore (Phoneix) as work writes beautiful and intense love letters to strangers, but it is one man, with a painful divorce that hard to accept with his great love.

His life flows away day after day, without a start, until one day he "discovers" Samantha (Johansson) aka the OS a new system "d 'artificial intelligence" which will begin a special relationship. Between Theodore and Samantha will fire before everything an 'intense mental break all limits and injury. Samantha with one voice, manages to bridge the emotional and existential emptiness of the protagonist.
The strength of "Her" is in the words more than in the images, although in this case the photograph is worthy of mention. Deliberately slow, the director pushes the viewer to comfort "the Report" Theodore with Samantha, compared to those with other protagonists of the film.

"Her" is also a fresco of how difficult it is to train and live in pairs.

The dialogues well written and interpreted describe "Paturnie" and "fear" of being together

Phoneix manages with skill and strength to tell the unrest, but especially the solitude in which man often lives today.

Works "alchemy" with the voice of Johansson. The viewer experiences their story, often identifying with, between laughter and tears.

The rest of the cast is up and helps to create the right atmosphere to the film.

We can define the final bitter inside a positive message to the bottom.

"Falling in love is crazy. A form of madness socially acceptable. Amare is really a case, "he says in a beat Amy Adamas. Yet we do not know to give it up and the protagonist finally rediscovered the pleasure of living the way their emotions.

"Her" is a love story sui generis, but it is above all the story of each of us, even for old tools, when, at least once, we are called to deal with that rompicampo called Love.

12) "Snowpiercer" (March) is a 2013 film directed by Bong Joon-ho, based on the comic book series The French Transperceneige post apocalyptic science fiction. The film is the feature film debut in the English language for the South Korean director.

The cast is made up. Chris Evans, Tilda Swinton, John Hurt, Jamie Bell, Song Kang-ho, Octavia Spencered, Ed Harris.

We are in 2031, the world is plunged into a dramatic "Ice Age", caused by climate disasters man

The survivors of the human race for eighteen years living on the train "Snowpiecer", their Noah's Ark.

The conditions inside the train are very difficult and dramatic especially for passengers of the last car.
On the train applies a strict and unjust social order established by Wilford (Harris), master of the train

The rebellion is in the air. Curtis (Evans) will lead the revolt of passengers last car against the established order, represented by the Minister Mason (Swinton).

It 'hard to categorize "Snowpiercer" in a specific genre.

The film is very ambitious in terms of theme.

Order, Chaos, free will, freedom are just some of the themes that the film offers us.

"Snowpiercer" is not just the film "intimate", but it is also an "action movie". The director manages to combine action with Ideality and skills.

Chris Evans is definitely one of the most positive of the film. Used to seeing him in roles "disengaged" as the "Human Torch (Fantastic 4) or Captain America, here amazes intensity and depth of interpretation. Manages to convey with his character the viewer the sense of rebellion against the status quo.

The screenplay, although original, may often stray into rhetorical syllogisms and discounted reflections.

The dialogues are quite incisive and pressing for a film like "hybrid".

The film especially in the first time a good rhythm and follow with pleasure. In the second part, however, tends to get lost in the words too and lose speed, becoming "static" in the final.

Swinton and Harris perform the task, but without enhancing much.

The rest of the cast proves adequate and helps to give the film, rhythm and depth and intensity

Beautiful, captivating and curated the scenery. The special effects are used in a targeted manner, taking into account that it is the most expensive film in Korea.

A merit of the film is surely to be seen and enjoyed by the viewer, without being heavy on the whole.

A feeling of "lightness" takes the audience, though the ending, in my opinion, "too philosophical" and little film with the long dialogue between Evans and Harris.
"Snowpiercer" at the end like it, because it makes you think making you entertained. Sometimes the most difficult and complicated messages can reach the general public, without making him come the headaches and maybe making him go hard hours light

13) "Father and Son" (April) is a film by Hirokazu Koreeda. With Masaharu Fukuyama, Yôko Maki, Jun Kunimura, Machiko Ono, Kirin Kiki. Isao Natsuyagi, Lily Franky, Jun Fubuki, Megumi Morisaki.

"Father and Son" was awarded the Jury Prize at Cannes.

How important is the bond of blood?

If the maternal instinct is triggered, almost always, when a woman has in her arms for the first time her baby for a man is more complicated.

Becoming a father is a change that is frightening and anxiety man today

My generation has had an often conflictual relationship with his own father.

The lack of communication with his father leads to misunderstandings and sidereal distances which then lead the children in turn become reluctant fathers

Raising a child is complicated, frustrating and almost suffocating.

The film is set in Japan, tells the quiet and peaceful life of a family consisting of father, mother and their son six years until suddenly comes the shocking news from the hospital at birth there was an exchange of children.

The protagonist is Nonomiya Ryota a successful professional, devoted only to work and incapable of externalize their feelings and very rigid and demanding with their child.

The news upsets the existence of the protagonist and his wife Mirodi.

Will be asked to choose between the blood ties and affection built in six years with his son Keita.

Ryota must look within and discover what it means to be a true father, having made peace with his past.

The theme albeit delicate and agonizing is told by the director with grace and warmth.

We follow with interest and involvement labor of the two couples.
Interesting how the director highlights one hand the doubts of parents and the other as is the children have immediately clear what the choice "right" and natural.

The audience is divided, probably does not exist the ideal solution.

The original screenplay and well written with the ending gives his response, however thrilling the audience.

The dialogues are well built and well convey the idea of existential anguish of the protagonists.

All the cast is worthy of mention for talent demonstrated to represent characters not easy.

"Father and son" is a film recommended to all those men, fathers already or about to be so that they do not believe to have the paternal instinct in them Maybe it will help to change the perspective.

14) "The seller of medicine" (April) is a film by Antonio Morabito, written by Antonio Morabito, Michele Pellegrini and Amedeo Pagani and produced by Amedeo Pagani for Classic Srl. (IT) and Peacock Film (CH) and distributed by Cinecittà Luce.

With: Claudio Santamaria, Isabella Ferrari, Evita Ciri, Marco Travaglio, Roberto De Francesco, Ignazio Oliva, Giorgio Gobbi, Vincenzo Tanassi, Leonardo Nigro, Ippolito, Chiarella, Alessia Barela, Paolo De Vita, Pierpaolo Lovino.

Those who choose to be a doctor decides to put himself and his knowledge in the service of the patient and of human life.

The Hippocratic Oath is not just a bureaucratic formality, but a commitment of honor that every doctor takes with his conscience.

When in 1968 Alberto Sordi with his usual skill and ferocity irony showed the vices and weaknesses of the local doctor with Dr. Guido Tersilli, Italians laughed bitter, but laughed.

Sordi as anticipated would change the medical profession and which and how many economic interests would bring the arrival of the mutual.

It was a protest film disguised as a comedy, but still sobering.

"The seller of medicine" is a punch in the stomach, tells no frills complex and obscure world that links physicians to pharmaceutical companies.
The film tells the story of Bruno (Santamaria) operator of a major pharmaceutical company divided between work and private life.

Since the beginning, the climate of the film is leaden, distressing, but captures the viewer's attention.

We assist during the first stage in a meeting of the operators gathered by the ruthless and cold area director Giorgia (Ferrari) who encourages his subjects to sell the drugs to doctors, despite an ongoing investigation of the judiciary on recent scandal health.

Bruno is a good operator, unscrupulous, disillusioned and willing to do anything to make a career.

The viewer discovers the language of pharmaceuticals operators: "mice" (men who undergo the need for drug testing), "sentinels" (pharmacists) "queens" (doctors of mutual) "sharks" (the primary hospitals).

We follow Bruno in his appointments with various doctors, almost all too happy to accept "gifts" to spread medicines unnecessary and sometimes harmful, except for a few "rare bird" that still thinks of the good of the patient.

The picture is really bleak and unforgiving. The figure of the doctor is often negative.

The protagonist, had the career options by the head Giorgia to work with a "shark" the incorruptible Professor Maliverni (Labor), you will find to make questionable actions to break the deadlock and also staff working with his wife.

The screenplay, although sparse and simple, in order to convince recount, denounce and shake the viewer. Removes a bitter and sad veil before the eyes.

The dialogues are tight and well-built and well make the atmosphere of that world.

The direction even if it is in the mold assembly television, convincing and manages to give a good rhythm to the film, losing only in the final a bit of brilliance and sharpness

Santamaria succeeds with talent to give intensity and depth to his character obscure and struggling with his conscience, however thrilling the audience.

Dry but quality performance by Isabella Ferrari, always beautiful, which gives the figure of a ruthless manager, but in turn put under pressure from the top.

The rest of the cast proves up to the task giving further quality to the story
Marco Travaglio in the role of "shark" passes the test, making it believable.

The finish is bitter and dark, where the protagonists are bitter cynicism and melancholy.

After seeing "A seller of medicine" the viewer will see with different eyes his doctor.


There are movies that even before arriving in the room are already talking about himself thanks to a good marketing campaign.

This is the case of Nymphomaniac. For months the posters in various cities of the leading actors in poses "orgastiche", the pieces of film with explicit sex scenes on TV and have sparked divided critics and audiences intrigued.

Even before being viewed "Nymphomaniac" was considered a porn or other "soft-core" very bold.

Immediately clean the area: "Nymphomaniac" is not a porn room and the audience laughs as well.

By comparison, it is definitely more stringent and audacious "The Life of Adele Chapter I", with three sex scenes lesbo 35 minutes that eventually get tired and bored.

Lars Von Trier is confirmed a talented, innovative and provocative.

It 'hard to make a judgment on "Nymphomaiac" only having seen the first chapter.

Many questions remain unanswered. The same cuts made by the censorship, hate my curiosity as that of the critics. What criteria have been made?

Charlotte Gainsbourg is Joe, a young woman, who are at the beginning of the film wound and unconscious in the street during a snowfall. Is rescued from Seligmam (Stellan Skarsgård), an old fisherman that the door to his house.

Joe decides to tell the old man his life and experiences, calling himself a bad person as well as a nymphomaniac.

The dialogue between the two is intense and engaging. If Joe, despite not being religious, bears the burden of guilt, Seligman air disenchanted, the dismounts all guilt and indeed it is struck by the stories of women.
Thus began an excursus on the life of the protagonist, and especially of his sexual urges.

But it is also a glimpse of his family life: the love for the father (Christian Slater) and the coldness and lack of communication with the mother (Connie Nielsen), perhaps the least successful and developed the film.

Young Joe (Stacy Martin) is immediately intrigued by sex. His first time will be fast and "without preliminary" with the mechanic Jerome (La Beouf) that in the course of the film will become still a love story.

Joe escapes from love, feeling unknown and challenge, for the game, his best friend with many strangers can have sex on trains.

The sex scenes are there, some very explicit, but within the story and in the development of the film. Are not free and "vulgar". The director uses sex, to tell the loneliness and lack of love in the life of the protagonist.

Do not miss the fun times. On all the scene with Uma Thurman, mother and wife abandoned by her husband because love with Joe.

The screenplay is original, lively and well-written.

The dialogues are intense, engaging and induce more than once the viewer to reflection.

Convincingly directed by Lars Von Trier.

The film starts well and has a good rhythm, but lost in the final bite, becoming slow.

All the cast rises to giving strength, thickness and depth to the characters.

The Finale of the first episode like and leaves the viewer intrigued.

"Nymph () maniac Part 1" will also like the bigots and repressed. You can talk and talk about sex without being vulgar. At the bottom of the element secret to making great sex, is Love, word of a nymphomaniac.

16) "Song 'E Napule" (April) is a film of Manetti Brothers, written by Michelangelo La Neve, Giampaolo Morelli, Manetti Bros, produced by Luciano Martino Lea and Dania for Devon Cinematografica with RAI cinema.Con Alessandro Roja, Giampaolo Morelli, Serena Rossi, Paolo Sassanelli, Peppe Servillo and Carlo Buccirosso.
The film was presented at last year's International Film Festival in Rome, in the Out of Competition, winning a major public consensus.

A League of Bergamo Alta should see this film and most likely would change his opinion on the South and its inhabitants.

The Manetti Brothers sign a film enjoyable and special, bringing the viewer by the hand through the streets of Naples without filters and especially showing the habits and customs of the Neapolitans.

Naples is the real star of the film which leaves for better or for worse the viewer breathless.

A unique and fascinating, but "suffocated" by the long hand of the Camorra.

The protagonist of the story is Paco Stillo (Roja), a Neapolitan "atypical": orderly, law-abiding, does not speak the dialect and graduated from the Conservatory and is chronically unemployed.

He manages to get in through the recommendation of a police commissioner, a friend of the mother.

Inadequate, obviously to the craft, is shipped from Quaestor Vitali (Buccirosso) Section judicial.

Following an ordinary police operation, the pool anti Camorra finds out that the notorious fugitive boss Serracane (Servillo) will attend a friends wedding.

Commissioner Cammarota (Sassanelli) who for years chasing the boss, takes the opportunity of arrest and requires Stillo infiltrate in the band who will play at the wedding so that I can put a face to Serraccane

So Stillo, despite himself, knows the popular crooner Lollo Love (Morelli).

So the viewer follows the covert operation by Stillo alias Pino "O Dynamite" became the group's drummer.

Love and his group went from an evening at a communion between Naples and province between the enthusiasm of the fans.

Stillo initially suspicious and very rigid in contact with this world, will begin to see Naples and its people in a different way and will also love to Marianna (Serena Rossi), the sister of Love.
Finally arrived the day of the wedding, Stillo succeed with great difficulty and expertise to recognize the Boss and to do his duty, showing, surprisingly, to be a real cop action.

The film shows us with bitter irony and raw realism thanks to the talent of the actors, three different types of police: The first is to Buccirosso, the commissioner Vitali, disillusioned by a State that does not provide adequate means to work and must "make do "with what passes the monastery.

Roja Stillo is the young, idealistic and fundamentalist, but especially naive forced by necessity became a policeman, like many boys.

Finally an intense and deep Paul Sassanelli with the character of Commissioner Cammarota, shows us that the state does not want to surrender to the Camorra, also ready "to get their hands in the shit if it serves."

Giampolo Morelli is convincing in the role of the crooner, revealing also a pleasant voice as well as entertain the audience with his performance.

Serena Rossi confirms actress on the rise, after television and theater, cinema also adds to his resume. The character of Marianna, lovely and cute "guagliona", is well played and gives a touch of authenticity and sympathy.

All the cast with talent shows viewers the mindset and the various facets of the Neapolitans.

The film has good pace and remains constant throughout the proezione. The script is well written, sliding and never dull. The dialogues are simple, but strong and well built.

The direction is always up, managing to mix with bravura the detective comedy.

Beautiful and catchy soundtrack Avion Travel.

The final like because it keeps freshness and liveliness.

After seeing "Song 'E Napule", if possible more love Naples and the League of Bergamo Alta will want to hear the songs of Love Lollo.

17) Alabama Monroe (May), a love story "is a film of 2012 directed by Felix Van Groeningen.

By: Johan Heldenbergh, Veerle Baetens, Nell Cattrysse.
Parents should not bury their sons. The elaboration of a death sometimes joins, but often destroys the EXISTING of entire families.

Ethics and science are compared, as always, if there is a limit to the research and while discussing academically, people die.

"Alabama Monroe" is at once a story of love and pain. Life and Death on the screen alternating with ferocity harmony as it is in reality.

The film, set in Belgium, is built like a puzzle where the viewer follows the romance between Didier Bontnick (Heldenbergh) banjo and bluegrass music lover, purest form of country and Elise Vandevelde (Baetnes) beautiful tattoo artist, which expresses itself precisely with tattoos on his body.

The two are in love immediately, share a passion for music and form a family with the birth of their sweet daughter Maybelle (Nell Cattrysse).

The serene fable is abruptly interrupted by the bitter discovery of cancer daughter. All treatments are useless even the last attempt of using stem cells. So the little Maybelle died in hospital in the arms of his mother.

The lives of Didier and Elise are distorted by pain and also their great love begins to fall apart.

Didier, big fan of America, he became a fierce critic because according to him guilty of hindering the study and stem cell research for ethical reasons, so pleasant declared President Bush when he signed the decree to oppose.

Elise instead closes in pain that only a mother can try and day after day loses the smile and the love of life that has always characterized.

The film is a beautiful, sweet, bitter ballad about life and how much happiness can be fleeting, but also a tough and ruthless criticism of religions obscurantism that block scientific progress.

The script is well written though not original (The Son's Room by Moretti docet), involves and excites and raises important questions with rough sweetness. However, the limit has to have a gentle pace even slower in the second half, losing strength along the way emotional and narrative.

The dialogues are the deepest, especially thanks to the effective and talented performers.
The director is certainly welcome in the construction and development of the story, but can not bind emotions and pace, losing freshness and overall enjoyment.

Music is the co-star of the film. The various songs and ballads that follow, are the backdrop to the love story and dramatic of the two protagonists.

The pair of actors is beautiful, like from both physical and emotional level. They manage to convey to the viewer a deep range of feelings, always managing to be believable and engaging.

Besides being great performers, you can not fail to point out their singing qualities.

The dramatic finale, although a bit 'confused and overly heavy, convincing the secular and liberal approach on sensitive issues such as religion worthy of mention the intense monologue of Didier on stage at the end of a show) and the sweet death.

"Alabama Monroe" makes you dance, sing, move and at the same makes you think about how fleeting happiness and how science is still powerless and lagging the Death increasingly "modern and fast."

18) would like to tell you that last night I saw the new film Aquila a nice Italian thriller "Friendly Fire, the story of David Cervia" Francesco Del Grosso, produced by Giulia Piccione.

I would like to sing the praises of the artistic director I would like to applaud the cast as it was convincing and compelling in giving thickness and depth to the characters.

I would like to point out how the film has a good pace throughout the proezione and that the viewer's attention remains high.

I would like to mention a simple and well-written script and that although it is not original, has interesting ideas and reflection on the life of our country.

I will write the film, perhaps, has the only limit of not having a narrator who breaks the story and the continuous flow of news and allows the viewer to breathe and not be overwhelmed dall'emozioni and especially anger.

I would like to tell you that David Cervia is a character well constructed by the author and that his story ranges from spy story to the drama with touches of action movie.

I would like to tell you the story of a mysterious abduction on September 12, 1990 in Velletri, between silence, silence and neglect of law enforcement.
I wish I were talking about the disturbing, sinister, ruthless world of arms sales in Italy and how our country is one of the leading suppliers.

I would like to convey to you that in the late '70s and early eighties, the Italian technicians trained by NATO, were the best experts of technological wars of the square and as there is a market for weapons existed parallel to the technicians.

I would bitterly mixed with an angry indignation explain how parts of our state and especially its intelligence agencies are often the first to be defeated avversarvi to have a civilized country and modern.

I would like to denounce the many state secrets that we carry with us for years and how much pain they bring with them.

I could go on, but if you see "Friendly Fire", I am sure that at the end of proezione, you do so many questions and unfortunately discover a sad and shameful page of our Republic.

How would Carlo Lucarelli in the episode of "Blue Night", the story of David Cervia seems really a shocking and gripping thriller, too bad it's a true story, where a man, a husband and father of two children was kidnapped and disappeared into thin air.

We have the courageous wife, Marisa Gentile, sons Daniel and Erika and a combative committee for 24 years struggling in vain for justice and especially to get the truth from a State reticent.

Thursday 29 the State Attorney will ask the tribunal to store the instance of family members took prescription.

For the Italian Davide Cervia was kidnapped by unknown and has certified "presumed death"

If for Matteo Renzi is really #lavoltabuona, let us hope, that stops the silence of the state.

Tonight at 20:30 go to see the new film Aquila, "Friendly Fire, the story of David Cervia" in competition at the fourth edition of the "Contest documentary in the room", not only because it is done well, but because the "I want .." we can move together to chant and shout, if necessary,

"Do not let the silence falls on the disappearance of a man" (Committee for the truth about David Cervia)
19) Locke (May) is a 2013 film written and directed by Steven Knight, starring Tom Hardy.

The film was screened out of competition at the 70th edition of the Venice Film Festival in Venice.

The phone has forever changed our lives, changing habits and conditioning in large part our actions.

The phone is a part of us, rarely turn off and when we do we are with the anxiety of a missed call.

A call lengthens life Massimo Lopez said in a famous spot Telecom of many years ago, but in some cases you can destroy it.

The film, set in a cold night in English, partly with a worker who finished working, gets into his car, is expected to return home.

The worker is Ivan Locke (Hardy) we discover to be, in truth, the manager of a major construction company. The next day there is a major operation of pouring the concrete for the construction of major skyscraper ever built in Europe. Yet our protagonist has other plans.

A sudden event forces him into a night in the car to London.

Locke will start so one night "passion" on the phone with various characters.

The audience will listen to his phone calls with family, the chief and his closest collaborator.

With every passing minute and constant phone calls, Locke explains the reasons that led him to this trip.

Locke despite the stress and anguish, always keeps calm, trying to reach a difficult balance between work and private life.

"Locke" is a cross between a movie on the road and an atypical sitting analyst.

Phone calls are always intense and engaging for the viewer, however, alternating dramatic moments and funny ones.
The screenplay although not original, is really badgered, well written and is able to maintain high until the end of the public's attention, ensuring pathos and intensity throughout the film.

The dialogues are dry, but dense and well built.

The director is definitely level, managing to create a film "adrenaline" although shot in one environment and doing strength only on the word and the physical interpretation of a single actor.

The interpretation of Tom Hardy is absolutely talented and worthy of a strong applause.

Is able to convey in a perfect way the viewer different stati'animo that the character faces during the journey.

The facial expressions that are at the heart of the story are credible and convincing.

It creates a beautiful symbiosis between the protagonist and the viewer.

The rest of the cast, the viewer only "hear", but rumors are apt and in tune with the protagonist, giving a nice balance between sound and image.

The journey begins with a sense of responsibility to Locke that eventually cost him very dear, but the ending gives nevertheless a hope and a smile to the protagonist tried by this long night.

After seeing "Locke", the viewer will probably change his relationship with the phone, but definitely will be clear how to do a layer of cement.

20) Tracks - through the desert (May) is a 2013 film directed by John Curran starring Mia Wasikowska.e Adam Driver: The film was presented in competition at the 70th edition of the Venice Film Festival in Venice.

The film tells the true story of Robyn Davidson, who in 1977 crossed the Australian desert.

There is a small but important difference between being lonely and live in solitude.

The lone man chooses silence and isolation because only so is the balance, it is instead just even in the chaos and confusion of the city.

A solitary life is above all a philosophy of life that is often not understood outside.
"Tracks" is a manifesto for those who live with himself and can not find in today's society to its rightful place and identity.

Robyn Davidson (Wasikowska) chooses to cross the Australian desert with three camels and his dog for no spirit of adventure or yearnings of leadership, but for herself.

He feels out of place with his friends and family and longing to make this trip to feel alive and above all happy.

Braving the skepticism of all, our protagonist begins the crossing with the support of the National Geographic, becoming in a few weeks popular around the world.

His exploits are photographed by Rick Smolan (Diver), correspondent of the newspaper, with which with great difficulty and mistrust born a friendship.

A crossing lasting seven months with great difficulty and defying any climate.

Do not look for a plot in "Tracks", but you have to let yourself down but rather in the extraordinary and unique landscapes that are the real stars of the film.

The screenplay and dialogues are an important achievement in the service of the images and the free spirit of the protagonist.

The direction is minimal, in an almost documentary style, but still managed to give a fair and lively pace in the first part, but ending with "slow" in the final.

Brava and convincing Mia Wasikowska in a difficult and complex role. You could tell the existential anxiety resulting credible in the symbiosis between the character and the desert.

"Tracks" moves through the silence and enhances individual freedom with a final very poetic.

The viewer after watching "Tracks" will not believe more in himself and that basically you can be happy by yourself.

21) "X-Men-Days of Future Past" (May) is a 2014 film directed by Bryan Singer, written by Simon Kinberg and inspired by the comic book "Days of Future Past" written by Chris Claremont and John Byrne. By: Hugh Jackman, Patrick Stewart, Ian McKellen, Halle Berry, James McAvoy, Michael Fassbender, Jennifer Lawrence, Ellen Page, Peter Dinklage.
The past is past. "With the ifs and but there is no history and are full of graves," we teach proverbs and wise men.

E 'can change destiny? The nature and instinct of man are unchangeable? Only one choice can affect the rest of existence?

These questions are the focus of the seventh movie X-Men. I confess to have lost a few episodes of the series, but the return of director Bryan Singer was for me a guarantee of quality. The title "airtight" invites the viewer to prepare to take a trip through space and time, bearing in mind, however, the previous film.

It starts in a dark and dramatic future where mutants and men to their neighbors are being hunted down and killed by the Sentinels, robots immune to the power of the X-Men and determined to open a few times for human elect.

The only hope for the X-Men is go back in time and prevent them from being created by the Sentinels scientist Bolivar Trask (Dinklage, the throne of Swords) avoiding even the assassination by Mystica (Lawrence) and his subsequent capture.

The only able to be able to make this trip is Wolverine (Jackman) thanks to psycho kinetic powers of Kitty Pryde (Page). So Wolverine, catapulted in 1973, will seek Professor Xavier (McAvoy) and Magneto (Fassbender) by young people, the future allies in the dramatic war of survival, but in the past divided by misunderstanding and love for Mystica.

Thus began for Wolverine a race against time to change history and give hope to the X-Men and try to bring together the young and impetuous Xavier and Magneto.

The viewer follows mainly the troubles and anxieties of young Xavier reluctant to accept his power and especially his lovesickness, as any boy.

The film has considerable power and engaging visual and narrative that draw the viewer's attention in history throughout the proezione.

Although the script present a beginning cumbersome, however shows a thematic originality and some creativity and imagination in the development. It is written in a simple and direct, but enveloping and convincing.

The dialogues, albeit fairly obvious and predictable, are well built and succeed for the skill of the performers to excite the viewer.

Directed by Bryan Singer proved of great quality and talent. Fails to mark the times of the story with wisdom alternating tones, but always keeping pace and intensity.
They are very beautiful and intense to see the battle scenes of the future and the past, as are fun scenes speed mutant Quicksilver.

Worthy of appreciation are also photography and costumes.

A cast full of Oscars and young talent and old "foxes" theater quid add to the film.

Deserve a mention in most interpretations of James McAvoy and Jennifer Lawrence. Singer has focused heavily on the couple and their complex relationship.

The two do not disappoint and fail to create a good and intense alchemy. They manage to give depth and insight to the two characters making it credible and convincing.

Michael Fassbender, who artistically not my thing too, is a good Magneto although Mc Kellen remains unattainable. And 'the "odd man out" of history between McAvoy and Lawrence, remaining however cold, ruthless and committed to his ancestral and personal plan of salvation of his species.

Hugh Jackman is appreciable in this new version of Wolverine, less macho and more "atypical mentor" of the young Xavier. Wolerine a mature and thoughtful convincing and fun overall.

The final, well built, it is exciting and powerful both in terms of visual and narrative and is followed with interest even if the outcome is predictable.

"X-Men- Days of Future Past" reconciles with this kind of cinema, with emotions and thoughts, and especially invites you to have hope in themselves, only true master of its own destiny.

22) "Jersey Boys" (June) is a 2014 film directed by Clint Eastwood, based on the 2006 musical by Marshall Brickman, with a screenplay by John Logan and Rick Elice.

By: John Lloyd Young, Erich Bergen, Vincent Piazza, Michael Lomenda, Joseph Russo and Christopher Walken.

I confess I am a true ignorant in terms of music. I was only once in my life to a concert. I do not know the trends. The few times now that I get my belly from cumm to do some treadmill turn on the radio and the various songs accompany my vain efforts physical. Even when I turn on the radio in the car, but change compulsively stations to become estranged from the busy city.
I do not have a favorite kind of music, it all depends on my mood. The friend Ciovane has become in recent years my guide in this field, trying to "svecchiarmi", although with poor results.

When I saw for the first time the trailer for "Jersey Boys" I was amazed that the old Clint decided to do a musical, but I still wanted to give him confidence.

"Jersey boys" is a tribute to the historic group of "Four Seasons" in the sixties that extolled the American public.

Clint Eastwood tells the humble origins of the group leading us in New Jersey at the beginning of the 50s, where reigned the Mafia and the young Italian vivevno in limbo legality and dreamed of a future rich and different.

The protagonists of the story are presented by themselves, talking directly to the viewer. So we know the order the bully charismatic Tommy De Vito (Square), the naive and talented Frankie Valli (Young), the taciturn Nick Massi (Lomenda), the creative and serious Bob Gaudio (Bergen).

Frankie has a wonderful voice so the family and the neighborhood protect him and led him to believe in his talent. The Mafia itself in the role of the boss Angelo De Carlo (Walken) believes in him.

The four boys so different, but united by a strong friendship, form a group, and thanks to the intuition of a young Joe Pesci (Russian) in the role of an eccentric manager quickly manage to climb the ranks of the country. The film alternates between the private and public events of the protagonists and how despite the success and popularity soon will come the problems to spoil the harmony of the group. After ten successful years the group split for reasons of money and disagreements after a dramatic meeting at the home of the boss Di Carlo.

Left alone and Frankie Gaudio, the most balanced and talented group, will join forces to continue the musical dream. Frankie will be forced to deal with difficult and dramatic personal stories, but the music will still be a balance refuge. In the early 90s the group will meet again to receive a major music recognition.

The film is overall enjoyable and pleasant. Despite being a true story, Clint Eastwood manages to give the story a good pace never doing lower the threshold of attention to the viewer in more than two hours of projection. The script is simple, well written and straightforward. The dialogues are well constructed and interpreted, although perhaps a little rhetorical and discounted. The music is of course the absolute star of the film, beating the times of the narrative with his ballads and songs. The viewer can
not help but to be involved by the sounds and the words he hears. The protagonists, albeit unknown, are good and intense. Are credible and above all manage to give depth and humanity to their characters, without being overly caricatured caricaturist and in telling Italians of America, as has often happened in other films as always adequate and worthy of mention the interpretation of Christopher Walken.

The limit of the film, probably, is its own story. A story and typically American dream may be unattractive to the Italian public, not snapping the symbiosis and consequently the quid emotional. The final although very self and celebratory rhetoric, fun and love it because it is in line with the spirit of the film.

"Jersey Boys" definitely deserves to be seen by lovers of music and also by those who understand little or nothing. Both at the end of the show, they will not whistle and dance merrily with the credits.

23) Last night not having the opportunity to see live the David di Donatello on Rai Movie, I read through the comments at the awards ceremony on twitter. I followed the battle of awards including "The Great Beauty" and "The Human Capital" without a girlfriend passionate onstamente. When was proclaimed winner for Best New Director for Pif "The mafia kills only in summer" I smile from Sicilian and I lit the cigar. It 'been a good year for Italian cinema, are gone out new talented filmmakers. Pif won with about defeating a tough competition. I confess that I knew little Pif. although "born televised" the Hyenas and then exploded with the program "The Witness" on MTV, honestly only seen once and considered boring. When last November she released her debut film with Christian Capotondi, I was really curious. Many in the past have written about the Mafia and above have attempted to describe the link between the Sicilian and organized crime. I feared that "The Mafia kills summer only" could be another film to add to the series. Instead I was belied by the facts.

Pif tells the mafia issue with a story, successful mix between fable and documentary, such as to excite and move above the viewer. The protagonist is Arturo (Alex Bisconti really good) child Palermo, forced to grow up in a Palermo stifled by the tentacles of the mafia and politicians Riina and Ciancimino, and that his personal "hero" and "mentor" in Giulio Andreotti. Arturo is in love with Flora (Capotondi) and will try in every way to get his attention. It 'also a curious child so he invents a journalist and decide to interview for the school newspaper General Carlo Alberto of the Church. Will have as adviser love Judge Rocco Chinnici and as close to breakfast Inspector Boris Giuliano. All Public servants killed by the Mafia over the years. The first part of the film is certainly the most successful and entertaining, the second with
Arturo adult is more obvious and predictable. The script is simple and straightforward, but well written and original in the first part. The dialogues in their simplicity are still engaging and credible. Directed by Pf like and convincing although he cut more television and in the second part of the film loses a bit 'of pace and incisiveness.

The final right mix between documentary and tribute, moves and strikes and above all an invitation to hope and to fight the Mafia in all its aspects.

The viewer out of the room, including many reflections, can not but think that the "Divine Julius" even in death is discussed.

24) "The week-end" is a 2013 film directed by Roger Michell, written by Hanif Kureishi and distributed in Italy by Lucky Red. By: Jim Broadbent, Lindsay Duncan, Jeff Goldblum.

Now you know what I think of marriage and what takes to freedom, a precious gift from God.

Over the years I've read a few books and seen many movies about marriage and especially on the crisis of this institution. E 'foolish brave heroes marry and remain the whole life together with someone?

What is now the marriage? Routine? Getting older and fatter with his own company ?. Put up with and maybe hate each in silence and indifference until one day explode and divorces eager for a new life?

With "The weekend" know an old tandem of Nick (Broadbent) and Meg (Duncan) Burrows, married for thirty years with grown children who decide to spend a weekend in Paris for their anniversary Nick is a professor university philosophy, mean and melancholy while Meg is a teacher of chemistry, impatient and tired of the routine. From the first scene we see the funny pair of bickering over everything. Nick chooses a modest hotel where to stay and Meg furious and indignant drags him into a luxury hotel. Always Meg is very selective and paturniosa Restaurant and what to visit. The spectator witnesses to sparkling exchanges of the couple on their marriage, children and life in general between melancholy, irony and cynicism.

Paris is the co-star of the film with its beautiful places and landscapes. The couple wonders if there are still conditions to go on and whether it is enough love to go forward. We find out that their child has a serious problem and what worries them very obviously When Meg promises to her husband the idea of separate, Nick is a terrible blow, after having confessed to the dismissal of the university because now
considered inadequate teaching. During a dinner organized by Morgan (Goldblum) old college friend of Nick, writer radical chic and cool second wedding, Nick and Meg will be required to solve their problems and look inside.

The film entertains and like the atmosphere, for the measured tones and gentle and especially for convincing performances of the actors.

The script in its simplicity and convinces fun with the right mix of emotion and rationality. Scritta well with a language at times scathing and other thoughtful effectively tells the emotions of the couple.

The dialogues are well built and are definitely a strong point of the film. Fun and at the same time make the viewer meditate.

The director is essential, but good at directing actors on the scene, creating an environment glamor and failing to give the whole film a decent pace, although perhaps the time is longer theatrical film.

The couple Broadbent -Duncan is delicious and convincing. Show all their talent and experience to create the right chemistry between the characters, making it credible in the role of husband and wife.

Also worthy of mention Jeff Goldblum, really hilarious in the role of the writer midlife alternative.

The final like because it describes the love after thirty years of marriage and you can not smile at that, without being rhetorical and dull.

"The weekend" definitely will appeal to married couples and maybe in crisis, but to those who think they do not mind the big step, basically you can smile even marriage.

25) Sometimes a simple code can condition. A wrong diagnosis can ruin a 'existence.

The drugs, when used with raziocino, help to give a better quality of life, but if often abused and are prescribed by psychiatrists and easily push you into a Dantesque almost always sac.

Hands up who knows the letters "ADHD" .... Silence?

Behind these four letters hides the disorder or what purports to be "the deficit of 'attention and hyperactivity." Modern psychiatry tends to diagnose this disorder to millions of children during the school year. The symptoms are most striking for riscontrarlo: learning difficulties and concentration, excessive restlessness and poor communicability with classmates. Last night when I heard them list by various
doctors, thinking back to my childhood and my difficulties at school, my first reaction was, "So I too have ADHD!"

Stella Savino with this documentary introduces us to a reality of fear, ignorance, prejudice and especially in huge economic interests.

The bitter and sad characters in this story are the children who are studied and analyzed, and often declared "sick" and in need of drug treatment.

There is a subtle but important difference between a healthy boy, but exuberant and perhaps little interest in the study and one dal'ADHD affection. The medical community on the actual and correct diagnosis is divided into two opposing factions.

The US is the first country in number of cases where children have been diagnosed with this disorder of'

Nearly 10% of American children would be affected. A figure that has grown exponentially over the years. They began to talk about this disorder since the early 70.

For most of the psychiatrists care against this disorder is the use of psychotropic drugs.

So parents are "forced" (in case of refusal may be reported to social services for negligence) to give their children amphetamines to balance them and give them a "normal" life.

The documentary presents three cases of "sick of ADHD": Armando Roman boy of 19 years, Zache child of 10 years and twenty-five Lindsay of New York. We are told in a simple and crude as their lives are affected by the disorder and how they are dependent on the drug.

The eye of the camera also focuses on parents torn between the love for their children and the perplexity of having to "dope" from an early age.

Savino while not taking sides and giving space to the various positions on the appropriateness and validity of the drugs, poses a simple question to the audience: "The health of the patient is always put first by doctors?"

The spread of psycho drugs and strong interests of pharmaceutical collide with the right to correct information from the patient The UN itself has warned against the abuse of drugs, particularly among children.
The direction is simple and effective managing to set a good pace to the overall film. The viewer follows the story with interest having a good narrative pathos. The very structure of the documentary is essential, slender, sometimes almost didactic. Perhaps it would be more interesting to give more space to the "patients" for more information and highlight even more the emotional and intimate history.

"ADHD -Rush Hour" has the merit of opening a glimpse of light on a reality unknown to many, especially the viewer can not help but share the final sentence pronounced by an expert of the documentary "How complex and difficult to be and to live by normal person."

26) "Transformers 4-The era of extinction" (June) is a 2014 film by Michael Bay written by Ehren Kruger with: Mark Wahlberg, Stanley Tucci, Kelsey Grammer, Titus Welliver.

I had a happy childhood with a room full of toys where I spent fun times with my brothers and especially magical and carefree with my imagination. All of us have had some favorite games and I confess that I have always been fascinated by the world of Transformers. In addition to having seen dozens of times cartoons had all miniature robots. How many battles I fought with my heroes of metal. Being a fan I could not be happy when Bay decided to bring the saga of the Transformers at the cinema years ago. I confess, however, that the first three episodes had convinced me only in part. If of course the special effects and set design were always impressive and grandiose, the script had proved increasingly weak and lacking.

So yesterday I was a bit 'skeptical when I went to the cinema for the fourth installment of the saga with the likely risk of seeing the "Heroes" turned into ridiculous figures and a good story to become a meatloaf. Well after almost three hours of film I can say that Bay has won the bet sparigliando very good cards.

Indeed, "Transformers 4" should not be considered as the fourth installment of the saga, but rather as a new beginning of history. Completely renovated the cast, the story starts again after the dramatic battle of Chicago four years ago with a changed world marked by the Event where men have an attitude of distrust and hostility toward the Autobots themselves forced into hiding by a 'dark section of CIA controlled by Harold Attinger (Grammer) and a ruthless hunter from space sent by the mysterious Creators the same Optimum Prime finds refuge from the bright and penniless engineer Cade Yeager (Wahlberg) and his beautiful daughter Tessa. Thus began the flight of our heroes hunted down and disappointed by the turnaround man.
Screenwriter not tired of the novelty has a third "bad" in the history of presenting the figure of the ingenious billionaire Joshua Joyce (Tucci) who dreams of building a Transformers with human technologies, but will prove to be a mistake because it will allow the rebirth of Megatron with name of Galvatron.

The "Playground" of Bay bewitches the viewer dragging in bloody and spectacular battles between the Transformers. It remains in suspense for the continuous pursuits and scene changes from one part of the planet of the human protagonists. The combination of robot and convinces men and entertains. The screenplay is full of ideas, even if at times it is confusing and chaotic with too many "fronts" open, but still managed to keep a consistency in the development narrative getting a good pathos. The dialogues are perhaps the weakest part and less convincing film resulting overall boring and obvious. Bay proves once again live up to this kind of film being able to handle with skill the various threads of the story along with constant rhythm and the viewer's attention, ensuring fun and spectacle.

The cast "human" and proves adequate to the task, providing a small contribution to the success of the film.

"Transformers 4" will appeal to nostalgic and eternal Peter Pan and the new generations with an Optimum Prime that in compelling and exciting finale gives us food for thought philosophical and intimate without being ridiculous and grotesque preparing the enraptured audience at the new installment of the saga.

27) "The Fault in Our Stars" (September) is a film of 2014 directed by Josh Boone, based on the novel by John Green, written by Scott Neustadter, Michael H. Weber, with: Shailene Woodley, Ansel Elgort, Laura Dern, Willem Dafoe.

Cancer is the scourge of the new millennium with the man forced to helplessly watch the death of loved ones, with scientists engaged in frantic, expensive and often unnecessary investigations.

With cancer do not mess around, apart from not being me and invent a story ridiculous and grotesque, yet cancer is also a big business for the Arts in general.

Cancer makes you cry, move and does many good cash money.

A character in a fiction, a movie or a book with cancer attracts sympathy and nails the public to follow his story.

Ok maybe I am a bit 'cynical, but raise your hand if you have thought about these things at least once.
I did not know the writer John Green and I have not read anything by her. Yet the echo of the American success of this film I have heard of.

Surfing the net, I realized it was a love story between teenagers, both cancer patients. In short, a slight story to be enjoyed on the last Sunday of August, I obviously thought

I know, dear readers, are not these "difficulties" that discourage me.

So last night I met Hazel Grace Lancaster (Woodley), a 17 years old beautiful, intelligent, cynical, caustic and terminally ill, forced to always carry with it an oxygen tank to breathe.

Hazel knows he must die, and she is the narrator of the film, which takes the audience in the bitter Dantesque departments oncologists and support groups for young cancer patients who do not want to surrender to death.

If Hazel's face is realistic and raw disease, soon the public knows Augustus "Gus" Waters (Elgort) an 18 positive, cheerful, smiling and optimistic, if it was not too ill and with amputated leg and only frighten by 'oblivion than by death itself

Two young men destined to suffer and not to live, and yet love makes them know and fall in love with sensitivity and passion. A pure love, simple, but intense and total.

Hazel has a dream, to know his favorite writer Peter Van Houten (Defoe), author of a book that has marked his short life.

Gus gives her this dream and the romantic leads in Amsterdam, where the writer lives, that will prove to be a horrible man and cynical as well as alcoholic.

Amsterdam for the young couple still become their honeymoon. In fact, once returned home the reality takes over and cancer decides to bring down the curtain on this love story, taking away Gus between the immense pain of Hazel and friends.

Why you should see this movie? Because despite being a film of pain and death is an invitation to live life and still love without hesitation and doubt.

Hazel and Gus are aware that their lives will be short, but do not give up their dreams of love and decide without discounts.

The script is well written, fluid and although it has in its DNA a nice dose of melensità, never degenerates into pathetic and nell'eccessività. The dialogues are fresh and spontaneous and overall realistic, even if at times tend to fall in full
The direction that the good times of the story, effectively altering drama and romance, perhaps only in the final set the pace and there is a sense of slowness, but without ruining the pathos of the story narrative.

The pair of young and almost unknown actors certainly deserve a mention. They manage to express with talent and simplicity a story not easy, involving the public and commovendo.

The cameo by Dafoe is just as thick and his few scenes are incisive and mark a high point and intense along the film.

Point out the intense and meaningful scene where the young couple decides to visit in Amsterdam, the Anne Frank house.

The finish is very evocative and poetic, and if the viewer is able to withstand the frantic cries and noises of used tissues, can not say with a sigh, "Okay, Hazel and Gus, it was nice to meet you."

28) "He gets the wind" (September) is an animated film of 2013 written and directed by Hayao Miyazaki

Who told you that the film was boring? "I asked a dear friend at the end of the projection and a spectator next to me, the voice of the people, voice of God, did not hold back and blurted out" a jerk."

"He gets the wind" is a masterpiece. Really very little to add.

Wonderful for the images, the soundtrack, the dialogue, the poetic, the fresco of an era and a nation and at the same time the message timeless and boundless. This work is made of the stuff of dreams, is filled with the enthusiasm and passion of the look enchanted technology.

Franco Battiato in his song many years ago claimed to be waiting "an excellent opportunity to purchase a pair of wings and leave the planet", well Miyazaki these wings wonderful forms of spina mackerel found them and gives the spectator. When the lights come back on and it was crushed again on Earth is suffering terribly, like when you wake up at the end of a wonderful dream.

I confess that I cried several times. I'm a big fan of the author, but the Japanese had since "My Neighbor Totoro" that his film is not moved me so deeply. His latest film
won all previous. I understand that forbid girarne another. It is not a matter of age. As noted by a friend last night after creating a work of art of this magnitude is hard to try again with the knowledge of what has raised the bar.

Causes me anger, great anger to think that the last work of a genius like Miyazaki remained in theaters only four days while in a multiplex next to me was full of horrible movies crammed viewers that instead of raising the spirit imbarbarivano increasingly as tribe of suburban.

In short, it is not enough that Kurzweil hurry to give us the transcendence as soon as possible to make sure that Miazaki have all the time to try to outdo but we also hope that spring back to refine these times in which we live. If the protagonist in the film he buttoned his jacket before being presented to the wife of an acquaintance, and when they do respond to the proposal of life, after meditating, "I allow myself to accept," today we are immersed in crowds who go to see the Roma Fiction Festival instead as stunned by products of bad production and high consumption. But "Le vent if lève! ... Il faut tenter de vivre" (Paul Valery). Do not give up.

Massimo Daniele Sapienza

29) "Our boys" (September) is a film of 2014 by Ivano De Matteo, written by Valentina Ferlan and Ivano De Matteo, produced by Rodeo Drive and Rai Cinema. By: Alessandro Gassman, Luigi Lo Cascio, Giovanna Mezzogiorno, Barbora Bobulova, Rosabell Laurenti Sellers, Jacopo Olmo Antinori

The children know pieces of core say in Naples

For a child, a parent would do anything. Maternal love is stronger, King Solomon docet.

Yet between parents and children we always talk less. Are increasingly two separate worlds.

The lack of communication is the distinctive element of the family 2.0

"Our boys" presented at the last Venice Film Festival has been a success with audiences and critics, and is in the odor of awards.

After "The Acrobats" director De Matteo remains a talented author and attentive to family dynamics and our society.

The film, set in Rome, begins with a story of madness, when two motorists fight at a traffic light, complete with a final shootout and murder in front of a minor.
Through this tragic episode of crime, the viewer becomes acquainted with the real protagonists of the story: two brothers Paul (Lo Cascio) and Massimo (Gassman), the first surgeon and the second lawyer. Apparently united, but in essence different and conflicting. Paul is a man ironic, posed, rigorous and love with his wife Clare, she also ironic, anxious mother and couch potato.

Massimo is instead a cynical, hedonistic and unscrupulous in doing his job. A widower, has as his second wife the affection, but ephemeral Sofia (Bobulova).

The lives of two couples goes quiet second binary discounted, as the monthly dinner to a restaurant, until their "boys": Benedetta (Laurenti) and Michele (Antinori), bored young, rich and with a conscience also built to look violent videos on the web, do not decide an evening attack and beating to death a homeless woman on the street for no reason.

Discover the dark side of their children, obviously upsets the two couples and especially take note of how little they know, throwing them in the drama as well as in pain.

The viewer follows the film along the evolution of the pain of the parents and especially the approach and management of the problem, also seeing the change of perspective and personality of the two brothers of the start, given the choice whether or not to protect their children.

The script is well written, fluid, sometimes frightening, but full of pathos and very addictive and ready to perceive the psychological changes of the characters, highlighting the different perspectives.

The dialogues are well built, dry, strong and contribute strongly to the emotional power of the film.

Directed convinces the ability to delineate the various characters, giving everyone a voice and a space thanks to a careful and effective use of sequence shots. The pace is not always constant, perhaps of the most static, but that does not make it any less compelling the narrative plot.

Difficult to make a scale of values and merits of the cast. They are all deserving of praise and applause.

The pair of brothers composed Gassman and Lo Cascio is well-matched and transmits to the viewer, the profound difference in values and worldview that divides them. They manage to give their characters a soul with talent a complex and nuanced.
Giovanna Mezzogiorno and Barbora Bobulova, both of a mature beauty, are perfect in the role of wife so different, but both strong and intense.

A special mention I might give it to the young Rosabel Laurenti Sellers, confirmation of being an a star on the rise. He has talent, beauty and personality. The scene between her and Gassman in the end, is a chilling beauty, thanks to the skill of both.

The only real flaw of the film is that of having taken government grants as a work of national interest, I honestly did not feel the need.

The final "open" is beautiful in its dramatic and unpredictable, leaving the thoughtful viewer out of the room the dramatic question "What would we be willing to do for our kids?"

30) "La Buca" (September) is a 2014 film directed by Daniel Cyprus, written by Daniel Cyprus, Massimo Gaudioso, Alessandra Acciai, with: Sergio Castellitto, Rocco Papaleo, Valeria Bruni Tedeschi.

There is a fair justice, quick, effective and then there is the Italian justice where injustice, mistakes and sloppiness are commonplace nell'aule courts

Who enters the Dantesque justice Italic perhaps with a trial, is likely to lose his mind as well as your wallet.

The political and social revolutions in Italy as well as with marches on Rome, were made by the judges with the investigation of "clean hands."

To know which opinion has the figure of the Italian lawyer, you can not re-read the pages written by Alessandro Manzoni's The Betrothed sull'Azzeccagarbugli.

Italy is the country dell'inciucio, the compressed and "made the law find the loophole."

Daniel Cyprus with "La Buca" tells us his vision of Italy and especially of our idea of justice with a fairytale surreal, melancholic, outside of time and space.

The viewer follows the story of Armando (Papaleo) gentle man, naive, melancholy fresh out of prison after 27 years for an unjust conviction of murder. Armando is moved away from his own family and even acknowledged by the mother suffered a stroke.

On his way of loneliness is the companionship of the dog Tramp "International" and the interested friendship lawyer Oscar (Castellitto), man misanthropic, cynical, Crook and devoted only to his shenanigans working.
Two completely different and distant who decide to join forces to reopen the trial of former convict. Armando wants to have a judgment of innocence and Oscar lust instead of getting a mega compensation and become rich as if he also hopes the greedy family of the protagonist.

They start the fun and grotesque investigations tandem to reconstruct the night of the murder and try new witnesses. In their research, the two men are helped and supported by the delicate and tender love with Carmen (Germans).

The film has a very unique visual cut thanks a photograph delicate and mild, which allows the viewer to enter into a story ageless managing to immerse themselves in the climax of the story.

Honesty melancholy of Armando and the greedy cunning Oscar complement and blend representing ironically polite and contradictions of the average.

The screenplay albeit simple and without major creative leaps proves well written, fluent and fluid running out of good times with good story narrative pathos.

The director is certainly valuable and worthy of mention for giving the film a surreal and grotesque value without exceeding managing to engage and excite the viewer with its colorful characters. Maybe the film did not pace is relentless and has some breaks too, but overall it is enjoyable.

Castellitto and Papaleo confirmed actors of value and with great versatility in different characters. Are credible in their roles, managing to give a soul and a personality and showing the strengths and weaknesses of man. The audience laughs and moves with them.

The interpretation of Valeria Bruni Tedeschi is delicate, almost on tiptoe, but adequately support the couple.

The final bittersweet is consistent with the spirit of the film confirms the viewer two points: The Italian justice does not always reward the innocent honest and that the hole in the street as well as representing the mismanagement of the public, may be good chances to get a compensation if you have the good Azzecagarbugli.

31) "Medianeras, fall in love in Buenos Aires" (October) is a 2011 film written and directed by Gustavo Taretto with: Javier Drolas and Pilar López de Ayala.

Very often you are alone in the crowd. The big cities offer much, but at the same take away the opportunity to touch, see each other know each other, to have true social relations.
The evolution of the architecture reflects the changes and tastes of man constantly in search of modernity, privacy, beauty and heat.

Architecture and Love are the ingredients of this film that pays tribute to the melancholy beauty of Buenos Aires.

A man and a woman living in the same neighborhood and in two buildings in front, but that they have never seen or spoken, can never fall in love? A simple question, perhaps trivial, but that the director Taretto debut in feature film puts the viewer.

The characters in this story are Martin (Drolas) and Mariana (De Ayala), two lonely souls and in search of a love that can warm his heart.

Martin is a web master, phobic in recovery also spends most of his time locked up at home on the web.

Mariana is a young architect, working as a window dresser in real and is single after a history of four years.

They live in a small apartment in Argentina called "shoe boxes" and throughout the film the viewer follows their lives and especially their brushing against the street, in the pool and in the bars.

The various and several buildings of Buenos Aires reflect, reflect the moods, thoughts and states of minds of the two protagonists.

An atmosphere full of melancholy pervades the screenwriter, but without exceeding a dark pessimism. A continuous pursuit of happiness without being however Mucciana memory.

The original screenplay, lean and well written describes effectively and gently introspective and a history of feelings, without falling into the dull and rhetorical. The dialogues are minimal, but still intense and enveloping

Directed proves talented and creative in combining the inner world of the characters and the outside world with the charming face of Argentine city.

The couple Drolas -De Ayala carry the weight of the film with skill and ease managing to carry the two characters' lives off the screen, making the audience smile and think through their two different perspectives on life. Hard to determine who is more skilled of the two. Are an example of successful chemistry between the two actors.
"Medianeras" is a window that is usually open on the poorer side of a building that allows you to have a different look at the city and the world. A window on life and love that the viewer, with nice finish, can not be happy to see out, smiling, from the hall.

32) "Everything can change" (October) is a 2013 film written and directed by John Carney with Mark Ruffalo and Keira Knightley and Catherine Keener. Adam Levine I do not have a musical ear, I confess. I was only once in my life to a concert. I have no sense of rhythm and dance when I have the elasticity of a robot.

I turn on the radio on the rare occasions I ch treadmill and music of any kind accompanies my slow toil.

The man makes sounds for a lifetime. Whistles, hums, roars. Our life without music is like a movie in black and white.

The musical does not make me crazy, but often I end up singing with the protagonists.

Music as writing can be cathartic and give you the opportunity to change and to be different.

"Everything can change" is a ballad about life, love and how to just get a project back to be alive and maybe happy.

Carney tells us how New York is the city of dreams, opportunities and also the loneliness, but where two people disappointed and sad for different reasons you can meet in a pub and find strength to start with.

This is the story of Dan (Ruffal) music producer in decline and with family life complicated and Greta (Knightley), a young English woman who followed Dave (Levine) boyfriend musician in New York hoping to be realized in love and as the author of music, but remaining disappointed by both.

Two apparent "losers" join forces with the common love for music.

Dan is a brilliant and bizarre producer who decides to make the disk Greta on the streets of New York by putting on a band sui generis. Greta is a musician and especially idealist with a broken heart. A couple who are and will force each other managing to bring out the best from each.

Music and New York are the real stars of the story that invade the screen and draw the viewer.
The story itself is simple, delicate although already seen in other contexts. The screenplay and dialogues highlight and outline the music as Muse of the protagonists and chanting the timing of the story with a good rhythm.

Convinces the pair Ruffalo-Knightley. They manage to be credible and enthusiasts in their respective. Perhaps Ruffalo with his physicality and melancholy look manages to give more weight and intensity to the story.

Knightley proves a decent singer and with his monotone voice still excites.

The director is well made. Enhances about talent and the natural setting of New York combining it with the choice of good music, creating good suggestions to the public.

Perhaps in the end the pace coves and the story becomes more prim, but while remaining pleasant.

A love story music and emotions you feel by living it.

The music helps to change and the protagonists do sometimes quite surprising compared to the expectations of the public.

Do not go off the end credits, there is a second end that awaits you, if possible, less melodrama and more fun, where strong message emerges in which to enjoy the beauty of all forms of Art is a right of the public rather than a gain to be obtained by the manufacturer at any cost.

33) "Frank" (November) is a film of 2014 directed by Lenny Abrahamson, written by Jon Ronson, Peter Straughan, with Domhnall Gleeson, Maggie Gyllenhaal, Scoot McNairy and Michael Fassbender.

Some years ago, Andrea Bocelli and Giorgia sang "Vivo per Lei" of Gold. She was the music, a way to pay homage and make explicit the love that binds millions of people to the Fifth Art always.

Hum in the shower, in the car, on the street because the music is perhaps the most direct way to give voice to our soul and feelings.

The music is part of us and that explains the proliferation in the years of the most diverse musical talent show.

Many dream of becoming a singer, an artist and be popular. A dream that accompanies the young Jon (Gleenson) during his days spent searching for the right
inspiration to write a song. Jon is an employee, lives with his parents and writes on twitter their emotions.

One day witnesses the suicide attempt at Sea, keyboardist Soronprfbs and so the eccentric manager Don (McNaivry) suggests to join the group to write the new album

Jon eagerly accepts not knowing that you will find enclosed in a cottage in Ireland for more than a year because Frank (Fassbender), the leader of the band in addition to always wear a funny mask is manic as it is brilliant in creating music.

A withdrawal surreal in which the viewer knows the various members of the band, all afflicted with mental problems where the figure of Clara (Gyllenhaal) hysterical woman and dall'accoltellamento easy.

Jon decided to post on social network and youtbe the various test sessions of the group generating an unexpected interest to the point of being invited to a festival in Austin, Texas.

The wait and the dreams of grandeur of the group and especially Jon will however go to beat the harsh reality and especially with the limitations of character and psychological Frank during the Festival.

It 'hard to frame "Frank" in a specific genre. The script has several ideas: it is' partly autobiographical thanks to personal contribution of screenwriter Ronson, is also an act of love for music and especially shows how much passion in the hearts of those who decide to work as a musician, but it is also an ironic and pungent critique of the world of social networks and how the popularity has become more important than talent. Yet it is also poetic, surreal, in some places prevails "nonsense" in which the authors seem to want to tell us that the true artist can not fail to be a little crazy. The dialogues are sparkling, ironic, self ironic, stinging and especially well developed and constructed. Perhaps the limit of the narrative structure is paradoxically when it ceases to be magnificently visionary histrionic when the final returns to earth becoming more commonplace and less effective. The direction is creative, unique and at times perhaps sophisticated. It builds on a consistent and enjoyable world of Frank succeeds in uniting various genres ensuring a good pace and giving smiles and reflections to the public.

The interpretation of Michael Fassbender is really compelling, intense, poetic, surreal, funny. His face covered by a mask for most of the film, Michae demonstrates even more his talent and his ability to not only dramatic, but mostly comic. Define one Frank Charlotte 2.0 is not a comparison risky.
Maggie Gyllenhaal confirms that talent is not a case in the family Gyllenhaal, managing to give his character a wealth of nuances without losing credibility and strength.

Worthy of mention also Domhnall Gleeson for the ability to make his Jon very close to the kids today in the desires and especially in dreams and especially the lack of awareness of their own limitations.

The final delicate with a dash of melancholy like and moves the viewer by reflecting that sometimes you can be happy and fulfilled in making their music even before leaving a few close friends in a corner views and followers

34) "The spia- A Most Wantend Man" (November) is a film of 2014 directed by Anton Corbijn based on the novel Issa the good of John le Carré, with: Philip Seymour Hoffman, Rachel Adams, Robin Wright, Willem Dafoe, Grigoriy Dobrygin, Homayoun Ershadi.

The September 11 has forever changed our lives. The attack on the Twin Tower has upset the international balance. Until the fall of the Berlin Wall were clear and defined the two blocks that were confronted and challenged for world leadership: USA and USSR.

The Cold War, like all wars has produced side effects. He has seen the birth and growth characters unscrupulous greed and lust for power have intestatati ideologies and holy wars.

The Cold War is over, but this undergrowth of characters has been turning against their creators.

Bin Laden, Al Qaeda, Saddam Hussein, to name a few have been created and sustained by the United States to thwart the Soviet bloc.

Americans for the first time with the September 11 they felt fragile and vulnerable in their own home as revealing their intelligence has not been ready and height as illusions of being.

The CIA and generally all foreign intelligence services have had to modify their respective modus operandi. The enemy is no longer a country, but an idea of different world than the West.

The hunt for international terrorism is fought anywhere and everywhere, with Europe as a crossroads for many operations.
The film set in Hamburg in Germany tells the hard, thin, dirty work that the spy Günther Bachmann (Hoffman) and his group play to ensure the security of their country. Forget James Bond, now the secret agent is not beautiful nor elegant, but it is sloppy, melancholy and fat, but brave and stubborn in their work.

Gunther has its own code of ethics of work and life in stark contrast to his superiors and especially with American colleagues of the CIA in the figure of Martha Sullivan. (Wright) So when Issa Karpov (Dobrygin) escaped from a Chechen refugee arrives in Russian prisons city and asks for help to the lawyer activist for civil rights Annabel Richter (Mc Adams) to get the rich paternal inheritance guarded by unscrupulous banker Tommy Brue (Dafoe), initiates a complex game of chess between the various intelligence to get your hands on Karpov and on the money.

For Gunther Karpov however is only the opportunity to get to "a bigger fish" alias Dr. Faisal Abdullah (Ershadi) questionable philanthropist Muslim.

Gunther does not hesitate to threaten, manipulate and abduct the same Annabel to be able to carry out his plan and get new sources useful for defeating terrorism.

The script is well written, insistent, not breathing and is well developed without moments of stagnation and collapse in the narrative structure. The basic idea, certainly interesting, is that within the same intelligence exist different levels and often opposing visions. The viewer can not help but be struck by how the servants of the state are forced to get their hands dirty to ensure the peace and welfare of their fellow citizens.

It 'a war made shots of betrayal, secrets and manipulations. Vince who is better, smarter than that smart. The dialogues are tight, punchy though dark and full of melancholy.

The "light" is not just a spy story, but it is also an introspective film that outlines in a clear, clear the different characters and personalities of the characters.

The director is certainly worthy of mention, not only for the clear talent, but also for the ability to tell with a high pace and constant history without ever falling into the rhetoric highlighting the gray sides and little-known intelligence.

The final interpretation of the late Philip Seymour Hoffman is intense, deep, incisive. And 'the last gift he has done to his audience, once again demonstrating his immense talent. His Gunther is not a hero, working in the shadows and often must perform illegal acts, but his ultimate goal is the safety of his country. Excites and involves not
only with words but also with his silences, glances and his incessant light up cigarettes We will miss Philip.

Rachael Mc Adams like and convincing in the role of the idealist, somehow the alter ego of Hoffman. Their dialogue during the abduction of the girl is full of meaning and nuances.

Appears little, but makes its contribution to the film also Robin Wright in the ambiguous role of the agent Cia.

The rest of the cast still deserves praise for his work

The dramatic finale and at the same time full of pathos and blows like scene and leaves the viewer on the belief that the difficult war on terrorism is often fought by men of valor, but then the strategies are made by the wrong people.

35) The Jackal "(November) is a 2014 film written and directed by Dan Gilroy, with: Jake Gyllenhaal, Renee Russo, Riz Ahmed, Bill Paxton.

The film had its world premiere at the Toronto International Film Festiva in September and then in Europe at the International Film Festival of Rome.

There is a limit to the freedom of the press? There is still a morality in journalism?

It 'really the share to determine what to broadcast or not? We see on TV or at the computer services of the news filled d' images bloody, terrible, painful road accidents, fires, riots that sadly every day are staged in our cities.

We remain as charming in front of the brutality and horror, but have you ever wondered who takes these pictures?

Who are these men who listen to the radio work as police, ambulance sirens and run where there is blood and death?

The scoop of any kind whether it is paid well and you know in a moment of crisis like this every opportunity should be exploited.

Dan Gilroy on his debut as a director tells a world unknown to most, not that of assault reporters or journalists brave and idealistic, but but rather of "Nightcrawler" men who photograph and resume as soon as the accident occurred or the crime scene still "hot"

First come first then has the opportunity to review the exclusive to the news, with the possibility of rich guardagni.
A real business that Lou Bloom (Gyllenhaal), the protagonist of this story, takes just when by chance is to witness an accident. Lou does not have a job, stealing to survive, living in a small apartment in Los Angeles, is anti-social, methodical, but is determined to change his life at all costs.

So Lou invents Cameran and turns in the car, along with his collaborator Rick (Ahmed), a homeless, all night long and endless streets of Los Angeles waiting for the right call the police radio.

Lou shows immediately resume a talent in accidents and in the show with cynicism and hardness of the most dramatic moments of the people involved. A talent that is immediately noticed by Nina (Russian) unprejudiced director of a network eager only to increase the share.

Lou blinded by easy money and the desire to become a leading figure in the media will exceed all bounds of ethics and you will not make any moral scruples to the opportunity to avoid a massacre of innocents.

The screenplay although simple and not completely original is well written and flows well. It has no holes or inconsistencies in the narrative structure. The film begins with a high gear and never prosege so neither climb nor skid when cornering. A dark story where cynicism and amorality are the real protagonists of the story, but that does not prevent the viewer to follow carefully the events and involvement of the protagonist. The pathos narrative is constant, enveloping well punctuated by music and anguished by a photograph that highlights the dark side of Los Angeles with about endless nights.

The director does not seem to be that of a newcomer to the ability and talent shown in leading the viewer into the story and current raw managing to capture the absence of values that characterizes our society and our media never fall into the rhetorical and indifference. He built a thriller without smudging, unsettling dynamic evolution.

The interpretation of Jake Gyllenhaal, as anticipated critics overseas in recent weeks, is truly magnificent, strong, worthy of a nomination for the upcoming Oscars. Gyllenhall haggard physically losing over 10 pounds to play the character and dug in the spirit of proof Actor in the round with his Lou.

At a stroke gets rid of 'cumbersome and annoying ghost of Donny Darko and a kick to the cowboys of "Brokeback Mountain revealing unexpected and valuable interpretative skills.
He wears the mask of cynical and amoral with a disarming ease managing to make his negative character and ruthless, a man winning and respected by all.

The viewer can not morally condemn Lou, it suspends judgment, enchanted by her intelligence and manipulative skills that allowed him to climb the peak social and professional.

Gyllenhaal with his intense interpretation has the merit of having turned a good movie in a movie not to be missed at the cinema.

An exchange of dialogue between Lou and his collaborator probably represents the essence of the character "... It is not true that people do not listen, just do not like .."

The rest of the cast also deserves special mention for effectively contributed to the success and especially the quality of the film.

After seeing "The Jackal" you can not not see a service of tg with different eyes and maybe you will try the crowd our Lou and you wonder if he is to be condemned or the media who have invented.

36) "My Dad" (November) is a 2014 film directed by Giulio Base, written by Giulio Base, Giorgio Pasotti, Alessandro Pondi, Paul Logli, Mauro Graiani, Riccardo Irrera, produced by Movie and Rai Cinema with the contribution of MiBACT, with : Giorgio Pasotti, Donatella Finocchiaro, Niccolò Calvagna, Ninetto Davoli and Fabio Troiano.

A few months ago came out in our rooms a beautiful Japanese film "Father and son", Aihm, unloved by the public which asked, if it was more important for a parent to love their child, and brought him growing every day or counted however, most of the blood relationship.

The concept of family has changed over the years. Father, mother and son are now one of the possible types of families: enlarged, homosexual, heterosexual.

Difficult to determine which is the right formula for a minor, the law always tries to protect him, but not always the rights are in line with the feelings.

"My Dad", which had already met with great acclaim last Rome Film Festival, is the simple and touching story of Lorenzo (Pasotti) young and single diver of San Benedetto del Tronto that after being dumped by his girlfriend, why not eager to become father, spends his nights with different women having fun in the company of his friend and business partner Roberto (Troiano).
One evening, as many in a local Lorenzo knows Claudia (Finocchiaro) which has a night of passion. But the night become more nights and would soon turns into a three-way relationship because Claudia is the mother of the child Matthew (Calvagna).

The relationship between Lorenzo and Matteo does not start well, both unwilling and impatient to know each other.

The barrier that divides them but slowly crumbles to the love that both have for Claudia, and when the latter for work is forced on a journey to Germany, the two are forced to cohabitation and especially to open up, learning to want okay.

Lorenzo finds himself without realizing, overwhelmed by love for Matthew and becoming for the child in fact the true father figure that both missing. A relationship between the two protagonists based on the little things, the male complicity, but also as a teacher of life and education that will bring the child to see Lorenzo as the ideal companion for the mother thus forming a real family.

A screenplay simple, clear, smooth, but at the same time rich in content and full of emotions that leaves the viewer indifferent. A love story that breaks down the mere blood ties, inviting to know and above all to reflect what the real gestures and words that make a man a father to a child, and what it means to truly be a family. The narrative is poignant pathos, but at the same time realistic and current.

Directed by Base is of value, clean, delicate, able to collect the various nuances of the story, managing to highlight the changes of feelings of the characters without them ever becoming rhetorical and melodrama.

Beautiful and touching is the soundtrack and worthy of mention is the photography.

I confess to not being an avid fan of Giorgio Pasotti, but in this film is astonishing for its intense and moving interpretation. It 'really worthy of mention the capacity in which manages to step into the shoes of Lorenzo, perhaps inspired by his own personal experience, being able to give it body and soul in an effective and convincing.

Niccolò Cavagna moves on the scene like a veteran. His eyes and his expressions before the words tell the mood of his character. They form a perfect match with Pasotti, thus creating a symbiotic empathy that project entirely to the audience.

Donatella Finocchiaro with intensity and talent shows us the different faces of a woman, mother, lover, worker, giving each of their thickness and strength and forming a trio with Calvagna and Pasotti really about.
The final, although dramatic, is well built and is exciting and leaves the viewer the beautiful belief that count as blood ties and the law to protect them, nothing and no one can decide who to love like I was a real father.

37) "Sorry if I exist!" (November) is a 2014 film directed by Riccardo Milani, written by Giulia Calenda, Paola Cortellesi, Furio Andreotti, Riccardo Milani, with: Paola Cortellesi, Raoul Bova, Lunetta Savino, Corrado Fortuna, Ennio Fantastichini, Marco Boccia, Boccia Caesar.

We men are Italian soul least bit sexist, who denies consciously lies. We still believe that women should stay at home to cook and do the sock while we bring the bread home. Yet almost always "behind every great man is a great woman"

Women can do everything better than us, but for the sake avoid us of it.

Italy from the point work offers little to young and often fleeing abroad is the only hope.

"The brain drain" is a sad reality and consolidated, but the heart remains with us.

You can make a fortune, to have recognition and popularity, but you know nostalgia is rogue.

Who works out dreams of one day returning to Italy, because as our beautiful country is in bad you can not live far away.

So thinks the protagonist of our story, Serena Bruno (Cortellesi) the beautiful and brilliant architect of Antwerp Abruzzo that after gaining deserved success in the world decided to return to Italy because the saudade is not exclusive of the Brazilians. Serena despite the curriculum is to do a thousand jobs to make ends meet as a waitress in the restaurant's charming owner Francesco (Bova).

One day after Serena suffered the theft of the motor is found to Corviale, dingy Roman district forgotten by everyone and everything. Desiderosa to lend a hand to its inhabitants decide to participate in a call for municipal environmental restoration. But in a world where work latita and machismo rampant, Serena is forced to pose as an assistant to ask itself and friend Francesco proved surprisingly gay despite a son to replace her as architect to get the job as part of the study directed by 'dull and narrow-minded chief Dr. Ripamonti (Fantaschini). A study of architects coordinated by the efficient secretary Michela (Savino) where everyone has a secret to hide and to save your work as Serena wears a mask and pretend to be another. Thus began a series of
misunderstandings and gag in which Serena and Francis will be supported each other proving a real coppia..'amici.

If the script does not in itself has many original features, however, is well written, direct and fluid. The storyline in its simplicity works and also contains elements that push the audience to reflect. The narrative structure is well built well delineating the characters and personalities without falling into rhetoric and vulgar. The dialogues are funny, cool and credible.

Directed by Milani is quality confirming the talent and the ability to tell different stories always effectively hitting and giving strength and pace to the story. Directs the cast with skill and creativity managing to get away from the single actor his best.

Paola Cortellesi is, in my humble opinion, the best Italian actress who is currently on the square.

The film itself becomes memorable fun thanks to its interpretation in which combines perfectly acting and physicality. His facial expressions, grimaces, glances and smiles fill the screen giving the viewer a lot of laughs.

Paola Cortellesi is an Artist, pit the fencing and succeeds with elegance and talent to dictate the timing whether comic or dramatic.

One of his nomination for next David di Donatello is the minimum wage.

Pride of Raoul Bova that despite having a few arrows in his bow and inspiration is enhanced by the presence of Cortellesi demonstrating a good dose of humor and comic timing discrete resulting overall believable in his role.

The couple Bova-Cortellesi after the success of "Nobody Jun dicate" confirms winning couple and convincing in which beauty and talent mix creating empathy with the audience.

Special mention for Lunetta Savino, his role is a set back, but his few scenes leave a mark for intensity and skill.

Convinced applause from the scene between her and the Cortellesi in the most dramatic moment of the film for the intensity demonstrated.

And 'worthy of mention also the interpretation of Marco Bocci in a role so far of sexy Commissioner Calcaterra of Mitre Anti-Mafia. The gay Nicholas likes in his excesses and his being speck giving proof of his talent as an actor.

The rest of the cast deserves praise for the quality and commitment shown.
Meritocracy is perhaps still a utopia in our country, women still do not have work in the space they deserve, but after this film the viewer knows that at least Corviale will have new life thanks to the ingenuity of a woman and know with certainty that no there is only the Antwerp of Belgium in the world.

38) "Big Hero 6" (December) is the fifty-fourth of the Disney animated film, based on the comic Marvel Big Hero 6, directed by Don Hall, Chris Williams and written by Don Hall, Jordan Roberts,

The world changes, changes, evolves and tastes and passions are increasingly diverse and demanding.

We live and we consume to the fashions often fleeting and ephemeral being now few reference points.

Yet in an uncertain climate and in a precarious society there is at least the certainty Disney every Christmas.

Disney and its animated film has raised generations of children giving the world every year wonderful movies and intense. The heirs of Walt Disney are always ready to understand the changes in society and the mood of the public, and over time the authors have modified the style and especially the cornerstones of content production house often anticipating new fashions.

"Big Hero 6" is the first Disney film inspired by a Marvel comic and the viewer notes Although this is evident from the very first scenes being projected in a fictional, futuristic city called San FransoKyo where fourteen Hiro Hamada loves spending nights in questionable premises where it can engage in passionate fights between robots. But Hiro is also a child prodigy, a genius of computer science and unwilling to put to use his talents for noble purposes despair by his aunt and especially his brother Tadashi, both were orphaned after their parents died.

Tadashi, who was also a brilliant student and a member of the computer "club of the Nerds" with other talented friends, manages to convince Hiro to enroll at the University when he shows his "creature" Baymax nurse robot able to heal any wound. Baymax is a good robot and placid that is activated when a patient cries of pain and turns off only when the patient is satisfied with the care. Hiro fascinated by the possibilities and prospects for university and just to impress the professor Robert Callaghan responsible course, invented the micro robot guided by the human mind is capable of becoming anything you want. The invention prodigious immediately arouses the interest of a greedy industrialist who offers to buy the patent. Hiro refuses
wanting to use the micro robot for charitable purposes, but a tragic and sudden explosion University coast life beloved brother Tadashi and Professor Callaghan. Hiro is a blow and Baymax a good nurse would also heal "the wounds of the soul" of his patient and tries in every way to bring it up. Until one day Hiro discovers by chance that his micro robot ended up in the hands of a mysterious and dangerous masked man responsible for the fire at the University, and so decides to avenge his brother's death. Our protagonist together Baymax and his talented friends will form a fun and funky team of heroes "nerds" ready to stop the enemy.

The script and the structure of the films are characterized and marked by the initial subject Marvel.

Themes dear to Marvel as the heroic element, the dark atmosphere, the desire for revenge and the desire to surprise join the classic Disney themes like love, the importance of blood ties and maturity and understanding the protagonist of what his role in the world. The authors with talent and effectively perform a successful mix between two artistic worlds and genres creating a text fluid, smooth and full of ideas and especially with emotions and fun. The characters are well built and developed with their personal character and peculiarities. Like and convinces the atmosphere along the film and the viewer is involved, without loss of attention and concentration, in history, thanks to a steady and measured pathos narrative.

The director is certainly courageous, creative, innovative and vital in creating a world that alternates between light and shade in which the characters move and in the ability to tell even dramatic themes such as the death of a brother without being overly gloomy thinking and being a product aimed primarily at children.

You can not not love Baymax for his candor, naivete and at the same time for his wisdom subtle and incisive.

"Big Hero 6" gives us new heroes, new worlds, new challenges, but especially with the ending that has nothing to envy to the theories of Intestellar gives the viewer the knowledge that even the wounds of the soul are treatable with love and also nerds can become a hero.

39) "The Invisible Boy" (December) is a 2014 film directed by Gabriele Salvatores, written by Alessandro Fabbri, Ludovica Rampoldi, Stefano Sardo, with: Ludovico Girardello, Valeria Golino, Fabrizio Bentivoglio, Kseniya Rappoport, Noa Zatta, Laura Sampedro, Aleksey Guskov.
Critics, though on a leash, reproach to producers and Italian authors to be little brave and laurels and rest on our laurels. The public is often forced to put up with the usual and obvious comedies and even worse seeing a sad ape format of foreigners causing the escape from Italian cinema.

Last night as I saw "The Invisible Boy" a surge of unexpected pride went through me. The Academy Award Salvatores gave the public proof that even his creative side and innovator is not completely dormant. We are used to seeing heroes only speak English and surprise special effects from Beyond Ocean. For many Marvel is the "Bible" of super heroes and few could think that Italy could launch his saga.

The risk of being caught in raspberries and ridiculous or grotesque was strong, but still Salvatores has taken up the challenge and should be given credit.

I myself when I sat in the chair I was full of doubts and prejudices, not knowing what to expect. Although some limited structural and narrative have been involved by the story of young Michael (Girardello) who lives in Trieste with Giovanna (Golino), mother policeman, and is forced to endure the bullying of his peers at school and watch from a distance and the pretty etera Stella (Zatta). As in all the stories of heroes, also our Michele discovers by chance his gift during a costume party where once again he had been targeted. The ability to become invisible early upsets and frightens the boy, but then uses to take revenge on those who for years has bullato. At the same time in the city some guys were mysteriously kidnapped and Giovanna is responsible to investigate with the help of the psychologist Basili (Bentivoglio), but soon the viewer discovers the abduction of children is the work of an obscure Russian organization that is looking for "Special ". Michele fact discovers the source of his powers and especially the truth about her family and about who his real mother Ylenia (Rappoport) officially dead to save himself and his father fled from Russia.

Michael, despite his young age, he decided to put his powers available to save Stella and the other boys abducted risking his own life.

A story on the whole well built, linear and fluid that can excite and engage the public. The narrative structure has no holes or inconsistencies in the development and the various characters are constructed in a simple and straightforward even if the "bad guys" are perhaps the weakest part del'anello and maybe were more detailed and outlined. The text is still original and fresh and lively enough and the dialogues are quite vivid and direct.
Directed by Salvatores is bold and innovative and at the same time demonstrates talent and experience in leading many young actors on the scene without making them appear insignificant figures and no personality.

Interesting and worthy of mention is the column music in harmony and consistent with the various scenes.

The cast of young actors and almost unknown in the block are to be awarded for the ease and effectiveness with which recite demonstrating professionalism and talent.

Golino and Bentivoglio are the "hens" to the young group with talent and interpretative power.

The open ending love and convinces revealing the height of the film targati Marvel and arousing curiosity in the viewer and welcomed our hero invisible to many, but physically and emotionally ready for love and prove already a brave person.

40) "Paddington" (December) is a 2014 film written and directed by Paul King, with: Ben Whishaw, Nicole Kidman, Sally Hawkins, Hugh Bonneville, Jim Broadbent, Julie Walters, George Newton, Tim Downie, Peter Capaldi.

We Italians have a love / hate against England. We love the style, the irony, the music of the British and horrified for their cuisine and suffer their snobbery and sense of superiority.

Sightseeing in London is beautiful, live as a foreigner is different, you can feel very alone and often sad.

Immigration has always been a sensitive issue over time. The stranger is different going quarantined and possibly sent back as soon as possible at home.

The irony English, however, is stronger than prejudice and the limitations of his own people.

A prime example of how you can tell and especially smile of so delicate issue is certainly Paddington, the beloved teddy bear Peruvian born in 1958 from the pen of Michael Bond.

A bear perhaps little known in Italy, but that over the years has accompanied and cheered childhood of millions of British children.

Personally, I met with my friend Paddington Potter, her yes, Bear fan as a child to the point of having him as guardian, in the forms of doll, during his paturniose nights.
But who is this Paddington? It's a young bear, orphaned parents, grew up in the enchanted forest of Peru uncles Pastuzo and Lucy, who have grown up with the myth of London and the British after they got to know years before the explorer Montgomery. After the tragic death of Pastuzo, Aunt Lucy invites dear nephew to go to England you will find some who will want to welcome him home. So Paddington (Whishaw) with his hat and his uncle with a suitcase full of his beloved orange marmalade is found in London, expecting to find warmth and kindness, but the reality is quite different. When it seems destined to sleep under bridges, the gentle Miss Brown (Hawkins) notices him and invites him to come home with her family. An invitation that has no enthusiasm in suspicious and schematic husband Mr Brown (Bonneville), arousing the curiosity and joy instead of two sons. Paddington is as gentle as bungling and a bear in the house you know is not a guarantee of peace and calm. Mr Brown would deliver it to the authorities to remove every problem, however Miss Brown decides to help the bear to find the old explorer Montgomery with the help of the eccentric Mr. Gruber hatter (Broadbent). But on Paddington has set his sights too bad director of the museum of arts natural Millicent (Kidman), ungrateful daughter of Montgomery, who dreams of turning it into a valuable piece of his personal collection. Mr Brown, although late, includes as Paddington should DEEMED in effect a member of his family and his loved ones and so will do anything to bring it back home and save it from the clutches of Millicent.

Paddington is a story of love, tolerance and brotherhood that can not fail to excite, smile and entertain the viewer. A well-written text, simple and direct that exudes the spirit and English style in content and especially in the vibrant and successful dialogues.

King manages to combine with talent and effectiveness fantasy and reality by building a story suitable for both children to aulti.

The Adventures of Paddington in London can also be our another city in a different country.

King teases gently irony and the costumes and the English mentality through the eyes and thoughts of Paddington and at the same time, however, shows how it is possible integration.

The director is convincing and quality in the ability to bring the screen animation and real actors making them interact effectively and natural capturing immediately the attention of the public and especially creating empathy and involvement. Maybe in the second part the film loses something in the rhythm and the story becomes more
obvious, but the images of London, co-star of the film, however, delight the eyes of the public.

The entire cast is absolutely worthy of mention for comic skills and freshness with which to carry on the scene making their characters believable, sympathetic neighbors and the public.

Paddington has made the company of so many children raised in the belief that even if you bear and foreign is right welcome you and love you, a lesson not always implemented by adults.

41) "Pride" (December) is a 2014 film directed by Matthew Warchus, written by Stephen Beresford, presented at the 2014 Cannes Film Festival, in the Directors' Fortnight, and was awarded the Queer Palm, with: Bill Nighy, Imelda Staunton, Dominic West, Andrew Scott, George MacKay, Ben Schnetzer.

What we are no Pride and Dignity? Probably little or nothing. We earn the respect and the consent of the people with our actions and especially with our ideals.

The Pride of being able to show what about us, to live without masks and hypocrisy is often a luxury and an achievement reached only after hard and strenuous battles.

The world in the eighties began to "discover", between mistrust and prejudice, the gay world made up of men and women who claimed loudly their rights.

The world economy at that time believed in liberalism and easy money on the stock exchange. Ronald Reagan and Margaret Thatcher in America in Europe were the standard bearers of this policy neo conservative and aggressive. There's people like me who puts them in his personal Pantheon and who, especially on the left, hates them considering the fathers of the ills of the society in economic and moral crisis.

Margaret Thatcher, the "Iron Lady" imposed by England a horse to modernize it and take it with success in the new millennium. Particularly harsh and dramatic was the confrontation with the miners' union that to protest against privatization and closure of the mines strike for a year and freeze the country divided between the two factions.

Nobody could imagine that alongside miniaturists you could deploy gays and lesbians in London also their subject of continuing discrimination. Two worlds so different to say the opposite were brought together to march.

The film takes as its cue from history to tell how it was possible to build a beautiful and tenacious action of solidarity represented by young gay activist Mark Ashotn (Ben Schnetzer) that in June 1984 during the Gay Pride grasps the importance of
supporting the miners in their battles against the government and so convincing his skeptical friends to found the LGSM (Lesbian and Gay in favor of miners) and to raise funds for the road. Determined to give concrete help will go up to delais, a small town in Wales to support the miniaturists, creating among the inhabitants embarrassment and dismay. The community will be divided between those for and against the early support of LGSM, revealing how British society was full of prejudices and especially ignorant about the world gay accused by a media campaign to be the "perverts" and above the spreaders "new plague" that was spreading: AIDS.

Billed as the best British comedy of the year, Pride is the same comedy, drama, documentary. The film has the strength thanks to a well-written script, punctual, brilliant in tone and well-developed content to bring to hand the spectator especially younger in a time not so far away from us and understand what society and mentality were closed and bigoted and how much progress has been made with sacrifices and passion. The author tells us how difficult it was to "outing" at the time of giving the characters convincing shy twenties Joe (George MacKay) forced to hide his nature within a family bigoted, conservative and old miner's Cliff (Bill Nighy).

Directed by Warchus convinces overall managing to alternate comic moments and dramatic high and keeping the attention of the viewer and especially by involving and amazed by the different characters and succeeded. Maybe the pace is not always constant, and especially the ending has a sense of slowness, but not diminishing and eroding the pathos narrative.

Pride is a fine example of ensemble film where every actor performs the task with skill and talent contributing to the success of the project. Each character is well defined and built, and above all offers excitement and fun at the same time.

The final although predictable, like from the perspective of evocative and emotional. This writer was planning to assign a ticket "Reduced" to the film, but when I listen to the applause of the audience convinced during the end credits, he smiled and changed his mind, because fortunately be themselves and defend their ideas, sometimes it is more important than any economic success.

42) "Crazy stories" (December) is a 2014 film written and directed by Damián Szifrón, produced by Pedro Almodovar, with: Ricardo Darín, Leonardo Sbaraglia, Darío Grandinetti, Erica Rivas, Julieta Zylberberg, Nancy Dupláa, Oscar Martinez, María Onetto, Rita Cortese, Osmar Nuñez.

The man remembers rarely have reason as a tool to differentiate themselves from the rest of other living beings.
The man is an animal selfish willing to spend on the still warm body of another man in order to obtain a personal benefit and cost.

We read in the newspapers and see on TV what he is capable of doing the man against his fellow: rapes, murders, violence, betrayal, theft, deceit, revenge

Seem horror stories written by some crazy and sadistic writer yet it is the harsh and bitter truth.

Damián Szifrón with this film does is bring to the big screen six stories that could be very well be part of our daily lives, highlighting with fierce candor what the human spirit can become brutal and cynical on occasions you stories set in Argentina where the viewer looks amused as the man despite being Christian and Catholic hideouts and meditate revenge very publicly against those who mocked and humiliated. It moves with the young waitress who suddenly is faced the usurer who brought his father to suicide, is identified in the quarrel between motorists often degenerate. It exasperates as the engineer when tired of suffering unjust fines run by a corrupt society decides to make him pay. Includes the fatherly love of rich man, who in order to save his son from jail guilty of murdering a woman with the machine makes, corrupt police officers, and finally located the bittersweet confirmation to see that the marriage since the party can become a battlefield.

Pedro Almdovar had nose and skill in giving confidence to young Szifron because it has proven quality artistic and creative both as an author and as a director. A simple text, linear, well written and constructed that surrounds you and will win from the first scene giving you laughter and emotions. The irony is the means to denounce the bad habit and the excesses of man which often exceed the limit by putting aside all rationality. The dialogues are skinny, but pressing and incisive.

The direction is brilliant, effective and above all capable of uniting the series stories without ever losing the thread of the story and without falling in tone and giving a steady pace and enveloping.

The cast is absolutely up to and worthy of praise for the intensity and effectiveness interpretativa. Difficult to make a merit, perhaps the episode of motorists quarrelsome is tragically the most realistic.

The finish is well done and in line with the idea that man is often unable to hold off his instincts, but that in the end love is the strongest feeling all along.
"Trash" (December) is a 2014 film directed by Stephen Daldry, written by Richard Curtis, Felipe Braga, with: Rooney Mara, Martin Sheen, Wagner Moura, Selton Mello, Rickson Tevez, Luis Eduardo, Gabriel Weinstein.

The film won the Audience Award at the last Rome Film Fest.

We must be careful to speak of the economic boom, progress and advancing the emerging countries such as the case of Brazil.

In recent years the media have praised the economic policies of former President Lula who led Brazil to host in a few years, major events like the World Cup and the Olympics.

Brazil was taken as a model of development and modern country able to leave behind poverty and social inequalities.

But never as in this case it is appropriate to use the conditional. Last summer, before the start of the World Cup the main Brazilian cities were invaded by the winds of protest and violence by the population for the rampant corruption and poverty that still true in every reigns not only in the favelas.

The wealth came you, but just missed the majority of Brazilians. Politicians have proved greedy and unable to create a widespread prosperity.

"Trash" is a film that denounces the precarious political and social framework of the country where there are still large sections of the population in 2014 living in favelas or worse near the landfill.

Children rummage to survive in the waste and hygiene and school education are obviously an option or against voluntary or religious missionaries.

Yet "Trash" is a thriller and an action movie in which the viewer follows the story of three boys from the favelas: Raphael (Valli) Gardo (Polidori) Rato (Della Bianca) who are involved in spite of themselves in an exciting and adrenaline hunting man with police.

Raphael has in fact accidentally recovered waste a portfolio of an idealistic young politician, a victim of the corrupt police, in which there is a map to retrieve many illicit money and especially the important documents to prove the dishonesty of many politicians.
The boys even though they are poor, alone and without a future decide to put at risk their own lives to do the right thing and tell the country the criminal plans of those who govern.

A script written in an effective, direct, fluid and without pausing convinces overall. Although the risk of rhetoric and trivialization is high, the storyline holds and does not have time to empty, showing solid and well built. The author puts his finger in painful sores of Brazilian society, highlighting the limits and contradictions. The viewer is called by either side to see the bitter reality and disarming of how many Brazilians live and the other can not be indignant to the arrogance and greed of those who are called to govern and protect the citizens.

The direction is urgent, enveloping, breathless. Like the choice of the director to alternate on the screen and several different images of Rio de Janiero between favelas and enchanting beaches succeeding in order to tell an interesting story, and at the same time to show how false and oversized social and economic merits of the current political class.

The three boys are all worthy of mention and a staunch acclaim for its ability to be discredited and in part to the talent shown even in the most dramatic parts of the story. Intensity and pathos narrative interpretations are guaranteed by above average.

Perhaps the limit of the film is stretched in a final, it would be more appropriate to close five minutes before, but it is exciting and evocative

Probably Brazil has lived a dream, or perhaps a collective illusion, but the feeling that the awakening was really abrupt and bills very expensive especially for those who have never stopped living in the favelas.

44) Spaghetti story is a film by Ciro De Caro. With Valerio Di Benedetto, Cristian Di Sante, Sara Tosti, Rossella d'Andrea, Deng Xueying.

And 'the case film of the year in Italy.

Cost "only" fifteen euro, appreciated at various festivals and the public, is snubbed by large retailers.

Yesterday we wrote about Taste of you brothers Vanzinas and we wondered where Italian cinema was going even with government subsidies.

Yesterday after the screening of Spaghetti story, we found at least one answer.

Italian cinema is still alive, and it is possible to make quality films at low cost.
There is a fourth "secret of Fatima": who and how the contributions are allocated by the Ministry of Culture?

De Caro tells with simplicity and irony the art of "getting by" and the dreams of a young precarious.

Universal themes: love, work, maturity are treated with an effective and direct language.

The film is convincing because it has a brilliant script and incisive.

The dialogues are realistic and well built.

All the cast is convincing and height.

The audience laughs and takes part in the "misadventures" of the protagonists.

Perhaps the direction is "school", but still shows a steady hand and good vision of the whole.

The protagonists of Spaghetti story are not heroes, but "normal" people who struggle and suffer for a better life, but are proving ready to help those who are "unlucky".

Spaghetti Story gives a hope for those who love Italian cinema, for this to be seen and supported.

45) "The Imitation Game" is a film of 2014 directed by Morten Tyldum, written by Graham Moore, winner of the Toronto Film Festival, with: Benedict Cumberbatch, Keira Knightley, Charles Dance, Matthew Goode, Mark Strong, Rory Kinnear, Tuppence Middleton, Allen Leech, Steven Waddington, Tom Goodman-Hill, Matthew Beard, James Northcote.

The heroes are beautiful, young, cute and womanizer. Instead, scientists are ugly, old and sad and very often find pleasure nell'autoerotismo.

The homosexual instead what is? A sick, a pervert, an individual to avoid.

Sorry if I'm boring you with these stupid cliches, and yet in our society these were and still are the thoughts not only thought, but especially those in public and loudly.

We think that the United States and Britain are the symbol of the civil society model, of freedom and progress, but if we look carefully and read their story instead we can discover the true barbarity especially in the field of ethics and civil.
Last night I saw a preview of "The Imitation Game" and I knew the story of Alan Turing. Who is this? Inevitable question for those who have the passion as mathematics and computers. Alan Turing was a mathematician and father of computer crypto British analyst and who committed suicide in 1954.

You say that a biopic sul'inventore computer can be tedious and instead here you'd be wrong. Alan Turing was a mathematician is, but it was also a war hero, a genius and a man by nature impossible and finally was a homosexual.

His life was marked by having to hide his nature because in civil England until 1964 homosexuality was a crime.

If the Second World War saw the defeat of Nazi Germany it is due not only to the courage and sacrifice of millions of soldiers who died in battle, but to work and intuition of Alan Turing. The Nazis to communicate between them had invented the 'indecipherable system "Enigma". The attempts of the Allies to decipher it had always failed, causing the beginning of the conflict the success of the Germans in all the battles. After the fall of France, England remained the last bulwark against the Nazi regime and the only hope to win the war was to decipher "Enigma" so the British military command decided to bring together the best minds in the country to do so. An almost impossible challenge, find the right code between 150 million possible combinations at least for the human mind. Turing (Cumberbatch) realizes that only a machine can defeat another machine, and so gets to work to build "Christopher," the first computer in history. Skepticism and hostility of the military and his colleagues did not stop the scientist instead supported by Churchill himself. So after two years of work turnig and his team fail to understand the secret of Enigma, ".. we not fought against the Germans, but against time ..." Working with Turing is difficult, a cold man, unsociable, workaholic, yet ruthless conquest before the esteem and friendship of fellow Joan Clarke (Knightley) and then the other.

Deciphering "Enigma" is not enough, Turing understands that this discovery must remain secret so as not suspicious, the Germans and so will start with the coverage of the MS6, invisible section of espionage led by Menzies (Strong), a complex and secret counterintelligence operation even in against the same Allied forces. Turing and his team will be "invisible characters" of the greatest military successes of the Allies such as the Normandy landings.

So "The Imitation Game" is a story of a genius, a heroic group of brilliant scientists and finally a spy story? Yes, but it is also the story of Alan, a man difficult, complex, mysterious. Forced to replace "God" and choose who should live and who die in battle. Forced to live a life full of secrets and especially regrets about a love never
born and never declared especially in college for his friend Christopher died tragically.

Alan Turing pay its diversity, despite the services rendered to his country and to the world, but never officially made, with a sentence of a court and to chemical castration.

A complex life and consequently the script could only be equally complex. There are three levels of narrative: the present (1951) where Turing was summoned to the police station to answer questions of the inspector of the mysterious theft in the teacher's home. The recent past, the war and finally his college years and love denied. Three periods that alternate in a harmonious and with good pace giving the viewer suspense and pathos throughout the film. A narrative structure that overall like and convinces even if during the development of the story you can see some phases of immobility that giving the viewer the feeling that the story twisting on itself. A write-paced, direct although occasionally tends to rhetorical and celebratory. The dialogues are designed, well built and arouse emotions in the viewer and involvement.

The director is of good quality, accurate, timely, perhaps more cutting television although high level. It combines various genres with skill and above all with the viewer into a story full of surprises and changes in the face without losing shine and strength.

Benedict Cumberbatch interpretation gives us a really sumptuous, intense and at the same moving. It was not easy to bring on the scene the character of Alan Turing effectively simultaneously managing to keep the figure of the brilliant scientist and privacy controversial and complex man, a victim of his own secrets. A test of an actor who definitely will not be awarded in the coming months. The same applies to Keira Knightley, the "young old" British actress, once again demonstrates talent and charisma, his Joan perhaps early starts quietly, but then grows in quality and substance proving to be a strong woman and personality revealing a worthy shoulder to Turing.

The unlikely couple Cumberbatch- Knightely works and gives the scene authenticity and credibility to the two characters. Worthy of mention is the scene of the fight with a lot of slap final Keira.

The rest of the cast is worthy of praise for the quality shown in every scene.

The tragic end of Alan Turing is a spot for us all. In 2009, Prime Minister Gordon Brown said publicly apologize and in 2013 Queen Elizabeth granted the posthumous
royal pardon to the scientist. Acts due and Ahme late, but welcome. Alan Turing was a genius, was different from the men of his time, and it probably would be today, but its "diversity" has made the world a better place and this film at least partially makes about.

Ticket: Reduced

1) ALL HIS MOTHER (January) is a film by Guillaume Gallienne.

Guillaume Gallienne, André Marcon, Françoise Fabian, Nanou Garcia, Diane Kruger.

Until yesterday we thought that only Pedro Almodovar could afford to talk about homosexuality and "diversity" in the cinema.

We were wrong.

Guillaume Gallienne with his first autobiographical work and critically acclaimed French, tells us about the mentality of the Parisian bourgeoisie and opens a new perspective on these issues

Guillame is a sensitive boy and very attached to the mother figure.

His family treats him as a "different" failing to understand its true essence.

He himself "feels" a woman in a man's body.

The relationship with the father is difficult, without any communication.

The brothers mock him for his "eccentricity".

The mother figure is between coldness and excessive protection

The film based on a theatrical monologue, it brings the strengths and weaknesses.

Guillame tells himself and his relationship with his mother with light strokes and ironic, but with a little time and language film.

The screenplay is linear, well-written, sliding though the dialogues are not particularly effective.

Funny cameo by Diane Kruger in the guise of a beautician and the scenes visit to the military.
What makes the film interesting, is the expressive power of the protagonist and the ability to be mother and son together.

The film is a declaration of love for women.

Sexuality is a delicate issue today, especially among young people.

Gay, straight, bisexual labels are given to us by society and family.

The final borderline is not convincing to the bottom, leaving the viewer puzzled.

All his mother can be useful for all those who consider the sensitivity, a "disease" to cure.

2) "12 Years a Slave" (February) is a 2013 film directed by Steve McQueen, adapted from the autobiography of Solomon Northup, published in 1853.

The film is played by Chiwetel Ejiofor starring Michael Fassbender, Benedict Cumberbatch, Paul Dano, Paul Giamatti, Lupita Nyong'o and Brad Pitt, the latter also a producer of the film.

What is freedom?

As often happens, you realize the value and importance of a thing, when six private.

The modern state and "civil" deprives you of your freedom, when you commit a crime or to a mandatory medical treatment (TSO).

As you know, I have suffered a TSO in March 2011.

The TSO takes away any dignity and rights.

You're at the mercy of nurses, it is considered "crazy" and nothing more.

While I saw the film, I thought of my "imprisonment" lasting only a week, and I thought how was hard for the true Solomon Northup, find themselves living a waking nightmare.

Northup (Ejiorfor) is an esteemed violinist color and above all free man in America in 1841, before the war of succession.

He lives a quiet life with his wife and children, until is kidnapped at his home (North America) and sold as a slave in South America from "false" impresarios, sad and cruel practice of the time.
Deprived of his name and of all rights, for 12 years, will suffer humiliation and every physical and moral suffering.

The film is a tale raw, loud and visually impact the life of "a slave".

McQueen, as is his style, does not spare us detail and brutality of white men

The scenes of flogging and punishment against the slaves are long, detailed and deliberately slow.

I did not know Ejiofor, its interpretation is a "minimalist". Told with skill and intensity "dignity" and the strength not to surrender to the cruel fate of the protagonist.

Close-ups of the director, on his eyes, make the most of every word, man's suffering.

McQueen describes no frills and hypocrisy, the mentality of the American white era.

Giamatti is the cynical slave trader.

Fassbender, favorite actor's director, is convincing in the role of the landowner cotton, slavery, bigoted and cruel.

The "cameo" of Brad Pitt, although rhetorical content, is well done.

The film has its limits, however, nell'esasperata desire to tell the truth, becoming slow and predictable.

The screenplay tends to repeat itself and loses of incisiveness.

More than the dialogues, the long monotonous, like the vision of the film

Immersive and intense interpretation of Lupita Nyong'o, in the role of the slave, object of desire of Fassbender.

The final although a happy ending, leaves the viewer a bitter taste, for an injustice unworthy of a civilized world.

The scourge of slavery and racism remain for the Democratic and Liberal America, an Achilles heel.

"12 Years a Slave" is added with merit, but without shouting to the masterpiece, the film kind of complaint.

Leaving the cinema, I thought back to the moment I left the psychiatric ward, the taste of freedom, has no equal.
3) The Lego Movie" (February) is an animated film of 2014 directed by Phil Lord and Chris Miller directors of animated films raining meatballs and 21 Jump Street. with Will Ferrell, Chris Pratt, Will Arnett, Morgan Freeman, Elizabeth Banks, Liam Neeson

I confess that I was a child of the most passionate Pongo that of Legos.

I always thought that to play with Lego, we wanted a "soul 'as an engineer.

The Lego represent for millions of children, the first step in the world of creativity and precision.

The film is, of course, a 'homage to these beautiful and colorful bricks.

The story is set in a small town any Lego, where the construction worker Emmet Brickowski (Chris Patt) lives a calm and monotonous life, until, due to a misunderstanding, is considered by the old wizard Vitruvius (Freeman) "The Special "an old legend and then intended to control the revolt of the" master builders "against the evil Lord Business. (Ferrell) who aspires to rule the world with secret weapon" "Kragle".

Emmett is helped in his mission by the courageous Lucy (Banks) and will have to deal with the "bad" cop Bad Cop (Neeson).

The screenplay is quite original, fun, light. Many are the "gifts" of film directors.

The graphics in its "simplicity" strikes the eye of the viewer.

The dialogues are quite convincing, even if in the long run are a little 'repetitive and discounted

The film in history, but lost a bit 'rhythm and liveliness

The final surprise, surprises the viewer and gives a different and deeper perspective to the film.

"The Lego movie" is an ode to the creativity and imagination of every child, but it is also an invitation to all the fathers not to turn in their stiffness and share with the children, games and passions.

4) "Captain America: The Winter Soldier" (March) is a 2014 film directed by Joe Russo and written by Stephen McFeely, Christopher Markus. With Chris Evans, Scarlett Johansson, Robert Redford, Samuel L. Jackson, Anthony Mackie, Emily Van Camp.
Captain America, I confess, it was never my favorite character Galaxy Marvel. As a child I watched cartoons failing to involve me in the invincible soldier who embodied the ideals of patriotism and courage of the American

I was enchanted, like many others, from "The Avengers" that has marked the history of modern cinema.

The first episode of Captain America, remember, left me cold if not bored.

Chris Evans is not, certainly, the best example of the ability of expression in an actor

The criticism is extolling instead this second episode, calling it the best done by Marvel

Suspicious and a bit 'skeptical last night, despite the fever, I wanted to give a new chance to Steve Rogers.

It's been two years after the case of The Avengers and Captain is integrated, although with difficulty, in modern life, and collaborates with the "SH, IEL D "and especially with Nick Fury (Jackson).

The film start strong with great intensity action and scenic, but also alternates phases of reflection and doubts of the protagonist in the face of ambiguous activities and philosophy of the Shield.

The film moves on several narrative levels: there is action, there are battles, very physical between the protagonists with a few special effects that involve and enhance the viewer. But there is also the ethical and political history that is well represented by Robert Redford with the character of Alexander Pierce, secretary of the Shield.

And 'thin the line between good and bad in Captain America.Sintetica the joke of Rogers during the film, when his friend Falcon asks him who the bad guys "Those who shoot at us."

The third floor of the narrative film, not least, is the theme of the past and of the values that have been lost. The protagonist does not identify with this company and you ask for whom and especially what is fighting.

Captain America The Winter Soldier is a film of passage and should be seen in perspective. It 'a continuous return to new adventures .The risk is that the viewer can lose or confuse the various "sottostorie"

The two directors, with skill, they manage to keep the threads of the story, while maintaining high intensity and attention throughout the film.
The screenplay has its strength and its structural limit in telling time, maybe too much, risking not explain clearly and incisively some passages.

The dialogues, albeit rhetorical and sometimes trivial, are well built and contribute to the success of the film.

Chris Evans from the first film, is "not frozen", so being able to give more depth to the character.

The couple Evans-Johanson (Black Widow) works pretty, with the actress that enhances the viewer's eye with a remarkable physicality.

Solid and safe as ever the contribution of Samuel L Jackson.

And very disappointing, "The Winter Soldier" (Sebastian Stan), a childhood friend of the Captain, almost always silent, but no "quid" physical need to impress the audience.

Special mention instead to Robert Redford, the "real villain" of the story. A bad fascinating and elegant that enchants the audience.

The final very cinematic and spettacolar is obviously open and opens the way to new episodes of the saga.

"Captain America The Winter Soldier" is not just a blockbuster. Has more arrows in his bow, almost all go to good sign.

The spectator, given all the credits carefully, out of the room with the desire that new episodes of the Marvel arrive soon.

5) We were a country of "particular" I always thought, but last night, I've had further confirmation.

Sunday night, as you all know, "The Great Beauty" (May 2013) has come full circle and took home the Oscar for best foreign film 15 years after Benigni.

Throughout Italy has gathered about Sorrentino and Tony Servillo as they climbed the steps of the theater to pick up the famous statuette.

Social networks went totally crazy. Politicians from Napolitano down have begged compliments and enthusiasm for the triumph of Italian cinema.

The Medusa film's producer, decided last night to broadcast it premiered on Channel 5.
The anticipation and curiosity were very strong. Personally I saw the movie last May at the cinema, and so I decided to "see him" through the comments of social networks.

It 'was really a curious experience. For many users it was the first movie. A fact in itself curious, at least for me. They wrote and praised until recently a movie ever seen.

The choice of Channel 5 to broadcast it thus had a "commercial logic", the word of mouth among the public in the previous months on the spur of the awards did not work, obviously.

The Roma told by Sorrentino and above all masterfully photographed, has warmed the hearts of the audience, but at the most pleased the eye.

Monologues and reflections of Jep Gambardella (Servillo) of Rome and the worldly life have caught the attention of the viewer, indeed eventually bored

The colors, the excesses, the grotesque, the luxury of the parties do not have access to the imagination of the common man.

Jep Gambardella is melancholy man, cynical, disillusioned that passes from one party to another for not having to stop and think about his life. And 'the narrator and witness of a city that lives beyond its means and that often ends in salons not to see the degradation in which versa.

The joke with which Romano (Carlo Verdone) takes leave from Jep is emblematic of the film "I do not recognize this city. It is no longer my Rome ".

Ramona (Ferilli), the dancer of the strip, is another "creature" of the city, which tells the undergrowth of the nightclub, unknown to many.

For many users, the film does not have a clear plot. They say that is lost in many scenes, without the script there is a precise idea to tell.

"The Great Beauty", in truth, he split the web. For enthusiasts is a beautiful and poetic representation of a society decadent and valueless. To detractors is a movie boring, slow and uninspired.

The cinema is the field of subjective and relative. All, however, applauded the talent of Tony Servillo (extraordinary theatrical and the funeral scene) today, perhaps the best actor of the square.
They laughed with bitter Carlo Verdone and appreciated once again the physicality of Ferilli.

Personally I loved other film Sorrentino: the consequences of love, a man more, the Divo.

But "old tool" lazy and indolent I appreciated "the Great Beauty" because "customs clearance" with the character of Gambardella, a way of seeing and living life not necessarily "solar" and "healthy", but that was only a first "meaning" negative.

Gambardella, perhaps, will not be a positive character and Rome described will not be the best city in which to live, but a walk along the Tiber as a glimpse, as the film's end, you pays for everything and maybe it makes you take home an Oscar..

6) The move Penguin" (March) is a 2014 film directed by Claudio Amendola, screenplay by Claudio Amendola, Edoardo Leo, Michele Alberico and Giulio Di Martino, produced by the Brothers De Angelis.

The cast includes: Edoardo Leo, Francesca Inaudi, Ennio Fantastichini, Ricky Memphis, Antonello Fassari.

Right first time, for the first-time director Claudio Amendola. "The move Penguin" is a simple comedy, fun, unpretentious and ripping the viewer throughout the film more than a laugh.

We have only this to Amendola and members to uncork a bottle of champagne.

The story as simple nonetheless presents an original and particular side.

Bruno (Leo) is a husband in love with his wife Eva (Inaudi) and a loving father, but it is mainly an eternal dreamer. Ends meet, doing the cleaning at night at the Congress Centre of Rome with his friend ever Salvatore (Memphis).

One evening while paused job Bruno looks at a service on TV and "discovers" curling, Olympic discipline. Thus was born the "crazy idea" to participate in the Winter Olympics in Turin in 2006.

With the help of his Savior, recruit the other two players to make the team.

"The choice" falls on Neno (Fassari) master of "bowls" and Ottavio (Fantastichini), former policeman retired.

The film follows the training of the "team" and the human stories of the protagonists, wisely alternating moments ironic and melancholy and bitter ones.
So the viewer will discover the world of curling and its rules. A sport "atypical", but that has still a following and its own dignity.

Amendola shows us Rome, co-star of the film, with some beautiful glimpses of the periphery.

Directed by Amendola is simple, but accurate and careful. The film has a good pace and only in the end, perhaps, lose vitality.

The script is well written, and airy with interesting ideas, only in the end seems obvious and a little rhetoric.

The dialogues are funny, realistic and almost always succeeded.

Edoardo Leo confirmation be not only the actor of the moment, but above all an author interesting as well as director (last year directed the appreciable "Good morning daddy).

Personally convinced me more here than in the critically "stop when I want."

The rest of the cast is equally compelling. I will not make a merit.

Memphis, Fantastichini and Fassari give thickness and depth to their characters, making it credible.

A special mention, I might "give" to Francesca Inaudi.

Convinced me in the role of wife and mother. E "matured" artistically since the last test.

Successful and intense the scene where Eva discovers "the secret Olympic" of her husband.

The viewer follows and is passionate about this handful "of sports for the event."

"The move Penguin" is an invitation not to stop dreaming and to not take anything for granted.

The viewer leaves the room with a smile, but especially with a question in mind, "But it's up to" fuck "as curling is played exactly?".

7) "Mr. Peabody and Sherman "(March) is an animated film of 2014 directed by Rob Minkoff. Produced by DreamWorks Animation and distributed by 20th Century Fox, is based on the characters of "Mister Peabody," segment of the animated series of the
sixties. The Rocky and Bullwinkle Show. The Italian voice of Mr. Peabody is Massimo Lopez.

The dog is man's best friend. The supreme example of fidelity, is that of a dog to his master, but have you ever thought what would happen if a dog were to adopt his master?

The Dream Works has done and has created this film, in many ways the original Mr. Peabody is not "just" dog, but it is also a scientist, Nobel Prize winner and a brilliant inventor of a time machine "tornindietro". He lacks only one thing: a family. So he decides to adopt, Sherman, a newborn abandoned by his mother. For Mr. Peabody, being a father is the most difficult subject I've ever studied. Sherman grows between "the greats of the past," thanks to "tornindietro"

Sherman is a child just as brilliant and tied to Mr. Peabody, but is targeted by other comrades, because adopted by "a dog". A fight at school, will challenge the adoption of Mr. Peabody by the authorities.

Sherman to feel important, reveals to Penny, "hated / loved" classmate, the secret of tornindietro.

Thus began an 'amazing and entertaining journey through the history for the two boys led by Mr. Peabody.

The spectator passes from ancient Egypt to the Florence of Leonardo da Vinci to finish the "Trojan War".

The film as the original, sometimes is slow and disorganized. He definitely an educational function simply by telling the boys, important moments in our history.

But if on the one hand the film goes "mentioned" for its educational function, the other marks a limit, failing to fully engage and excite the viewer, as should an animated film.

It 'a children's film "adults",' there is' little room for the imagination.

The "drawings" are simple and well made. The film is a journey into our past, but above all is the discovery of a real relationship between "father and son".

The final pleasant, special and fun, it is an invitation to every parent to believe the ability of their children.
"Mr Peabody and Sherman", after Lego Movie, is another film that tells how it should be a "proper" relationship "father and son. The feelings and the way of externali not read the books. This is the real "invention" that Mr. Peabody discovers in 'last and beautiful scene.

After this film, you will look with different eyes your dog.

8) "We 4" (March) is a film written and directed by Francesco Bruni, produced by Beppe Caschetto and Rai Cinema and distributed by 01 Distribution.

The cast includes: Fabrizio Gifuni, Ksenia Rappoport, Lucrezia Guidone, Francesco Bracci, Milena Vukotic and Raffaella Lebbroni.

Everything changes, everything changes. We are always in a hurry and always looking for something.

Once the family was the port where we could stock serene and rest after the battles of everyday life.

Family washed their dirty laundry and outside you had to show strength and serenity.

Once there was the family of Mulino Bianco to reassure us.

After the fall of the Berlin Wall, the fall is more raucous than the family.

I had a traditional family and in many ways conservative and other "liberal".

I made so many lunches and family dinners, but we talked very little.

My family has been unable to communicate and founded on the neuroses and anxieties of my father and my mother's rigidity.

Now the family 80 years is considered a "cliché" passed by them and annoying advertising and authors.

Francesco Bruni, after "Scialla" with "Noi4" tells us his idea of Family 2.0.

We follow in hot summer day Roman events of the four main characters, divided, but bound by affection.

Ettore (Gifuni) is a father "slacker" and happy to be so. Lara (Rappoport) is a mother, but also an engineer stressed. Emma (Guidone) and James (arms) are the two children, the first with the dream of being an actress, the second dealing with the examination of the eighth grade, but above all in search of the necessary courage to declare himself to his first love.
Works and convinces the pair "separate" Gifuni-Rappoport. Are credible and effectively convey to the viewer the status of a couple while still loving, can not coexist.

Gifuni, for the first time, in a role less "pinstripe" unable to give depth to the character and have time and film size.

The beautiful and talented Rappoport, like and convincing in the difficult role of mother and worker. Bravo arms, to be reviewed instead Guidone.

Adequate and up in supporting roles and the Vutokic labbronì.

The screenplay does not convince all the way, lacks bite and incisiveness.

The dialogues are often mundane and repetitive. Bruni fails in this second direction to maintain the freshness and originality of Scialla.

Again Rome co-stars of the film. If in "The Great Beauty," however, was a Rome night, decadent, dormant, here is solar, chaotic, alive. Another example of a good photograph.

The final "We 4" is bitter when viewed with eyes traditionalists and conservatives, but if we accepted the end of Mulino Bianco, we can also accept, with sadness, that in 2014 you can be family although distant and far.

9) "A Long Way Down" (March) is a 2014 film directed by Pascal Chaumeil, a film adaptation of the novel by Nick Hornby.

The main actors in the film are Pierce Brosnan, Toni Collette, Aaron Paul and Imogen Poots.

The film had its world premiere February 10, 2014 during the 64th edition of the Berlin Film Festival.

Probably at least once in the course of your life, the thought of suicide there was close after a very negative or because of a very painful episode.

A thought, of course, immediately removed with force and you were able to move forward.

But for some it is not so easy. We are fragile and weak against the loneliness and emptiness of life.

Often the pain overwhelms us and takes away all strength.
The "Beast" as I called her, every day sucks a bit 'of our soul.

Suicide is a very sensitive and controversial. Those who choose to end their life is really aware of his act, or is part of the pathology that should be treated?

Personally I attempted suicide while I was in the midst of a psychotic breakdown.

I love life and I have suicidal thoughts, but I have tried to kill me in 2011.

I do not want to open a debate "philosophical-existential" on the subject, we could discuss it endlessly, each would remain of his idea

I have not read the book, although she loved very much the style of Nick Hornby, but the film with some limits tells quite well what drives four strangers with different stories behind it, to find himself in the New Year's Eve on the roof of a famous London palace, ready to make the ultimate gesture.

They find themselves in solitude and decide to make a pact with each other, to give themselves a 'another chance

The strength of "A Long Way Down" is definitely in acting.

The four actors manage to give depth and strength to their characters.

Pierce Brosnan is Martin Sharp, a famous television presenter, overwhelmed by a sex scandal. As always fascinating, transmits with his usual irony, quite well with the character the audience the idea of vain man, humiliated and wounded pride.

Toni Collette is Maureen Thompson, a mother tired and alone, forced to care for her sick child. Confirms actress capable of alternate with talented drama and comedy in his roles.

I did not know Aaron Paul made famous by the serial Breaking Bad and Imogen Poots (of which I think I'm in love at the first clip), but they also confirm the height of roles.

The first (JJ) is struggling with an existential vacuum, the second (Jesse) is little loved and especially not understood by the father.

The script has a limit, not to tell the causes of the dramatic theme of suicide, remaining on the surface, still wanting to remain a play, thus resulting sometimes obvious and banal.

The direction although more television film that, in its simplicity convinces
The spectator witnesses and still is passionate during the movie to the events of the four protagonists.

They say those who once attempted suicide, will redo a second time. In the scene more dramatic and intense film, one of the leaders persuaded to do so will find that the real "antibody" in this instinct, is before his eyes, or the friendship and affection of his companions, now ex suicides repented.

"A Long Way Down" with beautiful cast still gives emotion and above all hope to those who feel alone, in the daily "battle" to achieve happiness.

10) "The Book Thief" (March) is a film of 2013 directed by Brian Percival, starring Sophie Nélisse, Geoffrey Rush, Emily Watson, Ben Schnetzer: Nico and Liersch. The film is the film adaptation of the novel The little girl saved books Markus Zusak, written in 2005.

From "otherwise ignorant", not having read the book, I can not make a comparison between the written word and the film version.

I can only tell you what this film, quite long and slow, he sent me.

The narrator of this story is the "curious" Death that despite its "hard" work, sometimes you give a "vacation" and so he decides to follow the story of the young Liesel (Nelisse) on the run with his mother and brother small from Russia. The "Death" nearly always our protagonist, since during the trip "takes" the little brother and brings the mother to abandon her to Hans and Rosa Huberman (Rush and Watson), a German couple with no children.

The film is set in Nazi Germany at the beginning of World War II. If Hans is shown with Liesel immediately as an affectionate father and attentive, Rosa looks grumpy, grumpy, in short, a true stepmother.

Liesel can not read and write, is mocked in school, but is now the affection and friendship of the same age Rudy (Nico Liersch).

Hans will help her daughter to catch up, teaching her to read and write.

Born in Liesel, the desire to read and learn new stories and become "a thief of books."

The Huberman hide for two years the jew Max (Ben Schnetzer) will snap when the racial laws in Germany.

Liesel, with the help of Max, will open your eyes to the true face of the Nazi madness.
The screenplay unoriginal and without jerks, resulting eventually boring and predictable.

Directed without praise and shame, however, fails to give a steady pace and intensity to the film

The dialogues are engaging and understood thanks to the skill of the performers.

The entire cast proves valid and talent, managing to give depth and intensity to a story in itself flat.

Menzone especially Emma Watson perfect in the role of stepmother grouch, but from the "heart of gold"

Beautiful and representative for the film the scene of Liesel and Rudy to the lake where the two boys between a smile and a reflection scream "I hate Hiltler".

The finish is hopeful and optimistic, despite being the "Death" to close the scene, however, giving the viewer the desire to read and the wish that "the curious Lady" is not called as often as it was in World War II.

11) "Fading Gigolo" (April) is a film written, directed by and starring John Turturro, distributed in Italy by Lucky Red. With John Turturro, Woody Allen, Sharon Stone, Vanessa Paradis, Sofia Vergara, Liev Schreiber.

Prostitution is the oldest profession in the world.

Today, some political parties are asking, loudly, that the escorts pay taxes and have a VAT, but nevertheless this "job" is seen by the public as hypocritical degrading and humiliating.

Yet the same women of all ages feel the need to have their side of the bold young as temporary companions.

In 1980 the first to clear the role of gigolo was Richard Gere with the beautiful film "American Gigolo" by Paul Schrader.

In 2014 with "Fading Gigolo" is the handover from athletics Gere John Turturro. In the film, the viewer follows the story of a middle-aged gigolo, elegant manners and gaze wistfully.

Set in New York, Fioravante (Torturro) is a florist precarious, but good-looking and that is enough to his old friend Murray jew (Allen), now retired bookseller, to convince him to become a "gigolo".
Fioravante, although uncertain, agrees to enter into partnership with his friend, in fact become his "jelly" Dan Bongo ".

Fioravante, surprisingly, shows to have "talent" with women, and in a short time can create a large clientele.

So we see parading in her apartment as customers, women of various kinds: married and bored as Dr. Parker (Sharon Stone), or desirous of new experiences and strong as Selima (Vergara) or simply sun as the Jewish widow Avigal (Paradis).

Murray with his incessant chatter and desecrating tries to sweep the doubts about his new friend their profitable activity.

Their conversations with the background of New York, thanks to a beautiful photograph, amuse the viewer.

The film has a decent pace for most of the projection, only in the end loses d 'intensity and liveliness.

The strength of the film lies both in a well-written script, although simple and unoriginal and especially in the talent of the entire cast.

Turturro directs with delicate hand and expert, managing to pull off the most of every interpreter, allowing them to create the right mix of melancholy and irony on love.

Do not miss the hits to the Jewish world eai morals, recounted so irreverent, but with style.

"Fading Gigolo" for images and content could be a film of Woody Allen, old style.

Turturro and Woody Allen form a well-matched pair, the romance between the first and the cynicism of the second.

Sharon Stone and Sofia Vergara although with different ages, give a good idea of the woman who still want to experience strong emotions and maybe fall in love.

Less convincing overall evidence of Vanessa Paradis, perhaps because it is the most difficult.

Telling the loneliness is not easy and the French actress succeeds only in part to convince and excite the viewer.

The final although it is the weakest part of the film and perhaps less successful, however, shows a consistency of "concept" and is made enjoyable by the game looks and words of the protagonists.
"Fading Gigolo" is not a film about love, but about what we expect from love and the viewer if he asks with a smile out of the room.

12) "The chair of happiness" (April) is a 2014 film written and directed by Carlo Mazzacurati, distributed by 01 Distribution, with: Valerio Mastandrea, Isabella Ragonese, Giuseppe Battiston, Katia Ricciarelli, Raul Cremona, Marco Marzocca, Milena Vukotic, Roberto Citran, Fabrizio Bentivoglio, Silvio Orlando, Antonio Albanian.

As children at least once, we participated in a scavenger hunt. Many, probably, will read "Treasure Island" by Robert Louis Stevenson.

Many play the lottery and scratch cards because they dream of changing lives.

The late Carlo Mazzacurati started from this simple idea to make his latest film, giving the public a modern fable set in the private varied Veneto.

Bruna (Ragonese) is a young beautician, dreamer, but submerged in debt and unfortunate in amore. Durante a prison visit, collects the confession at the tip of the death of Norma Niggles (Ricciarelli), mother of dangerous criminal Veneto, a treasure estimabile hidden in a chair. The revelation has also heard from Father Weiner (Battiston), priest sui generis and lover of video poker.

Bruna decided to change his life, he decides to find "lucky" chair and involves in this unique treasure hunt near the shop, Bruno (Mastandrea) tattoo artist, and also a separate bill in eternal.

The two protagonists discover the 'existence of identical and eight chairs that were sold years before to an auction.

And so will begin a frantic search among the various comic and quirky buyers, turning the length and breadth of the Veneto.

After initial distrust will join the research also Father Weiner, thus forming an unlikely team.

The strength of the film is definitely in the actors, all compelling.

The couple Mastandrea Ragonese-like, giving the viewer moments of ironic melancholy. They manage to give their characters a little extra touch of humanity and sympathy by making love to the public.

Battiston confirms talented actor with his character dosing and mixing with intelligence grotesque and comical, never exceeded.
The rest of the cast is up to the task.

The cameos of Albanian, Citran, Orlando and Bentivoglio are valuable and give the film thicker.

The well-written script and never vulgar although not very original, tells the Veneto and its inhabitants with the elegance and humor.

The dialogues well built in their simplicity manage to engage the viewer in this surreal hunting chair.

The film has a decent pace and is quite vivace-

The last director Mazzacurati is definitely a delicate brushstroke copyright on how he sees the North discussed and especially the habits and customs of its inhabitants.

Like any story, the ending is obviously a happy ending for our players, but even if granted convinces the viewer.

"The chair of happiness" gives more than a smile to the viewer, will not be the absolute happiness, but it is a good starting point.

13) "Mr. Morgan" (April) is a 2013 film written and directed by Sandra Nettelbeck and starring Michael Caine, Clémence Poésy, Jane Alexander, Justin Kirk and Gillian Anderson. The film is based on the novel by Françoise Dorner entitled "La Douceur Killer".

There are films that stay with you and others who do not just turn on the lights in the room you've already forgotten.

There are films that if you see them at a particular time of your life make you think and excite, another maybe you would just yawn.

"Mr. Morgan" is a film that probably if I had seen a few years ago would have been ideal against my insomnia, but today in the middle of the journey of my life has led me to some reflection.

When a missing person who is loved by all of yourself you can go on living?

This question brings us the protagonist throughout the film.

Loneliness, love, suicide, fatherhood are some of the topics covered.

The extraordinary and intense Michael Caine is Mister Morgan, a senior American professor widower for four years trying to "survive" the loss.
Set in beautiful and elegant Paris, the film begins immediately in a leaden atmosphere and bleak in line with the mood of the protagonist who does not want to leave the body of his wife just died.

Morgan drags in everyday life as a zombie, finding the only pleasure in imaginary dialogues with his wife (Jane Alexander).

Everything changes when he meets by chance on the bus, the young Pauline (poosey), taught the cha cha cha.

From the beginning of their friendship is born, a sympathy, an understanding. There is nothing erotic or attempt to emulate a father daughter relationship.

Two lonely people trying to be brave with each other, but for Mr. Morgan a life without his wife, no longer makes sense.

Attempt the ultimate gesture without success. The children rush to his bedside obviously worried.

Morgan was not a good father. He himself admits that he never had the spirit paternal.

The adversarial relationship in particular with his son Miles (Kirk), is well described and told during the film.

The script is pretty full of ideas, written well, sliding the beginning but throughout history loses incisiveness becoming predictable and decreasing involvement and emotion.

The dialogues are well built and exalted above all the pauses and from the looks of the protagonist.

The direction is simple, delicate and attentive, but can not the way to give rhythm to the story, resulting in the film so slow arduous and challenging to follow at the end for the viewer

Michael Caine confirmation, if possible, once again as a means to be Actor at any age.

His "Morgan" through various moods (pain, loneliness, joy,) managing to always be engaging and authentic.

The agreement with the young Pauline was successful, involving and thrilling the audience. The rest of the cast is shown adequate.
The finish is bitter and sad in one way, but it leaves the viewer with the belief that a life lived without experiencing the thrill of love true, will never be a complete life.

"Mr. Morgan" is recommended for all Zitelli unrepentant.

14) "Lovelace" (May) is a biographical film of 2013 directed by Rob Epstein and Jeffrey Friedman, written by Andy Bellin, with: Amanda Seyfried, Peter Sarsgaard, Sharon Stone, Robert Patrick, Adam Brody, Hank Azaria, Chris Noth, James Franco Bobby Cannavale.

Porn is an industry that knows no crisis. Despite the emergence of various free sites on the web, are produced each year thousands of films. It is also very popular "amateur porn" which thanks web often becomes viral.

There are various shades of porn. Personally I have seen 2 and confess that he had yawned much both times. Not only men to see the porn, but often are couples who love to see these films as "preliminary."

"Lovelace" is the true story of Linda Susan Boreman (Seyfied) girl from the face of an angel, which later became a famous porn star with the stage name of Lovelace after his participation in the cult film Deep Throat, 1972.

"Deep Throat" has changed the history of pornography. When it came out in theaters not only caught the attention of fans of the genre, and soon became a cult film and grossing over $ 600 million with the homevideo.

The film tells the beginning of the complex and problematic relationship with Linda rigid and bigoted mother (Stone) and the silent father (Patrick) and as at 21, after unplanned pregnancy, fell in love and married Chuck Traynor (Sarsgaard), happy and hopefully get out of a familiar closed and oppressive.

The film apparently tells the "story" of Linda that with the support of her husband, he decided to debut as a porn actress, favored by a certain "natural talent", quickly becoming a female icon.

The reality was quite different however and in the second part of the film, the viewer discovers who and what really pushed Linda to become a porn actress and how these choices were not free and fair as it marked the life of the woman.

The same Linda, years later, he wrote his beautiful autobiography "Ordeal" to tell the truth and close accounts with its past.
The screenplay inspired by the same autobiography and other texts, said in a very precise and passionate woman Linda more than his character. While using a cut and a language more film and television, the author still managed to recreate the atmosphere of the period and to describe and define with reasonable accuracy the nuances of the various characters. Although the tone used is often rhetorical and buonistico. The dialogues, albeit predictable and obvious, manage to give a certain intensity and involvement for the viewer about the actors.

The director is a hybrid of documentary and fiction, resulting overall enjoyable and appreciable and is adept at dictating the right timing to the actors.

Amanda Seyfried convinces and excites in the role of Linda manages to give a soul to the character making it credible and hitting the viewer for talent, beyond the acclaimed beauty.

The rest of the cast mostly from the world of TV, is revealed as a reliable used safely. Special mention for Sharon Stone and Robert Patrick, really intense and realistic in the role of parents. Their scenes with Seyfried are without doubt the most successful and exciting film.

Especially the Stone proves once again that in the old barrel, there is always good wine.

The final although predictable and obvious, like in any case for the strength of interprativa Seyfried involving the viewer in the changing moral and human character.

"Lovelace" is a fitting tribute to a woman who decided to change his life and to rebel violence and abuse and nostalgically recalls the icon that was.

15) "Your Father (May)" is a film by Vinko Bresan. With Kresimir Mikic, Niksa Butijer, Drazen Kuhn, Marija Škaričić, Jadranka Djokic.

There are still taboo in our country? The Church, the Pope and priests can be objects of criticism? We are officially a Catholic country and respectable, but we are primarily a people of hypocrites. Divorce, abortion, condoms, premarital sex, communion for the divorced, pedophilia and gay issues are very uncomfortable for the Vatican.
The rise of Pope Francis to the chair of Peter has access to so much hope in believers and not, because finally the Church change at least in part its rules and take note that the world has changed radically.

Yet the world of Italian culture although officially "secular" is very shy to say not afraid to tell the Vatican and the like.

We see in TV fiction only appreciative of the Popes and Saints, without wanting to get their hands "in the mud" and show the dark side of the Vatican.

As a believer and a non-practicing right man I still believe to have an approach "liberal" on the subject and I always hope to find artists are free to express themselves without fear.

This is the case of "your Father" by Croatian director Bresan, intelligently presented as a comedy at least in the trailer, where we discover that a young priest Don Fabijan (Mikic), assigned to a small community in a Dalmatian island, to gain visibility and prestige at the expense of the old priest, decides to fight his way low nativity, puncturing condoms with the help of some friends.

The film begins with a fun theme and original and then developed as subtle, but critical to the Chesa ferocity of Rome and its doctrinal tenets.

Croatia ultra Catholic country is the emblem of the contradictions of the Catholic world.

Sex and the use of contraceptives are the tip of the iceberg of a politically correct view that the film to pieces with irony and surreal that entertain the viewer. Don Fabijan soon will realize how to change and challenge the Fate and the "will of God" can be complicated and dangerous.

Bresan spares nothing to the viewer, showing the human weaknesses of priests and their faults.

The script is original and well written. The dialogues are funny and well built.

Very fine and intense photography.

The director did not know until yesterday, but proves talented and creative in telling and engage the viewer, giving the film a good rhythm in the first half, losing freshness and liveliness in the second half, but probably preparatory to the final.
The entire cast is worthy of mention for the quality and intensity of interpretation. Each character tells us different from the other in a credible manner the nuances and hypocrisies of the Catholic today.

The final unsettling is a punch in the stomach, combines wisely drama, moral decay and especially launches anguished questions about the role of the modern Church.

"Your Father" is not an anathema against faith is indeed the hope that there might be a real change because in a world so complex, we need a solid spiritual guidance and above all healthy and pure.

16) The English Teacher" (May) is a film of 2013 directed by Craig Zisk, with Julianne Moore, Greg Kinnear, Lily Collins, Nathan Lane, Michael Angarano.

Teaching is a mission, once coveted and rewarding, but today considered sad and stingy gratification.

Teaching is a talented few. We have a few too many teachers and professors. In my school life I've had good and bad teachers, but only few have really believed in me. I am an otherwise ignorant because I'm a curious person. I learned to love and read books when I was no longer obligated to school duties.

A professor is before all else a person with its strengths and weaknesses and with a life, but often forget.

Who loves teaching gives all of himself over his knowledge to the pupil and especially urges him to believe in himself and his talents.

Linda Sinclair (Moore) is a forty-five taught English devoted only to work and without family. Rooms are his attempts to find a suitable partner. Linda with his mindset from precise and demanding teacher rejects them all. His quiet life undergoes a sudden change when he meets Jason (Angarano), a former student, now disappointed playwright. Linda decides to help the boy, convinced of his talent, to stage the play in his school. So the film follows the various tests carried out by the students, among them being the beautiful Hallie (Colins), coordinated by Linda and her eccentric colleague Carl Kapinas (Lane).

The tests are galeotte for Linda and Jason, and this will cause many problems to our protagonist in both personal and business.

"The Inglese Teacher" is a play on the whole pleasant and fun, even if it is little original content and is more like. A good television product. The script is written in a
clear and straightforward and fairly describes the various characters. II dialogues are funny though fairly obvious and predictable.

The directorial debut film, after a great TV experience, is simple and reliable. Manages to give the film a decent pace and intensity, riding well all the cast.

Confirmation Actress for the beautiful and natural Julianne Moore who has virtually all the weight of the film on his shoulders. With skill can make credible the figure of the teacher with a boring life private, alternating effectively melancholy moments in ironic and hilarious situations.

Delicious and convincing Lily Collins in the role of the student aspiring actress.

Confirmations for Lane and Kinnear in the respective roles of the teacher and the father of Jason demanding.

The final although predictable, especially like the skill of the performers.

"The English Teacher" amuses the audience and at the end of proiezione can not make you think at school and that professor who believed and trusted the man who first pupil.

17) "A Boyfriend for my wife" (May) is a film by Davide Marengo, written by Davide Marengo and Francesco Piccolo, produced by Beppe Caschetto and Rai Cinema and distributed by 01 Distribution With: Paul Kessisoglu, Geppi Cucciari, Luca Bizzarri, Dino Abbrescia, Ale and Franz, Corrado Fortuna, Daria Bignardi.

The institution of marriage is in crisis. There is little bride and when you do it, just because the couple bursts saddle. The patience and the art of compromise are unknown words to couples of today.

She now dreams of a career, then forty years feels the need to become a mother, but having a partner is an option. But man often does not know who he is and form a family only if forced.

"A Boyfriend for Wife" begins like a fairy tale when the young couple Simone (Kessisoglu) and Camilla (Cucciari) decide to get married. Camilla for love leaves his work in radio and the beloved Sardinia to follow her husband to Milan. But soon after
problems arise immediately. Camilla does not adapt to life in Milan, does not work, to be contained in the house revealing a woman with an annoying and edgy character. Simone oppressed and tired of "Paturnie" wife dreams of separation, but does not have the courage to talk to his wife. So on the advice of the infidel friend Carlo (Abbrescia) decides to engage the Falco (Gonzo), known playboy specializes in seducing the wives. Simon, impressed by the change of Camilla meanwhile returned to work in radio, he decided to stop the seduction of the Hawk.

The film is a remake of the 2008 Argentine film "A novio para mi mujer 2008". While not an original screenplay, shows an appreciable narrative freshness and a good lively dialogues.

The film like and fun especially for convincing interpretation of Geppi Cucciari.

The actress confirms Sardinian talented and capable of modulating the tone of the play with intelligence without losing effectiveness and impact in the interpretation.

Cucciari is the classic case of a good actress that the spotlight also becomes beautiful and sensual.

The male cast gives a decent performance, but without major upheavals creative. A little more lively interpretation of Corrado Fortuna.

Funny cameo "audio" Daria Bignardi, in the role of the psychologist.

Marengo remains a talented and creative director to watch. Enhances the quality of Cucciari and giving the whole a decent pace to the film.

The finish is obvious and predictable, but still emotionally valid thanks to the skill of the performers.

"A Boyfriend for my wife" gives the viewer two certainties. The first to admit that we do not like such things is fun and especially marriage perhaps is declining, but not love.

18) "Gooool" (June) is an animated film of 2014 written and directed by Juan José Campanella, Inspired by the novel "Memoirs of a right wing" of Roberto Fontanarrosa.

The first words a child says are generally "mom" and "dad", but soon after almost instinctively learns to say "goal", so it was for me.
I was a sick football, I confess, I was living the defeats of my favorite team badly and I locked myself in the room for days. As we age, fortunately, I began to have an "zen" with the defeats Sunday, I suffer in silence and I die a smile on your face to the "Joker" and try to tame the passion with the British style.

When I saw the trailer for "Gooool" I immediately thought it was the right movie for my nephew Aldo.

If there's one thing I like about my role as uncle is able to share and if you can pass on my passions to Aldo: the Seventh Art and football.

Yesterday, Francis joined the group and we went to the cinema of the Little Villa Borghese.

The Oscar Campanella with "Gooool" gives a fairy tale to young and older does evoke memories of youth spent playing with the famous football.

The protagonist of the story is Amedeo, a simple guy, but with an infinite passion for football. He lives in symbiosis with its players. He lives in a small village and is secretly in love with the friend Laura. One day the bully Grosso challenge Amedeo in a game and our hero defeats him sharply, causing anger and desire for revenge in Grosso. So years later, became a rich and famous footballer, Grosso decides to buy the village and destroy the bar where he suffered the only defeat of his life. Amedeo, helped by his friends players who have taken life by magic, oppose and challenge Grosso to play a real game to save the country and to win the heart of Laura.

The film and convinces like its subject matter, for graphics and for directing a clearly animated by a passion for the sport. The viewer can not help but follow the adventures with the smile of Amedeo and his friends. Never as in this case, size matters little, in front of the quality and thickness of the characters.

The screenplay is quite original and rich even if the dialogues are predictable and obvious.

Campanella goes well the viewer along this passionate tale with foosball, but the film finds its limit in the rhythm with a slow start and lackluster and only in the second part is able to increase the rpm and excite the way down.

The final and excites like because it avoids an obvious happy ending, but it also teaches that the defeats are victories.
The sentence spoken by greed manager after the game in Grosso, sums up, Aihm, modern football "The stars are extinguished, the heroes get older, only managers are immortal."

After seeing "Gooool" large and small out of the hall, with the common desire to play football and maybe to win and leave aside for a while and computer related.

19) "Misunderstood" (June) is a 2014 film written, directed and starring Asia Argento, produced by Good Films, with: Julia Salerno, Gabriel Garko, Charlotte Gainsbourg, Alice Pea, Max Gazzè and Gianmarco Tognazzi.

Tell me where you're from and I'll tell you who you are. Like father like son. The parental love is not automatic, often in the fathers and mothers 2.0 is totally absent.

We are selfish and before giving birth to a son, it would be healthy and appropriate that each of us would make a good look in the mirror of consciousness and perhaps was undergoing a psychiatric evaluation beautiful.

Children asking for protection, love and understanding to their parents. The absence of one or more of these elements frequently interfere in the development and future personality of the child.

"Misunderstood" is the tale of brutal, cynical and dramatic as it should be raised a little girl.

The viewer from the first scene assists astonished to solitary life of Air (Salerno) sweet 9 year old girl in the eighties, and invisible source of annoyance for both parents anaffettivi and selfish stepsisters and harassed by the father (Garko) is a famous actor but vain and obsessed with luck, the mother (Gainsbourg) of French origin is instead a radical chic and excellent pianist. The couple exhausted by continuous and furious quarrels splits, leaving his daughter Aria between two fires. Air is treated by his parents as a parcel sent from one house to another, according to their moods and whims The girl has support only as Angelica (Pea), classmate and best friend. Seem inseparable, united by the same dreams, but also the dear Angelica disappoint Air that will find comfort and companionship in a black cat found on the street.

Air falls in love with a classmate, but also here will suffer a disappointment in the form of an evil joke organized by his classmates, demonstrating how the wickedness of the children can be "naively" even more terrible than that of an adult.
Air is one, does not know who to talk to and confide in, smokes and has continuous suicidal instincts, but has a talent for writing.

Asia Argento at his fourteenth film directorial talent shows and a narrative ability uncommon.

He has a steady hand in directing the actors and bring out the best from their characters. The screenplay albeit sparse and simple is disruptive and affects the viewer. Able to convey forcefully the surreal atmosphere of the family of the protagonist.

The limit of the film is represented by a slow pace and a tone almost monotonous. It has the feel of most attend a theatrical piece that in a movie. The audience understood the message of the author, fatigue especially in the second half to follow the "festival" lack of understanding between the characters.

Interesting and original soundtrack, co-star of the story.

Worthy of all praise the interpretation of Julia Salerno, perfect in the difficult and complex role and gives continuous emotions to the viewer engaged and moved by her story. Moves on the scene as an actress of great experience.

Equally good Pea Alice, playing the friend of the heart. For Italian cinema are two good gulps of oxygen.

Convinces the couple Charlotte Gainsbourg -Gabriel Garko. If the first is a confirmation, is a pleasant surprise for the second. While playing two characters almost caricaturist and grotesque, are credible and can give their thickness.

Cameo valuable and successful for Gianmarco Tognazzi in the role of the rich and superficial lover Gainsbourg.

The tragic ending at the same time dream like and convincing and invites the viewer as they move along the credits, to answer the basic question of the film: "We will be able to listen and understand our children?"

20) "The Congress" (May) is a 2013 film written and directed by Ari Folman, inspired by the short story "The Futurological congress" Stanislav Lem.Con Robin Wright, Harvey Keitel, Paul Giamatti, Kodi Smit-McPhee, Danny Huston. E 'was premiered at the 66th edition of the Cannes Film Festival as the opening film of the "Directors' Fortnight".
This review will state that is marked by a conflict of interest. I love Robin Wright for 23 years when I saw her for the first time on Rai 2 and Kelly played the character in the soap opera "Santa Barbara". I followed in all his works and his adoring fans and so I know I can not be objective in their criticism. Yesterday afternoon in Rome there was a fierce heat, summer seemed full with 35 degrees and yet I dragged myself to the movies just to admire it. I knew, in my defense, even the talented filmmaker Ari Folman to seeing in 2009 its delicate and dramatic "Waltz with Bashir."

"The Congress" encompasses two films, the first part filmed with actors in the flesh and in the second part Folman uses again the beloved drawings to tell his story. In both parties, the protagonist is the intense and beautiful Robin Wright who plays herself torn between work and private life.

The first part presents Robin as a woman of nearly middle-aged mother of two children and a career as an actress considered in decline and no future agent Al (Keitel, compelling and fun) and especially by greed and cynical Jeff (Danny Huston) head of studios Miramount. Robin worried about the health of his son Aaron (Kodi Smit-McPhee), destined to become blind for a rare disease despite the loving care of his physician Dr. Barker (Paul Giamatti), decides to accept the "indecent proposal" of Miramount. So its image and especially his emotions are scanned to your computer and forced to disappear from the public eye for decades. The second part begins when the contract with a Robin aged and invited to a Congress of Miramount. Meanwhile the world has changed, it has spread a liquid that allows men to live in the world of animation and to become what you want. Robin does not accept this reality and tries to fight the plans of Miramount that wants to spread the brand "Wright" as a new drug.

The film is enjoyable and interesting especially in the first part thanks also to an original screenplay and scratchy on the world of the stars and how fame is fleeting and ephemeral. The actors are seen as pieces of meat and soulless. Folman tells the cynicism of Major to great effect with the character of Jeff. Very interesting the gash on the world of agents and on how to influence and manipulators. The second part features from animation, although it is interesting and beautiful to see, lost of incisive narrative eventually be confusing and too ambitious in content.

Directed confirms talented and with a touch of creativity and visionary necessary for this film.

The dialogues like and involving in the first part and then be boring and rhetorical in the second part.
Robin Wright is confirmed fascinating woman and a natural beauty and fresh. An example to follow for all those actresses of her generation who abused scalpel and botox. Brava and intense in the role when it is in the flesh, persuasive and charming when he is alone graphics. The viewer follows with participation and emotion his story.

Harvey Keitel, Danny Huston and Paul Giamatti are convincing in their roles and make an important contribution to the pathos and narrative force of history.

The final, though too loaded and rhetorical, is enjoyable for the strength of the message you want to leave the viewer. Free will and maternal love are stronger than anything and have no price.

"The Congress" deserves to be seen surely admire Robin Wright, because it is well acted, for some original ideas and also because if the heat oppresses you at least for two hours you can give to dream in the cool of a cinema.

21) All against Him (May) with Cameron Diaz

Revenge is a dish best served cold. God forgives, women do not. Men are hunters and women are the guardians of the home. I know, you're thinking that it is a vulgar ee conservative anti-feminist, but in truth these proverbs and antiquated stereotypes ran through my mind as I saw "All against him." The film begins as a beautiful and romantic comedy, a man and a woman you know and love from the very first meeting and so they begin a boiling report. Carly (Diaz) is beautiful forty, cynical and brilliant lawyer, Mark (Waldau) is an ambitious broker and seemingly the perfect Prince Charming. Carly after 2 months of the report would present it to the womanizing father (Don Johnson), but Mark is forced to miss the last moment the meeting officially to a plumbing problem at home.

Carly pushed by his father, decides to surprise him, and so reaches him at home, but the surprise is its bitter. In fact Mark is married. Kate (Mann) is a devoted wife as well as beautiful. The shock for both women is very strong. Collapse all their certainties. After the initial discomfort and embarrassment, between the two comes an unexpected friendship in the wake of the desire for revenge. The "club" of the disappointed will soon be expanded to another woman, the third lover, the young and sensual Amber. Together will organize a perfect and complex plan to destroy economically man.

The strength of the film is definitely in good and convincing interpretations of Diaz and Mann. They are a couple really well-matched and tell the world of women from
two different perspectives, having fun and somehow making the viewer think. The first is an established professional, but unlucky in love. The second one for love has given up work to his dreams to support her man, but both find themselves alone and angry with the male world. They manage to give depth and personality to the characters, making them believable without being grotesque or excessive. Upton less incisive and convincing than his colleagues, however, describes a third type of woman: the girl who still dreams of Prince Charming although larger or elderly.

The screenplay is unoriginal, quite obvious and predictable, but still managed to be pleasant and fun. The dialogues though banal and rhetorical manage to snatch more than a smile.

The director is convincing and rise to the occasion. Manages to give a good pace to the story, although in the second part the narrative intensity decreases and the rate is affected.

It is a movie for women and men are only shoulder, but they are credible enough in their being "specks".

The final although obvious and grotesque, like and enjoy for about the entire cast.

"All against Him" is a film about women and is targeted to the female, but men would do well to see it anyway and take notes for how to handle a woman angry and vengeful.

22) "Anarchia- Judgment Day (June)" is a 2014 film written and directed by James De Monaco, with Frank Grillo, Carmen Ejogo, Zach Gilford,, Kiele Sanchez, Michael K. Williams, Zoë Soul:

Violence begets violence? The brutality, the faded murders are inherent in man and it takes nothing to unleash them. A civil society based on the rule of law and respect for human life, but what if one day our government to combat crime where one might establish a law for one night all the crimes were allowed even the most heinous and giving free vent to any feeling of revenge and vengeance? State also for a second imagining the scene and above which or near the head office would be your possible targets?

Well, this "simple" and "provocative" idea is the basis of "Anarchy" sequel "Judgment Day" released last summer starring Ethan Hawke and soon became a case in the US film. Both set in America in the future as possible, but not too far, the new "founding fathers" have established "The Vent", the night in which everything is permitted to the people "to purify" in order to become a better, more just and If no
crime and unemployment in the first film, the story focused on how the protagonist and his family, although proponents of the "Vent", are involved in the dramatic night in their own home in a climate almost claustrophobic, but with a relentless pace and adrenaline even if the viewer must use your imagination to figure out what's going on outside the house. In "Anarchy" the real news is the change of perspective. The viewer is taken on the street and can follow minute by minute the evolution of the night. Notes with growing dismay and participation of the stories of the protagonists at the beginning of the story are strangers and to a series of coincidences are forced to do "team" to survive. What is striking in the film is not so much the stories of the characters quite obvious, simple and predictable, but rather as the author depicts a society full of violence and as men of any welfare state lose all inhibitions and turn into the beasts. At the same time you can be a victim and victimizer. The director is certainly worth mentioning for the ability to give a steady and sustained involvement of the viewer throughout the proezione. The screenplay is lean, well-written and linear in reiterating the original idea.

The cast, totally renovated from the previous film, is composed mostly of actors of fiction, but prove adequate to the task and give a fair contribution to the success of the product.

The ending, though excessively rhetorical and feel-good, overall convincing and induces the viewer to reflect on whether the true purifying force is not forgiveness.

23) "Never so close" is a film of 2014 (June) Bob Reiner, written by Mark Andrus with Michael Douglas and Diane Keaton.

From old, if possible, become even more grumpy and impatient. The rules of good neighborliness if young people accepted grudgingly, by elders are violated and feel furious quarrels and often result in tragedies then told by the newspapers. Cinema and literature have often told the figure "mythological" the neighbor beautiful, charming and helpful. Personally I have always had neighbors hateful, old and rompicoglioni. The meetings of the condominium always live with aches and as soon as my wallet suffers.

Rob Reiner, acclaimed director of romantic comedies with "Never so close" wants to give us hope or perhaps the illusion that you can fall in love even from old and maybe the neighbor glamor and radical chic.

So during the film know Oren Little (Douglas) Realtor close to retirement and a widower for two years. He dreams of selling the last house and retire to the country.
You surly and caustic with its neighbors, although he is fascinated by Leah (Keaton), a talented singer and she a widow.

The draft pension Oren are altered when the son with whom he always had a turbulent relationship, forces him to deal, unexpectedly, the grandson.

Oren so reluctantly called to "discover" grandfather thoughtful and change his attitude towards the neighbors with the help and the loving friendship that is established with Leah

The script does not shine definitely for creativity and originality, but it runs pretty well and is linear.

The dialogues even if foreseeable dull are enjoyable for the skill of the performers.

Directed by Reiner is simple and classic, but in the same warm and reassuring. Note the expert hand of the director in directing the cast and the lead story in the port without jolts, managing to give an overall discreto rhythm to the film and giving the viewer pleasant feelings and a good dose of smiles.

The couple Douglas-Keaton works and shows a good chemistry. The experience and talent of the pair manages to make credible and sympathetic their characters without ridicule.

The final although predictable and overly-good, you save thanks to the power of interpretation of the protagonists.

"Never so close" is a film suitable for the summer because it gives you an hour and a half of serenity and fun and above all makes you believe that you can find the right person even from old, between "the hateful" neighbors.

24) Chef - The perfect recipe (August) is a film of 2014 wrote, directed, produced and starring Jon Favreau with Sofia Vergara, John Leguizamo, Scarlett Johansson, Oliver Platt, Bobby Cannavale, Dustin Hoffman, Robert Downey Jr, Emjay Anthony.

The routine and everyday wear, at times, the man in the street to boredom and depression and often kill the creativity of the artist. The freedom to invent and makes alive the artist and represent his soul. Cooking for many is an art form as well be a pleasure for the senses. Although for me the kitchen could be just merely a place of passage for many however in recent years has become the center of gravity (sing Sinatra) to the point that many chefs have become real star..Dopo TV with various reality, now the film pursues this fashion.
So Jon Favreau, acclaimed director of Iron Man, has decided to give free rein to the pleasures of the stomach with this delightful film.

Carl Casper (Favreau) is a brilliant chef at a major Los Angeles restaurant owned by the gruff and limited Riva (Hoffman), but he now feels frustrated and bored in cooking the same things.

His own staff does not turn for the better, is divorced his beautiful wife Ines (Vergara) and has difficulty in relating to her son Percy (Anthony).

Everything falls when a known food critic (Platt) demolishes the kitchen of the protagonist with a review of a major blogs sending furious Casper. Thus began before a violent verbal exchange on Twitter between the chef and the critic and then in a spectacular fight in the restaurant of Riva, which immediately became a viral video on the web.

Casper loses his job and is forced to invent something new. Driven by supportive ex-wife and his eccentric former maritoMarvin (Downey Jr), decides to open a "food truck" (my friend would say Ciccio beddu bandwagon rolls). Enterprise is helped by his friend and colleague Martin (Leguizamo) and especially his son Percy who reveals a brilliant head of communications.

Part so the 'adventure, a successful mix between a road movie and a tribute to the kitchen, where you will experience the smells and especially the author's passion in cooking. The trip will also be an opportunity to bring Casper son and find a way to be able to speak and understand.

A film made of simplicity, perhaps a bit 'and feel-good rhetoric, but who shows up with taste and liking.

The screenplay, though not original, it is well written and smooth in texture and gives good moments of fun and excitement to the viewer. The dialogues are fresh and well built.

The direction you confirm that talent and experience in the transition from blockbuster films to low cost, managing to set a good pace to the story in the first part, but decreasing in intensity in the second half when the "chef" Favreau puts too much honey and sugar in the pot thus turning out a final too obvious and fairy tale ending.

Even as an actor Favreau confirms height, managing to give "weight" to his character, making it believable. Worthy of mention is the interpretation of the young
Emjay Anthony. In the role of the son Percy. Along with Favreau form a beautiful and intense pair of father and son.

Are pleasant and successful cameos Hoffman, Downey Jr and Scarlett Johansson giving a positive contribution to the success of the film.

After seeing "Chef", the viewer has two certainties in life. The first that if even for hobby write reviews, think hard and long before writing anyway because someone on the other side they will suffer and that the second bottom "u beddu paninozzo" the bandwagon can be glamorous.


It's not really summer unless you watch a movie in a bullring. So last night I opened the season of cinema with the backdrop of the stars and the moon with a film that I confess this winter I had snubbed by only considering it boring poster and titolo.Ovviamente I never ever read a line of Daniel Pennac and therefore not I knew what to expect. The criticisms were positive views quickly and so I access my cigar and I crossed my fingers. Are screened in the beautiful and elegant Paris, where I made the acquaintance of Benjamin Malaussène (Personnaz) employed thirty department stores, officially, with the qualification of technical manager, but soon discovers what is its true role: "scapegoat" for customers disappointed and angry. It is in fact our naive dreamer and Benjamin to keep his large family of brothers and sisters abandoned by a mother in a constant state of Peter Pan, every day agrees to undergo the screams of his foreman in front of customers. You expect then of attending a modern fairy tale and perhaps gooey and surreal, instead fits, surprise, the element of yellow with sudden and mysterious explosions inside the Department Store where some employees lose their lives. The police investigation after an initial track terrorist, are addressed on the same Benjamin considered, unfairly, the author of the bombs. Already in the past the department stores were the center of a dramatic and unresolved case for the death of some children who frighten and serenity to the old security officer Stojil (Kustrurica) and close friend of the protagonist. Benjamin is a help inexperienced and important to prevent the unjust accusations in Aunt Julia (Bejo) charming and enterprising journalist from beautiful red hair. The film then alternates Fairytale phases of real thriller, but always presented with grotesque tones and ironic. The viewer can not smile and get caught by the adventures of the
protagonist, in the dual role of storyteller and investigator. The script is well written and fluid, managing to mix with skill grotesque pathos and suspense ensuring a good narrative. The dialogues are crisp and well built. Directed proves adequate and capable of giving the viewer a good number of laughs, perhaps, the pace in the second part of the story loses strength and incisiveness. The set design with the fundamental support of Paris, gives small frescoes that the eye of the public can not dislike. The cast is altogether worthy of mention for interpretive skills shown, although one can not but emphasize once again the beauty as well as the skill of actress Bérénice Bejo. The final having to combine simultaneously thriller and the story is broadly consistent and enjoyable. I make my comments of the spectators as they left the Arena "In the trash this summer, is a film that you can see .. Two laughter two surfaces I will do." Basically be a "scapegoat" has its advantages, do not you think?

26) "More dark midnight" (May) is a 2014 film directed by Sebastian Rice, written by Sebastian Rice, Stefano Grasso and Andrea Cedrola, with: David Capone, Vincenzo Amato, Pippo Delbono, Micaela Ramazzotti, Lucia Sardo.

Catania is a city complex, humoral and particular. Inside various living souls in eternal struggle: Tolerance, respectability, machismo, racism, ignorance, joy and indolence and hypocrisy.

My PADR, born in the thirties and lived at the time of the "Bell'Antonio" Vitaliano Brancati not even say the word "gay", but preferred to shout against that I was "weird" "asocial" and that he would never raised a child "abnormal. "My father chose the girls with whom I had to stay and I required the parties and although it was never a violent man, a couple of times slapped me because I refused to accept his "advice". The generation of my father measured the virility of a man and his strength from the number of women who courted.

Despite my father, I always loved women and their company, but those who have other inclinations as can withstand certain treatments?

Fathers and Sicilian families of 2014 are ready to accept sexual diversity of their children?

Catania famous throughout Italy for its night life has really changed since the days of "Bell'Antonio"?

The rookie Rice tries to answer these questions, telling the story of David (Capone), a fourteen year old restless and searching for his identity. Lives in Catania with his
middle-class family and especially traditionalist. The director takes us from the first sequence in a Catania other than postcards and newspaper pages. The viewer looks like David circles and find the company of his "similar" and you are to live and then survive on the streets and in the public gardens of Villa Bellini alternate scenes very raw and dry to a degraded environment, poor and where prostitution becomes the only way to eat. Occasional fleeting encounters and in the alleys of the city or in the most infamous porn film punctuate the day of this community. The screen presented a cast of characters, which though perhaps for a while may create a smile to the viewer, right after you can not try melancholy and sadness for their loneliness abandoned by everyone and everything. David prefers the road to his family, where his father Max (Amato) bigoted and austere does not accept it and wants to "heal" from his state at the cost of him injections of hormones and the mother Rita sweet and affectionate, but not able, however, So David to help him and protect him in the street has his first sexual experience and after starvation, is forced to accept the "help" of a pimp (Delbono).

The screenplay, although simple and sparse, can describe with incisiveness and effectiveness reality and especially the feelings of the protagonist and the facets of the various characters being able to involve the viewer

Directed albeit cutting more film and television, proves however talented and able to show the hidden side and the darkest of Catania thanks to a photograph worthy of mention

The limit of the film is in a constant rhythm, discreet in the first part, slow and discontinuous in the second part.

The film is based on the intense and convincing interpretation of David Capone, able to give a soul to his character and to convey to the public the variety of feelings. A nomination for the next David, we hope you do not miss.

Interesting and exciting are the cameos "of Ramazzotti and Delbono.

The final although "open" is of good intensity giving emotion and complicity to the viewer, joining the desire for freedom and independence of David in a city and in a family still in syndrome "Bell'Antonio".

27) "Black Souls" (September) is a 2014 film directed by Francis Munzi, in competition at the 71st Venice Film Festival in Venice, loosely based on the novel by Gioacchino Criaco, written by Francis Munzi, Fabrizio Ruggiero, Maurizio Braucci
with: Marco Leonardi, Peppino Mazzotta, Fabrizio Ferracane, Giuseppe Smoking, Barbora Bobulova.

Italy is one and only one. Units from the Alps to Sicily thanks to the political genius of Cavour and the courage and resourcefulness of Garibaldi. So recite our Constitution and history books, yet we were also the country of Commons, of the Maritime Republics, and we in Parliament today, the Northern League for the Independence of Padania. Italy encompasses various souls and various micro countries. North and South you look, you stare and you detest. The same crime is different in the various regions.

After the television phenomenon of Gomorrah Series, talk about the Mafia has become almost glamorous. The viewer has the hunger and curiosity "small world mafia" and the characters that inhabit it.

A world in one way without space and time, where you live with other rules and ways to think, with the State absent or reduced to a mere supporting actor.

Calabria is a region particularly rich and yet poor and backward. The rough Aspromonte and the crystal clear sea are the symbols of a wonderful place and impervious

Is defined by many "Calabria Arabia" because its population has a mentality marked by a part from the influence mafia and the other side by the absence of the state.

There are different levels of the Mafia as a pyramid structure, yet the source of all is in a small, unknown town's hinterland.

"Black Souls" is both a history of the Mafia, of a family, but mainly tells the soul of a people, the Calabrian.

The viewer knows in quick succession the three brothers protagonists of the story: Luigi (Marco Leonardi) high-level drug trafficker, bully and ambitious, Rocco (Peppino Mazzotta), building contractor, caught and posed, Luciano (Fabrizio Ferracane) breeder goats, taciturn and reserved.

They live their lives far away and distant, but united by a common thread is their country of origin and a family history linked to the Ndrangheta.

When Leo (Giuseppe Smoking) rebellious son of Luciano and violent revenge for a snub immediately destroys a bar in the country, the precarious balance Mafia is in fact fall unleashing a war. Luigi disinclined to dialogue and compromise is assassinated in an ambush just returned to the country, throwing into turmoil and pain
in the other two brothers. Rocco, adopted Milan with the beautiful wife Valeria (Bobulova) and daughter, returns to the country to organize revenge. The country will be divided between the two factions and events will fall dramatically in part because dell'irruenza Leo eager to demonstrate its "value" field.

The film has good start and good pace, managing to make the viewer to enter into the dynamics of the story and the agile narrative structure allows us to understand the various nuances of the characters and especially the various circles that make up the film. But in the second part the silent film, as we enter into a soap bubble, everything slows down. Calabria becomes the place where the action is changing the style, language, and the dynamics of history. The words fade, dialogues become skinny. Outweigh the silences, the looks and every gesture has a value and a gesture.

The culture and tradition of the South pours into the film. The characters lose their national boundaries.

While all this may fascinate and intrigue the viewer on the other it does lose mentality and atmosphere in a crypt and mysterious.

A film more suitable to the strings of a man rather than the South of Bergamo Alta.

If you are not born in a certain environment and reality is difficult to capture some messages and nuances of the film.

The director boldly told a story rich in meaning and in atmospheres with a well-written script, simple and intense, but not all addressed. The limit of the film is not in its universality. Story and characters describe a reality too special and unique that still exists in our south.

The cast is of absolute artistic value. All worthy of praise for the talent demonstrated in giving blood and blood to the various characters without ever falling into the ridiculous or grotesque.

The tragic ending, well built and developed, can not shake the viewer leaving him in the bitter knowledge that into united Republican and there are places where men and women live with other laws and that are destined to a life away from the law and hope.

28) "Lucy" (September), a 2014 film written and directed by Luc Besson, starring Scarlett Johansson, Morgan Freeman, Min-sik Choi.

Than we know about ourselves?
What are our limits?

Knowledge is power?

The human mind is still a mystery, despite the great strides made by psychiatry and neuroscience. All it takes to break the precarious balance that regulates the delicate operation of our brain.

The human mind is only composed of cells and neurons?

The man really has reached the maximum of its intellectual potential?

I could go on with these questions and you could hardly get answers clear and definitive.

Luc Besson director creative, visionary and brave once more to answer these questions and philosophical constructs a universal fable hybrid between fantasy and psychological.

The protagonist of our story is Lucy (Scarlett Johanssoon), any girl, student, lover of life and intelligence "normal". Because the business of questionable boyfriend finds himself involved in a drug trafficking organized by the ruthless Kang (Choi) who kidnaps and forces innocent foreigners to carry in their stomachs the dangerous substance. A drug different from the others, designed and built on the substances that the mother transmits to his son during the 9 months of pregnancy. The body of Lucy because of a beating absorbs large amounts, unlocking his mind and giving infinite powers.

A precious gift and at the same time disturbing and mysterious that the same Lucy realizes it may be dangerous in the wrong hands and sets out in search of the other couriers, chased by bloodthirsty enemies. The girl aware that his "progressive evolution" mental sanction but the end of his earthly life, contact the famous neuro scientist Prof. Samuel Norman (Freeman) so that his case can be studied and his sacrifice will be useful for the progress of 'men's.

A film that has a rhythm from the start winding and adrenaline effectively combining action and thought. The viewer is asked to think and meravigliasi same time through the extraordinary powers of Lucy and which has spectacular effects on men "normal".

Besson makes use of human history through the centuries to tell the progress and evolution, leaving the fantasy and imagination of the viewer what the mind could do if further stressed.
The script itself is thin and simple in structure and development. An action movie enriched philosophical and spiritual considerations.

"Lucy" could be seen as the fourth installment of the Matrix, with the ambition of making philosophy something fun and intense, with limited use of dialogues unlike the trilogy, leaving more space for the images, real cornerstone of the film

Besson confirms talented director, a Frenchman by the American mentality that manages to create the taste and complex mix of different genres without ever boring or ridiculous.

Perhaps the limit of the film lies in its very essence. Evokes ago imagine rather than telling. The viewer has the feeling of being in good video game, particularly in the second half, so it tends to get distracted and lose the real thread of the story.

Scarlett Johansson actress confirms growing artistic and especially versatile. Manages to be credible with a character boderline with the risk of being grotesque and excessive. Has the merit to mark the times of the story and the resulting pathos through an intense acting and creating a good chemistry with the audience with remarkable expressiveness and physicality.

Like almost all the film by French woman is the true protagonist of the story, and the center of the world, let the men in roles supporting actors as in the case of Freeman.

The final disappoint some expectations with high rate of rhetoric and platitudes despite the great special effects debasing a bit 'the spirit of the film, but while leaving unanswered the question to the prince thoughtful spectator: the man with his limited mind is really the center of the universe ?.

29) "The Giver, the world of Jonas" (September) is a film of 2014 directed by Phillip Noyce, the film adaptation of science fiction dystopian The Giver - The donor of Lois Lowry scritto by Michael Mitnick, with Jeff Bridges, Brenton Thwaites, Meryl Streep, Alexander Skarsgård, Katie Holmes, Odeya Rush.

I confess, I do not like the genre novels despotic, not like fashions and films with a political background most of the time bore me. I personally consider the atrocities of politics than any creativity of a screenwriter or writer famous.

Yet you make an effort and imagine a society in a not too distant future where the population is divided into "Community" perhaps after an apocalyptic disaster that we will call "The Ruin".
Imagine that the inhabitants of these "Community" are unaware of the perfect and sociopaths.

Emotions, memory, social diversity, cultural and religious are banned and erase from the mind and heart of every individual.

Are you imagining? Well, these "community" are governed by the Elders according to strict rules, hard and schematic.

Well if you are imagining you have come into the world of Jonas (Thwaites), a young boy that despite everything, he feels to be different and distant from his world. Has two dear friends Fiona (Rush) and Asher and a foster liege rules and a mother (Holmes) fanatical and totally submissive to the will of the Elders.

The fate of Jonas takes place on the day of allocation of its role in the Community. Elder (Streep) Ia leader of Elders entrusts the care of the Giver (Bridges). Jonas becomes his pupil, with the aim of becoming the new collector of memories. Bridges becomes at the same time "The Giver" and mentor to the boy. Jonas begins a journey that will take him to know the true essence of life, feel, hear, feel emotions. His hunger for knowledge led him to know the beauty of love and above what is false and empty his world. A world that defines the murder of sick children and old as "Place Elsewhere". Jonas for the love of a child destined to be "Placed" decides to challenge the elders and restore color and life to his people, restoring the ability to remember and emotions.

The film begins in the counter and black to highlight the sense of gloom and oppression of the scenes, and then become colored to enhance the change of the atmosphere through the eyes of the protagonist.

The script is full of metaphors and philosophical reflections well elaborated and developed without falling in the excessive rhetoric. Dialogues well constructed and interpreted manage to keep up the narrative pathos.

The direction is not particularly creative and incisive, but still managed to lead the film with good narrative coherence and decent pace.

If Jeff Bridges and Meryl Streep are confirmed actors extraordinary talent and emotional intensity, being able to effectively represent convincing the two faces of power: Emotionality with the first and the second with Auto Control.
The young couple of actors Thwaites-Rush, although appreciable and willing, still show some artistic inexperience. Their two characters are difficult and challenging to tell and impersonate. Only partly able to give it a depth and especially a 'soul.

Appreciable and intense interpretation of Kate Holmes.

A life without memory and emotion is not life. With the open end of a successful and emotional impact, the viewer can not help but reflect bitterly that the world of Jonas at the bottom is not so far from that of today.

30) "A golden boy" (September) is a 2014 film written and directed by Pupi Avati, produced by RAI Cinema with: Riccardo Scamarcio, Sharon Stone, Christian Capotondi, Giovanna Ralli.

Many people dream of writing, many writers and few believe in true reading.

Often the father - son relationship is marked by quarrels, jealousies and misunderstandings.

The Vulgate tells of the infinite love of a parent for a child, but how far can the filial love?

Pupi Avati with "A golden boy" differ from its traditional film genre to tell a story of universal love, intense and delicate: that between a father and son.

So the viewer knows David Bias (Scamarcio) aspiring writer affection of obsessive compulsive syndrome and in life everyday creative in Milan in an advertising agency and engaged in a problematic history with the beautiful and insecure Silvia (Capotondi).

David is forced to return to Rome called by the mother, the sudden death of his father Achilles, modest screenwriter of the film, in a road accident investigations soon will ensure the suicide of Achilles. David has had a bad relationship with his father. Considers it a failure and a bad husband and parent. During the funeral knows Ludovica Stern (Sharon Stone) publishing fascinating and last object of desire of the deceased father.

Ludovica reveals to David that his father was writing a memoir that would have given the author the celebrities denied and therefore invites him to look through the papers of the screenwriter.
David begins a journey through memory and knowledge of the father by reading the writings.

The father figure that comes out is completely different from the one that the son had been created over the years. So David decided to write the novel, actually ever written, on behalf of his father. Effectively making them a single person.

Writing this novel the protagonist becomes an obsession, slipping his mind in the spiral with no return of compulsions and rituals, having stopped taking the drugs for free creativity.

The novel reveals a literary event by winning the Premio Strega, but David collapses mentally and is closed in a psychiatric clinic.

The script is well written, linear, dry, but still loads of intense emotions.

The pathos and especially introspective narrative feels and touches throughout the film, enveloping the audience. The dialogues although quite obvious and predictable does not diminish the quality of the film.

Directed by Pupi Avati's "old style", with no special flashes creative, robust and yet simple. Leads the ship into port with experience and safety. The film even has a decent overall narrative rhythm, at times gives the feeling of stillness and slowness that does not allow the viewer to enjoy to the full story.

Surprise Scamarcio: Really intense, beautiful and engaging its interpretation. His David is credible in the various stages of the film, managing to snap the symbiosis with the spectator.

It 'probably his best test of an actor, revealing an unexpected and remarkable artistic shot.

E'intensa how strong Giovanna Ralli in the role of the mother. The class and talent have no age.

Sharon Stone is elegant, charming, but at the same time sober in the role. Enter the character on tiptoe and makes it credible and with the right tone.

Without praise and without shame the presence of Christian Hour.

The ending of the film is very touching and perhaps silly as it may be a love story, but without falling into the rhetorical and redundant, leaving the viewer the emotional feeling that it is never too late to make peace with his father.
"Walking On Sushine" (September) is a 2014 film directed by Max Giwa eDania Pasquini, written by Joshua St Johnston with Annabel Scholey, Hannah Arterton, Giulio Berruti, Katy Brand, Greg Wise.

The summer is ending sang Righeira in 1985. It is now time to put in the closet costumes, sandals and towels and sigh thinking of summer love.

Italy, after all, is the beautiful country loved by foreigners, even we do everything to make them run away.

Our South is a gold mine badly exploited and there are places that have nothing to envy to the infamous tropical islands.

If anyone had any doubt, and especially if you just returned to the city suffered from melancholy summer, my humble advice is to see this movie.

It is a musical, a movie that we Italians, snobby people, would define the series B, but that the British as the Americans are making a product still enjoyable.

Set in the beautiful and sunny Puglia, the viewer knows the young Taylor (Arterton) who in the summer of 2011 is consuming an understanding and passionate love affair with Raf (Berruti) on the golden beaches of Puglia. Despite the love, precise and scrupulous Taylor abandons Raf to start college. Destiny, and sly bastard, the protagonist returns three years later on the "scene of the crime" to visit the extroverted sister Maddie (Arterton) that communicates the unexpected decision to marry. The surprise becomes amazement, when Taylor discovers that the future groom is Raf.

Thus begins a series of gags and funny romantic misunderstandings with the background of beautiful and captivating songs of the 80's.

Taylor, despite all efforts, it turns out still in love with Raf and like all love stories that respects, the final can not be that happy ending.

If the screenplay certainly does not shine for originality and creativity, has the merit of slipping away with simplicity and harmony. The dialogues albeit banal and discounted manage to entertain.

Puglia with its picturesque landscapes and the soundtrack are definitely the strengths of the film that captures the viewer's attention and in particular urging eyes and ears.
I did not know the cast, probably known at home, but you show up to the role, demonstrating professionalism and freshness in the interpretation.

Honor credit for Giulio Berruti, hums, dances, and plays in English with some success beyond the known physical beauty.

The direction although much television, thanks to the contribution of an effective and talented photography, manages to give a good and steady pace to the film and brings out the best qualities of the cast.

The summer is ending, but at the end of proezione, the viewer can not help but smile whistling "Walking on Sunshine"

32) #ScrivimiAncora (Love, Rosie) (October) is a 2014 film directed by Christian Ditter, based on the novel by Cecelia Ahern, written by Juliette Towhidi, with Lily Collins and Sam Claflin.

I could write a small novel about what it was difficult and hard to see this film premiered at the 9th International Film Festival of Rome. Tickets sold out in a few hours and when last Sunday there was the red carpet at the Auditorium I saw scenes of ordinary madness among young fans flocked to the barriers hours just to do a Selfie with the protagonists

Personally, I've put a wallet taken from a rogue fan, but I realized that if my time dreamed of marrying Simon Le Bond, now just a Selfie to be happy.

I said the third assault I knew the story of Rosie (Collins) and Alex (Claflin), two boys, friends always and already destined to love each other from the first frame, but you do not always know the great loves then become great love stories. It’s easier to deny the feelings of fear that face them. Alex and Rosie are living in a small town in England and have big plans for the future. But Destiny starts off sideways to a misunderstanding when the two protagonists go to the prom, respectively, with different companions Rosie despite the morning after pill becomes pregnant and is forced to change his plans of life. Alex instead fly to America to fulfill his dream of becoming a doctor. Despite the distance, the two boys are bound by a deep bond that will never be broken completely. Rosie after an initial hesitation decides to keep the baby and raise her alone, becoming a single mom, but always determined to realize his dream of opening a hotel of its own. We follow the lives of two boys over a period of ten years when you fall in love with other people, even marry, but that is not enough to divide them. Neither does the decisive step and as if they were on a wire suspended nell'aria air acrobatics of love. The film runs quite well and is nice to
see. He feels the imprint and especially the irony British especially in dialogues sparkling and fresh. The script is well written though predictable development.

The young couple formed by Collins and Clafin overall work succeeding in creating a good harmony with the viewer. They manage to give the two characters some credibility arousing sympathy and warmth. Perhaps a better point that the interpretation of Collins in the role of young mother improvised able to convey to the viewer with talent the difficulties and hardships of the task.

The director is on the whole adequate to the task managing to pack a good product without ever falling into melodrama more irritating and annoying.

The final somewhat predictable, but invoked and desired by all like and gives the coveted happy ending that will make the viewer to see through different eyes round the friend / a heart and maybe take courage and write.

33) "Love, kitchen and curry" (October) is a 2014 film directed by Lasse Hallström, written by Steven Knight, produced by Steven Spielberg and Oprah Winfrey.

The film is a film adaptation of the novel The Hundred-Foot Journey by Richard C. Morais. By: Helen Mirren, Om Puri, Manish Dayal and Charlotte Le Bon.

People used to say you make love not war. Today the era of flower children could say cooked and not disturbed the world.

The food is the new frontier of globalization, the chefs are the new star, the kitchens have become the center of the world. Get a Michelin star worth more than any precious object

Personally the hob is a useless ornament and attend only the kitchen cabinet with cookies and the fridge for water.

The rivalry between nations do not fight more with the culture, traditions and military power, but with the culinary attractions. Arise most restaurants that clothing stores in the city.

Cooking is not only a necessity to feed themselves, but also a way to affirm one's own ego.

The director Hallstrom after the success of Chocolat back to tell the world of smells, enchantment and magic tied to the kitchen.

We could call it a modern fairy tale steeped in addition to love even the themes of racial, ethnic and cultural.
Imagine that Hallstrom will prepare this dish delicate, sweet, rich spices and bring you to know the colorful and boisterous family Kaddam composed by Pope Kadam (Om Puri) and his children which features the talented chef Hassan (Daval). The Kaddam were forced to leave India because of a bloody uprising where ran a thriving restaurant thanks to the skill as a cook of the deceased mother of Hassan. Thus began the arduous pilgrimage of our family to Europe in search of a new home that will because of an ordinary car accident in a small village in France. Here Kadam Pope decides to open a new restaurant, despite the serious concerns of the family since there already in the country a major restaurant, formerly Michelin star, managed by the stiff and surly Madame Mallory (Mirren).

Between the two restaurants begins a duel with no holds barred for stealing each other's customers and to excel sul'altro with the quality of its cuisine. A challenge the French and Indian focused on odors and culinary traditions. The tension subsides after a cowardly attack at the restaurant of Kaddam. Madame Mallory noticing the talent as a chef Hassan asked him to work in his restaurant to get the much coveted second Michelin star. The results will soon be given to Hassan that in just one year conquest honor and popularity managing to attract upon himself the attention of the most important and glamorous restaurants of Paris.

Hassan leaves his family and especially the lovely Marguerite colleague with whom he was born a mild flirtation to become the number one chef and conquer new Michelin stars.

A story well written and developed in the complex that combines romance and comedy in the right doses despite not being particularly original and at times can be expected.

Convincing and like how the writer has told the cultural diversity and not just between two worlds through the kitchen and the description of the various characters. The audience has fun with sparkling dialogues to say the bickering between Pope Kadam and Madame Mallory, definitely the best parts of the film.

The film has a good rhythm in the first part highlighting freshness and especially evoking tastes and smells to the palate of the viewer hungry, but in the second part of the film slows becoming less evocative and suggestive and colder and static despite being more introspective.

Directed although both quality and versatile reveals missing in giving continuity to the narrative pathos lost in the final.
Oscar winner Helen Mirren is confirmed "real" as the French woman. Style, poise, looks are appropriate and in keeping with the character.

Works alchemy with Om Puri forming a couple entertaining and believable in a form of gruff romance.

Less intense and involving the couple formed by Haji and Lebon. Love between a chef where failure is the right mix of ingredients to make the food tasty.

The happy ending though perhaps some can cause tooth decay to the viewer can not confirm that at the bottom there is also the kitchen and the smells are our history.

34) "Confused and happy" (October) is a 2014 film written and directed by Massimiliano Bruno, produced by RAI Cinema, with: Claudio Bisio, Marco Giallini, Rocco Papaleo, Anna Foglietta, Paola Minaccioni, Peter Dale, Caterina Guzzanti, Kelly Palacios Massimiliano Bruno, Joel Dix.

If they told you that from here three months go blind would you feel?


But if this should happen to your dramatic news analyst and decides to give up the job and leave you to your destiny what would you do?

In the collective imagination, the analyst is the man who knows all the answers and dispenser of serenity and trust.

In truth, the analyst is a man like us and he can go and get lost in depression.

This is the case of Dr. Marcello (Bisio) psychoanalyst Milanese transplant in Rome that from day to day he was diagnosed with a rare eye disease that soon it will lead to blindness. The news pushed him in full despair to gather his patients in the study and to announce the end of the sessions.

The reaction of the "crazy" was immediate. Led by the beautiful and romantic secretary Silvia (Foglietta) decide to shake and help Marcello in this difficult time.

So the audience will follow the special and joyful sessions administered to the "patient" to the dealer Marcello Nazarene (Giallini) future father, the asexual couple Betta and Henry (Guzzanti and Dale), the nymphomaniac Vitagliana (Minaccioni), dall'iracondo journalist Michelangeo (Papaleo) and by the eternal mammone Pasquale (Bruno).
We see an exchange of roles and especially ceases the line between patient and physician ceases and establish relations of friendship and love.

Sincere and true that work more traditional sessions.

The script came from a fairly original idea is developed in a fun and harmonious collective gag between successful and creative and inspired solos. The storyline, although simple and straightforward never falls into banality and rhetorical presenting overall a good pace, with only a slight decline in the final part of intensity

The dialogues are sparkling, ironic and well constructed and interpreted

Directed albeit not have any particular creative leaps, is clean, tidy and above all has the happy hand in directing a talented cast managed to bring out the best from each artistic qualities and interpretive.

The film is a story where the choral group prevails on the single but exalting the individual qualities of 'actor in the various scenes.

All the characters are credible and have a soul and personality.

Confirmation for the extraordinary and explosive vis comic Paola Minaccioni

A convinced applause for the qualities most versatile in adapting to different roles for Giallini and Papaleo.

Beauty and irony and talent are not lacking Anna Foglietta and Caterina Guzzanti

Mention more for a surprising and convincing Peter Dale.

The bittersweet ending is quite successful and overall like confirming the viewer that sometimes often the real blind is the one that refuses to see the beauty of everyday life.

35) "Guardians of the Galaxy" (October) is a 2014 film directed by James Gunn, produced by Marvel Studios and distributed by Walt Disney Company, written by Gunn and Nicole Perlman and includes among its protagonists Chris Pratt, Zoë Saldaña, Dave Bautista, Vin Diesel, Bradley Cooper, Lee Pace, Michael Rooker, Karen Gillan, Djimon Hounsou, John C. Reilly, Glenn Close and Benicio del Toro.

And 'possible to combine science fiction comedy?

Purists of their respective genres outraged and horrified will say no. Personally I love more comedy, but after seeing this film, I would say that you can merge.
This summer in America and now in Italy "The Guardians" are excavated in the box office.

Considered in the Marvel world perhaps of the minor characters, have won on the field visibility and success. A story that starts on Earth at the end of the eighties in a room of a hospital where the young Peter Quill (Pratt) helplessly the death of the mother suffering from cancer in listening to the music of seeking confrontation with a recorder. Peter is mysteriously abducted by an alien ship and the viewer finds himself after years immersed in a giant treasure hunt first and then in spectacular naval battle set in the universe.

It also difficult to remember all the characters that appear on the screen, each with its own history and character, but all linked by a common thread. As in any Marvel comic there are good and bad, but the distinction is often thin.

So who are the Guardians of the Galaxy? Heroes? Yes, but much by accident. We know in rapid succession over Quill aka Star Lord, Gamora (Saldana), the daughter of Thanos (Brolin) who rebels against war plans of his father and his treacherous ally Ronan, Rockett (Bradley) the "hamster" GM and genius jailbreaks, Groot (Diesel) the giant living tree and finally Drax the Destroyer (Bautista) eager to avenge the death of her family at the hand of Ronan. Are different, selfish, unreliable and cynical and yet are united to save the galaxy from destruction due to a coveted and magic sphere, spark of infinity

The screenplay is full of ideas, fun, full of references, but in the complex and often chaotic history is likely to create confusion in the viewer. It is not clear who is really bad. There is a lack of logic in the narrative structure. The film moves through images and the scenery is really helpless and enchants, but not enough.

The dialogues are a definitely a strong point of the film: humorous, sparkling, funny and well interpreted.

The director is directing this value playground with a steady hand and talent, managing to create the good combination of humor and action without losing the spirit of the film.

Apt and successful is the soundtrack of the 80 scans the various moments of the story giving a quid more emotional and nostalgic in the film.

The entire cast is certainly deserving of praise. Each character is credible with its different personality characteristics and creating harmony and symbiosis with the spectator.
Personally do more to mention in almost mute Van Diesel with his "Groot", a few words spoken by the character, but of great intensity and weight.

The finish is perhaps forced happy ending, but well built and prepared that leaves the audience eager to see new adventures of Guardians and above leaves open many questions that we will find the answer already anticipated sequel.

36) "The Judge" (October) is a 2014 film directed by David Dobkin, written by Nick Schenk, Bill Dubuque, produced by Warner Bros, with Robert Downey Jr, Robert Duvall, Vera Farmiga, Vincent D'Onofrio, Billy Bob Thornton.

When it gets really big? Many argue when you are able to see their parents as men with their merits and above defects.

Hands up who has not had at least once a discussion with your father or mother resulted in a period of stubborn and mutual silence.

It 'rare to be able to talk and share something with their father and often there are conflicts and rivalries when there is a profound difference in age or strong personalities that contrast

"The Judge" tells the story of a father and a son, and far different mentality and character, but bound together by an affection though not admitted for pride.

The father is the judge Joseph Palmer (Duvall) for 42 years in a small town in Indiana, the son Hank Palmer (Downey Jr.) successful lawyer in Chicago. The first is a strict conservative, grumpy, moralist married for 50 years, the second is arrogant, nonchalant morally in the legal profession, cynical, provocative and divorced.

Two opposite worlds that do not talk and see for years, but forced by the tragic death of the wife of the judge to face again. Between the two are immediately sparks verbal and Hank after the funeral would return to the city when the older brother Glen (D'Onofrio), a once-promising baseball star and after a dramatic car accident with Hank instead become only a modest tire, stops him because the father is accused of killing a man, ex-con from him convicted in court, in a car accident.

The preparation and the unfolding of the process are the same excuse for the two protagonists to confront and rinfacciarsi years of silence and misunderstandings.

The judge, although seriously ill, does not accept any compromise in order to defend his honor and is willing to go to jail.
Hank has to fight not only against the courtroom prosecutor executioner Dickham (Thornton), but above all to clash with his father on their different idea of Justice.

The well-written script and focused on the clash between the two protagonists, highlighting the personalities and nuances, however, leaves the background story and the other characters. The style is quite urgent and enveloping, although in the second part of the text is affected by excessive rhetoric and moral redundancy that becomes tedious and boring. The dialogues are well built and above all masterfully interpreted.

The director has the merit of leaving the couple Duvall-Downey can express themselves freely and to mark the times of the story, raising them and lowering them with their talent, but fails to include a chorus and harmony in the narrative structure as if the duel between father and son both assestante than the rest of the story and what makes it especially in the second half less fluid and enjoyable watching the movie.

Duvall and Downey Jr. give both a touching and unmissable proof Actor. A perfect couple who can give the viewer vivid emotions, touching the right chord of emotion alternating the various feelings in a convincing and credible. Hard to determine who is more skilled of the two, perhaps Downey Jr. occasionally seems Tony Stark on a trip to Indiana, but the verbal duels with Duvall are proof that two talented actors can give a quid cheaper source text.

The rest of the cast is still up to the task and turn out the supporting cast of respect for the two stars.

The movie could end in true in many ways, the director presents at least three pre final and then choose one quarter is probably the most obvious and rhetorical, but that thanks to the skill of Downey is appreciable, inviting the viewer to solve diatribes that you have with your parents before it's too late so as to be no more child, but a man in the round.

37) "Soap Opera" (October) written and directed by Alessandro Genovesi and produced by Medusa Film and Colorado Film, with: Fabio De Luigi, Cristiana Capotondi, Chiara Francini, Ale and Franz, Ricky Memphis, Abatantuono Diego, Elisa Sednaoui and Caterina Guzzanti.

It 'a film worthy of a ticket purchase mode "Reduced" and it was a decent door flag of Italy in this competition.

South American soap operas in the eighties have invaded our TV wowing the days of the home of Voghera. But if we look carefully at the life of our condos, we can not
fail to note that at the end we and the same neighbors with their stories and habits we can be involved in a soap opera.

From this starting point the director Genovesi takes the viewer inside the life of a building just days before the New Year. We do not know in what locality Italian move the protagonists of our history. The snow is there and makes the atmosphere if possible even more surreal fable. In quick succession we know the various tenants: Francis (De Luigi) dumped by girlfriend Anna (Capotondi), already pregnant with another man, because a serial cheater, even if still in love with ex. Paul (Memphis) best friend of Francis and next father, but haunted by doubt to be gay and to love his friend. Alice (Francini) famous soap opera actress and the habit of having relationships with men who wear a uniform. The brothers John and Mario (Alee and Franz) forced to live together and put up with in the same apartment. The life of the building is turned upside down by the suicide of a tenant depressed after the death of the mother. From France comes the delicate girlfriend Francesca (Sednaouji) unaware that the gesture of her boyfriend, she was determined to close the story.

The surveys are conducted by suicide 'eccentric police sergeant Gaetano (Abatantuono) by misunderstandings arise and grotesque situations. Francis struck by Francesca offers of be near her at the funeral of her boyfriend sparking jealousy of Anna while Paul tries in every way to dispel the doubts and uncertainties of his mind. The story has a beginning slow and measured and then gradually increase the rpm of the engine coming to have an overall pace lively and enjoyable that brings the audience to passionately follow the adventures of the characters. A screenplay fairly original idea and well developed at least three quarters of the film and then get lost in obvious and predictable final incisiveness and thus losing interest. The dialogues are lively, bright and well built thanks to the talented cast effective.

The director is also good if you have certain limits in the second part of the film slipping in an atmosphere more television and failing to maintain a constant creative and innovative verve. The timing of the film appear in a few moments more theatrical and unsuitable in this context

A cast that proves homogeneous and compact in giving each character special features interpretive and thickness.

Fabio De Lugi convincing in the role of man sly, love and a little 'Peter Pan

Ricky Memphis for fun as can represent man torn by doubt, perhaps the script could give them more space.
Chiara Francini confirms an actress vital, versatile and able to dose with the comic timing skills without being excessive and vulgar in the role of maneater.

Ale and Franz confirm that they are "an unmarried couple" from the artistic point of view being complementary to each other and ideal shoulder.

Abatantuono is deliberately sly and winking in the role, winks at the audience with the right timing.

Appreciable interpretation of Elisa Sednaoui straddling childhood and ethereal delicacy.

Maybe a point less than the other performance of the Hour.

By the end, quite successful, the curtain falls on the characters and their adventures respecting the unwritten law of each Soap opera that should satisfy all tastes of the public not to upset anyone giving a smile no matter how sad or pleased.

38) "Boyhood" (November) is a film of 2014 written produced and directed by Richard Linklater, with: Ethan Hawke, Ellar Coltrane, Patricia Arquette, Lorelei Linklater.

Life is a fiction and I love to repeat many of my interlocutors are usually shake their heads when they hear my statement. Yet in the world someone thinks like me. So the director Richard Linklater wanted to tell, show the growth, evolution and especially the life of a boy Mason (Coltrane) for twelve years proving once again that everyday life is most often the most extraordinary stories to draw upon and be inspired.

A cinematic experiment different, original, unusual leading cameras to follow Mason age of six along a path of intellectual and physical changes through simple life scenes. The viewer knows well the family of Mason, mother Olivia (Arquette) Dad Mason senior ((Hawke) and older sister Samantha (Linklater). Father and mother are divorced, after which the young love has run out for the diversity of character and prospects.: Olivia is a responsible woman, unlucky in love and eager to study and get a good job, Mason is a senior for Pan who dreams of becoming a musician, but is forced to make the insurer to make ends meet. With all their limitations, however, are close to their children and support them and encourage during adolescence.

Samantha instead is an artist, cute girl who dreams of becoming a fashion designer.

The film begins in 2002 ambiente in Texas in the heyday of George Bush jr characterized by dramatic war on terrorism on its way to the new era with the election of Barack Obama. The viewer looks with interest as America and especially the
Americans because they are changed in these twelve years. having the film is also a sociological as well as artistic.

Mason could call the guy next door who faces problems typical of different ages. It asks questions, trying to figure out what to do when you grow, you fall in love. She loves her parents, disappointed for divorce and observes sorry the clumsy attempts of the mother to redo a family with violent men, or drunkards.

It 'hard to argue that "Boyhood" has a script more than anything else is a classic tale of life. Scenes, gestures, dialogues are displayed in a simple and direct from the characters resulting overall credible and enjoyable.

Directed by Linklater is somewhat original and brave and the other classical, monotonous, without particular creativi. L'idea flashes to build a long movie twelve is fascinating, but then see it in a film of almost three films is however disadvantageous the rhythm and the everyday risks at the end of sap the enthusiasm and good will of the viewer even more tenacious.

Boyhood is not a documentary, but it has limits and flaws in the structure and development narrative lacking the paw artistic needed to make a unique film also memorable and a must see.

See all the cast change, grow old, fat, becoming the physical as well as in the character affects the viewer's eye. All deserve praise for the passion and commitment shown.

Are credible in the roles and elicit several different emotions involving the viewer in the complex choices of family life.

The final well built and delicate leads us to greet Mason at the time of new challenges and with the beginning of the adventure university and the viewer can not help but wish him the best after seeing him grow and somehow considering it with the smile of one family.

39) "Doraemon the Movie" (November) is a 2014 film directed by Takashi Yamazaki and written by Takashi Yamazaki and Fujiko F. Fujio, distributed in Italy by Lucky Red.

We have children to love, to continue the species and to pass on the traditions of the family.

It's uncles to pamper your grandson and to share with him the passions of a lifetime.
I am a couch potato grew up on bread and cartoons 80s than in their graphic simplicity were unique, exciting, epic than today perhaps visually perfect, maybe in 3D, but sadly cold.

So a few weeks ago when I saw the trailer for Doraemon, I had no hesitation in bringing my nephew Aldo to know an old friend.

Already the dear and omniscient Doraemon, the cat came from space, on the orders of pro grandson of young Nabitta (Guglielmo from us in Italy,) to help it become less indolent, lazy, slacker and more studious to redeem a future unrewarding

Nabitta like all children of primary school is being targeted by the bully Gian turn, loves awkwardly sweet Suneo and when it fails to do something desperate cries and calls for help.

Doraemon is like the well of St. Patrick, strives to achieve all the desires or if you want the vagaries of Nabita out of his pocket infinite incredible and imaginative objects of the future.

The task is to make happy Dorameon Nabita and especially change his passive attitude towards life and so to encourage it will show moments of his rosy future with Suneo, causing the expected emotional reaction of the protagonist.

The script is pretty smooth, simple and written in a language almost always accessible to children even if it results in some places too rhetorical and redundant.

The director is of good quality with stirring efficacia educational elements to creative ideas and comedians, but the pace of the film falls in the second half resulting in less effective and slower.

The message that the film wants to convey is twofold: The first is to believe in ourselves and in our ability as a child because only by us depends on our future and secondly the technological help as valuable and useful should not be used in an excessive or wrong otherwise you are likely to suffer unwanted side effects.

The happy ending draws a smile and a tear to the largest to the smallest.

All of us would have liked to be a little friend and mentor as Doreamon and last night out of the room when my nephew asked me what other cartoon I saw as a child I replied smiling, "Do not worry they will know soon, I'm always happy to make new friends"
"The Penguins of Madagascar" (November) is an animated film of 2014 directed by Eric Darnell and Simon J. Smith, written by John Aboud, Michael Colton, Brandon Sawyer, produced by Dreamworks Animation.

For my generation, the penguins from a film were those of Mary Poppins that danced merrily with Dick Van Dyke in as a chimney sweep.

I myself wore the costume of penguin to the recitation of the end of the year in elementary school, then came the Dreamworks with the series "Madagascar" and everything changed.

The children have loved and especially seeing the zoo animals with different eyes and above were intrigued by 007 penguins that had nothing to envy to var James Bond.

As often happens, the Major has also felt the need to tell the commercial origin of these funny characters and here comes in our rooms, Saturday and yesterday in preview, the spin off.

The viewer discovers how our loved ones Skipper Kowalski and Rico were from young people eager to distinguish themselves from other penguins and especially how much they love the adventure and save as and recruit the naive and cute Soldier forming a cohesive team and reckless.

The penguins are tired of being in the circus with other animals of Madagascar decide to embark on new adventures and are unwittingly involved in the insane plans of Doctor Octavius Brine archenemy penguins because he said they always put in a bad light in various zoos in which it was.

So for revenge decides to kidnap them and turn them into monsters with the virus Medusa for the world he has fear and horror.

In aid of the Penguins will be secret and technological team of "North Wind" led by the Agent Secret called to save animals in need

The film is a cross between James Bond and Mission Impossible and there are more citations and homages to other cult films. Although the script does not present special flashes creative and imaginative but offers moments of iliaritá and irony that do not mind. The narrative structure is simple, fresh, and overall well-built. No shortage of twists and adventures across the world.

The various characters fun and create empathy with the audience thanks to their diverse and well defined personality. The dialogues are insightful, direct and self ironic.
The Penguins fun for their ingenuity and the same time chutzpah. The audience can not help but cheer for Soldier looking for his place in the team and even d succeed will play himself.

The director is of good quality, straight, clean without major upheavals and artistic innovations. Leads the ship into port with discrete talent even if the rhythm and narrative pathos fall in the second half.

The finish is perhaps the least successful of the film, and quite predictably pulled by the hair, but still get the message that in a group as a family does not count as much as they see you, but rather what and how you do things.

41) "Interstellar" (November) is a 2014 film directed by Christopher Nolan, written by Christopher and Jonathan Nolan, produced by Paramount Pictures and Warner Bros, with: Matthew McConaughey, Anne Hathaway, Michael Caine, Jessica Chastain, Mackenzie Foy, Matt Damon.

The cinema like football lives of passions, emotions, suggestions and especially the love of the fans that more and better critics fail to realize and understand if a film or a football player is worthy of applause or boos.

Interstellar came out in Italy only Thursday leaping immediately topped the box office and has already write rivers of ink to critics and spectators, doing shout the order to the masterpiece, the best film of 2014 and most successful work of Nolan.

Faced with these judgments and Osanne would be easier to join the chorus and write praise and compliments to the film, but I'm kind of contrarian and above are picky.

So sorry for Nolan, his film is beautiful, spectacular, great, but personally not a masterpiece, and especially not the best film of 2014.

The Nolan brothers have written a script almost perfect from the technical point of view, narrative, scientific, rational. Imagine a circular story that begins on Earth in a 'farm before moving to the universe and the unknown, and finally returning to the starting point with breathtaking scenes and at the same time making us reflect on what we know of the laws of physics.

The concept of time and the three dimensions known to date are the heart of the film that Nolan invite us to review and comply with a different perspective.

I'm not a fan of science fiction movies, I confess, but last year I really loved Cuaron's Gravity. If we want Interstellar is a version of Gravity most expensive and ambitious
in content and in the development stage. Yet Gravity has convinced me more than the film of Nolan. The first strikes, Interstellar intrigues.

Nolan brings us into unknown worlds, tells us how the man must look beyond their own navel and raise his eyes to heaven, because our future will soon be up there.

Interstellar is also a warning and an 'indictment of us as men we are managing our natural resources and environment. Nolan paints a not too distant future when we will be forced to look for new worlds to survive.

There is so much meat on the fire in this film, perhaps too much, probably cooked by one of the best chefs in the world, but then tasting it you realize you had to stand still to cook.

Gravity coinvolgelo spectator until the end thanks to the intense and successful interpretations of Clooney and Bullock. The couple worked and there was alchemy artistic and emotional.

The cast of Intestellar is on paper first level with the presence of three Academy Awards (McConaughey, Hathaway, Caine), but does not penetrate the wall of emotion, performs the task without that touch of artistic inspiration that the viewer would be expected from these talented and important actors. They act with professionalism, but it lacks the depth and sincerity of feelings in their characters, creating little empathy with the audience.

However, deserves a mention in the Mackenzie Foy role of the young daughter of Murphy Cooper, really good and touching.

Interstellar is also a love story between father and daughter, well-acted, but the highlight is a cool interpretation. Love is the real engine that drives the man doing extraordinary and unique as the film's protagonist Cooper (McConaughey) who for the sake of her daughter to return home exceeds the limits of space and time, but even from the point of view creative and was well built by Nolan, the end result leaves lukewarm.

Directed by Nolan is sumptuous, elegant, incisive, innovative, but the feeling is that in closing his narrative circle trying to maintain a strict scientific consistency and logic, lose enamel finish with a happy ending and paradoxically hurried to meet the needs of the box office.
Our world is just a dot nell'infinto universe where there are probably more advanced civilization than ours, but as long as we will retain the strength of the feelings and love for our family we are capable of large companies.

42) "The most beautiful school in the world" (November) is a 2014 film directed by Luca Minieri, written by Luca Minieri, Massimo Gaudosio, Fabio Bonifacci, produced by Cattleya, with: Christian De Sica, Rocco Papaleo, Anna Finocchiario, Miriam Leone Lello Arena, Nicola Rignanese.

Italy is one and only reads our constitution, but we know that the reality is quite different.

We were the country of Commons, of the Maritime Republics and the Guelphs and Ghibellines.

We are Italian, but also in Sicily, Piedmont, Lombardy, Veneto.

Compulsory education had the task not only to educate a people, but also to unify and make him share and aware of their own history.

Yet the same school is a bitter symbol of the decline of our country. There are huge different between the North and the South even at school level. The school dropout rate in the South is terribly high, lack resources and teachers and schools are crumbling.

And 'more humanitarian aid class African or maybe one that is located in Acerra, Campania?

What may seem like a provocation, for Miniero becomes the inspiration to build this comedy recounting with humor and delicacy a reality in itself sad.

A middle school in Acerra risk closure due lack of students, the classroom teachers is situated in the bathrooms and so the headmaster Arturo (Lello Arena) decides to write a heartfelt letter to the President of the Republic.

But more than dallla institutions fugitives the unexpected help comes from Tuscany, specifically to college Giovanni Pascoli direct from the ambitious and hard headmaster Philip Brogi (De Sica) that in order to win the annual Youth Festival convince the commissioner to host in country class Ghanaians from Acrra humanitarian purposes.

But the bumbling janitor Soreda (Rignanese) sends the actual invitations in Campania rather than in Africa.
So the class bell led by Professor Gerardo listless slang (Papaleo) dall'insofferente and Wanda (Finocchiaro), former girlfriend of Brogi, arrives in the country sparking the bewilderment and the impatience of the people for their behavior does not conform to the local mentality.

Brogi and gentle and shy English teacher Margaret (Leone) make every effort to live in a peaceful way the boys, after the false start.

As so often where the big fail, children fail So instead twinning between North and South becomes reality to the point that will own the urchins of Acerra to save the headmaster Brogi from a difficult work situation.

The script comes from an idea is not original, but it is well written and the whole is not particularly well developed holes in the narrative structure. Recounts a vision of the school and more generally of Italy perhaps simple, sometimes trivial, but it's still fresh, light, never vulgar or rhetoric. No dialogues than others are appreciated for irony and incisive, but they are well built.

The direction although it has cut more film and television is overall enjoyable and pleasant for how he manages to lead the cast and especially to enhance the role of young actors making them the real protagonists rather than actors. Perhaps the pace of the story falls in the second part of the film, but the viewer still amused follows the adventures of the protagonists.

The couple De Sica-Papaleo is definitely professional, confirming both their talent, but not convincing to the end. Did not fire the quid artistic between actors and therefore do not transmit empathy to the public. From reviewing maybe in another context.

Anna Finocchiaro confirms Actress level and thickness proving to be perfect in the role.

Pleasant surprise for Miriam Leone, the girl beyond an obvious and acclaimed beauty can pierce the screen. Its freshness and elegance disarms the fiercest critics.

There is the potential, the hope that Miriam studies and not throw it to the winds a rosy future.

Special mentions for Lello Arena and Nicola Rignanese, small roles for two gifted actors. When they appear on the screen a smile is guaranteed.
Maybe the school as it suggests the final irony of the film is not the best possible, but it certainly remains the place where you can win racism and cultural prejudice.

43) "My Old Lady" (November) is a 2014 film written and directed by Israel Horovitz, con.Kevin Kline, Maggie Smith, Kristin Scott Thomas.

Once the brick was a safe investment. Our grandfathers and fathers believed that buy homes were prestigious as well as beneficial from an economic standpoint and above would leave a nice and solid legacy to children and grandchildren.

They could not imagine that one day our politicians after stoned and emptied the coffers of the country to pay debts they invented taxes as the ICI, the IMU, Tasi that actually make home owners new harassed.

Buying a home is now a luxury of the few, rent it means fighting with tenants and the case-law in any case tends to sfavoririti.

You will say that mine is the outburst of an owner of real estate and it probably is, but since yesterday I realized that the pains of the owner of real estate are also similar in Franca and you can make a film.

If in Italy there is the formula of the sale through bare ownership, the French instead use the "life annuity" or buy a property at a lower cost than the market, but a sort of paying monthly rent to the owner outgoing usually very old until his death.

A formula that has its advantages and disadvantages as soon as you notice

Mathias Gold (Kline) aged divorced American award that inherits from his father a new house in Paris and already anticipate to sell and revive its opaque and modest finances.

His plan, however, collide with the harsh reality represented by the presence of Madame Mathilde (Smith) ninety still in excellent condition stipulated that the father of Mathias agreement viagrè.

Mathias and Mathilde are forced to forced cohabitation with his daughter Chole (Thomas) in the house starting a subtle psychological warfare made of teasing and humorous banter.

The film begins as a comedy, ironic, but then turns into drama or should I say takes the form of a long analytical session when Mathias, who has had a life conditioned by the bad relationship with the father and the mother's suicide, discovers Mathilde keeps secret that for years on the type of relationship he had with his father.
Taken from a play, the script is well written, full of ideas, full of pathos and well
developed. The narrative structure convinces three quarters of the film alternating
comedy and drama in a wise and convincing remain high making the viewer's
attention, and then get lost in the final fetched and inconsistent with the rest of the
story The dialogues are fun, fresh, well built and especially well interpreted.

The direction is worthy of mention in the film because he managed to give a good
rhythm and liveliness giving prominence to Paris and not remain mired in theatrical
structure normally static and locked.

Sumptuous performance for Kevin Kline and Maggie Smith, but is obviously not
new.

Actors are able to make people laugh and move with the same capacity and strength
in a simple and credible. The couple works and convinces giving the viewer a
remarkable emotional empathy.

With Kristin Scott Thomas perhaps a step in the quality of acting in less make up a
trio of thick it takes to hand the viewer through a variety of emotions do not leave
indifferent.

The limit of the film is unfortunately in the end forced happy ending, and with a love
story between Thomas Kline and not credible and consistent with the rest..

Today if you buy a home are more problems than advantages, if you rent a house
with tenants risks to marry, but after seeing this film, you can not but think that after
the "life annuity" maybe you can find full of affection if not money.

44) Every damn Christmas "(November) is a 2014 film written and directed by James
Ciarrapico, Mattia Torre and Luca Vendruscolo, produced by RAI Cinema and
Wildside, 01 Distribution with: Alessandro Cattelan, Corrado Guzzanti, Valerio
Mastandrea, Marco Giallini, Francesco Pannofino, Laura Morante, Caterina
Guzzanti, Alessandra Mastronardi, Stefano Fresi, Andrea Sartoretti.

There are two ways to deal with Christmas or pretend to be good and at peace with
yourself and with others, and then decide to spend the holidays becoming worse than
the Joker with the passage of the dinners and lunches or choose to shut yourself at
home not open to anyone and try to survive the rampant gooders, relatives snakes and
social obligations and possibly trying to sleep up to 7 January.

In the holidays statistics in hand increased suicides, couples burst and quarrels in the
family increases.
The Christmas season brings out the worst in each of us, just observe what happens 24 in stores and on the streets of our cities, where hysteria and wickedness become protagonists.

Are cynical say? Maybe I were way down, at least my melancholy rate would not increase exponentially. Christmas is the worst time for new couples, where one is called to have coffee with the parents, know the brothers and cousins and please you all for the sake of your Spouse / Partner.

But love can survive the brutality of Christmas and family dinners?

A question asked by the authors of the acclaimed TV series "Boris" so deciding to investigate and tell how the company lives the Italian Christmas in 2014.

A journey that begins like a fairy tale when two young Massimo (Cattelan) and Giulia (Mastronardi) meet by chance and fall in love for the amazing speed even good old Cupid. Their story was born on Christmas Eve puts the two boys at a crossroads: spend the holidays together or with their families? Giulia eager to be with Massimo proposes to spend the eve with her family in a small village in the Viterbo. Maximum after an initial hesitation accept being so catapulted between surreal and grotesque family members Colardo that the viewer will know in quick succession. Characters that seem to come from the pages of Kafka or if you want you can see them as a degeneration of realist cinema of Luchino Visconti. Through the eyes lost and incredulous Cattelan observe the rites and Barney are created within the clan Colardo. We laugh de brothers Aldo (Pannofino) and Sauro (Guzzanti) that despite disagreements personally decide to spend together the Christmas Eve dinner. We discover "the spurchia" a new way to play cards in which Titian (Mastandrea) is the champion and we assist with curiosity to the ritual of hunting wild boar where Uncle Fano (Giallini) and other Colardo shoot happily despite denials imposed by mom Maria (Morante) who has put in the only entertainment.

If Colardo are the tradition and warmth of Christmas in family, Lops, family Massimo, driven by greed industrial Mark Antony (Pannofino) instead represent what Christmas is for those who care about the cash flow rather than corporate lunch 25 and as you are ready to stab behind a son Baudouin (Mastandrea) for lost profits. A family in which the grant annual solidarity delivered to the Association Caritan is a social event and even the suicide of a Filipino maids for a disappointment in love can make change programs approved by the noble lady Ludovica (Morante).
The trio of Boris writes a well-written script, funny, sharp, ironic, but the demerit to stay in midstream. Watching the film is a feeling of how the irreverent trio entering the "inner sanctum" of cinepanettoni with the ambition to desecrate and to pillory places and habits of Italians and instead of hitting the club went foil. Have not got to the bottom of the courage to push the cynicism and nastiness that are true in their ropes and talent perhaps conditioned and penalized by the controversial brand "of national interest" taken by the Ministry of Cultural Heritage. A text that had the potential to be strong and decisive and instead missing the decisive quid to become memorable and successful way in. The dialogues are well built, fierce and direct and especially well interpreted by the cast.

Directed by an ensemble film is always the most difficult to carry through having to manage different personalities and talents, and above all to make them sound in unison and without splint a note. The trio succeeds with skill and talent, extolling the virtues of the cast and maintaining overall a good rhythm and keeping up the interest of the public.

And 'positive debut of Alessandro Cattelan. Personally I was a little skeptical at first, but reveals an overall discreet ease and freshness making her character believable. Must continue to study, but should not be considered an intruder in the current panorama of our cinema

Alessandra Mastronardi has to understand what he wants to do great. The role of "sweetheart Italy" at age 28 can begin to be suffocating. A linear performance, clean, but without a flicker of expression or emotional that affects or face startled the audience in the hall.

The couple Cattelan-Mastronarti unconvincing and leaves the viewer cold, they are young and beautiful, but not enough to give a thrill.

In an ensemble piece where all the actors are talented and understood is difficult to establish a ranking of merit, but we can not give credit to the transformation of Valerio Mastandrea, able in one film to stage two characters so different and convincing: the grim countryman and bigoted manager both share a tone of farce never excessive and the role of protagonist histrionic Corrado Guzzanti, his scenes are more fun and successful film.

Pannofino and Giallino confirmed actors complete and intense, capable of being able to cover every role with ease and skill.
Fresi Stefano is a "heavyweight" of comedy that has nothing to envy to his colleague Giuseppe Battiston.

They are deserving of applause also interpretations of Sartoretti, Morante and Caterina Guzzanti, appear in a few scenes, but always incisive and successful.

The final is the least successful of the film, forced happy ending, ruining at least in part "the spirit" of the story from which the viewer can get inspired to survive the ritual of Christmas and hold on as partners.

45) "Gone Girl" (December) is a 2014 film directed by David Fincher, written by Gillian Flynn and author dell'ononimo book, produced by Reese Witherspoon, with: Ben Affleck, Rosamund Pike, Neil Patrick Harris, Carrie Coon, Kim Dickens, Tyler Perry.

Why did you get married? Why two strangers decide to spend a lifetime together putting aside every form of selfishness and becoming experts in the art of compromise?

The answer deluded and naive could be Love and his innate strength to change the individual and make it better.

Marriage is a trap, a conviction, the tomb of love for those who have tried it and for those who live it every day. Yet we continue to fall in love and to believe in the institution bed.

Every marriage has its own story. There may be weddings beautiful, ugly, sad, boring, violent and even tragic.

Gone Girl is the story of the marriage of Nick (Affleck) and Amy (Pike), the beautiful young couple who met in 2005 at a party and falls in love in New York. Sounds like the beginning of a fairy tale tells how Amy herself when the viewer sees her write her diary, but soon becomes drama because the economic crisis chokes and strangles dreams reality by losing the job to both and brings them to move a small town in Missouri because Nick's mother is dying of cancer. The drama then becomes thriller when a day like any other Nick comes home and Amy disappeared. Start the search for the woman from the local police led by Detective Rhonda Boney (Dickens). Nick that apparently seems to be heartbroken and worried her husband soon turns out to be a traitor and a violent. The happy marriage has turned into a cage unhappy for Amy who quickly becomes a victim in the public eye. Nick soon is
accused of kidnapping and later murder of his wife. But again Gone Girl wetsuit skin and become a movie introspective and sociological where Amy and Nick exchange roles of perpetrator and victim, showing a different perspective and cynical their history and above what is behind the kidnapping.

Gone Girl is a kind of film where Matryoshka harbored different genres that alternate on the scene with naturalness and effectiveness gorgeous and attracting the attention and curiosity of the public.

The screenplay is both strength and weakness of the film. And 'well-written, sophisticated, full of content and narrative of pathos, but the author makes the mistake of complacency in the mirror. In fact, the narrative structure is complex, perhaps too: its unfolding becomes articulated, slow, labored and ends up wasting energy and concentration of the audience.

The characters and their personalities are well built and the dialogues are incisors, dark, cynical, but there is a feeling that too many topics in wanting to embrace the main thread of the story is lost in the street.

Directed by Fincher is as always punctual, attentive and able to tell with talent and skillfulness the dark side of his characters and to show how the marriage of any pair can become a compelling and complex thriller.

Gone Girl can be called version 2.0 of the "War of the Roses" and the couple Affleck-Pike has nothing to envy to the most famous couple Douglas-Turner.

Affleck manages to be credible in the role of husband and especially contradictory man and trapped in a life that no longer wishes to become impatient and woman who lives next door.

The real surprise is rather for Rosamund Pike truly masterful and intense its interpretation. Before yesterday I had not particularly impressed, however its Amy is really a complex and convoluted that displaces continuously and Pike can always wear masks.

different always managing to be credible and causing various and conflicting emotions. A performance that will not bring, hopefully, a nomination for the upcoming Oscars.

Special mention for Carrie Coon in the role of Margot, sister of Nick, good and convincing shoulder and incisive in his scenes.
Fincher stretches Girl Gone perhaps more than they should, choosing an open ending very dark and cynical not entirely convincing than the options that he had in his hands during the movie.

What then is the wedding? Who is the villain and who is the victim in this story? Difficult to answer, but perhaps the exchange between Nick and Amy may be sufficient

"Amy because you want to be with me again. We were sad, unhappy and without a future"

"Dear, this is marriage and means to be married."

46) "Magic in The Moonlight" (December) is a 2014 film written and directed by Woody Allen with: Colin Firth, Emma Stone, Marcia Gay Harden, Eileen Atkins, Hamish Linklater, Simon McBurney.

We are all a bit like St. Thomas when it comes to religion and similar yet at the same time we believe the magicians, tarot cards and look for a sign and a comfort from our dead in times of trouble

Cynicism and faith dwell in us and we alternate them depending on our needs and desires.

And 'the most deluded and naive, today, those who go to church to pray or who spends money from the medium?"

Woody Allen as always scourge of the times and especially desecration of our customs and traditions with this romantic comedy gives us food for thought with his sharp and lively irony.

The viewer is projected in the elegant and opulent Europe of the thirties in which there is a strong desire of knowledge in man and at the same time you are fascinated by mysticism and the unknown. In theaters are flourishing shows of magic and illusion where stands the figure of Wei Ling Soo aka Stanley Crawford (Firth) who toured Europe delighting the audience with his tricks. But Stanley is both a square man, rational, schematic, atheist who fights his personal crusade to expose the false mediums, magicians and tricksters occult. So agrees to help his friend and colleague Howard Burkan (McBurney) to understand what are the tricks of the young American Sophie Baker (Stone) who won in a short time the hearts and attention of a wealthy family in the French Riviera. But as often happens in the thriller when the investigator is fascinated by the main suspect, even Stanley, skeptical about love and
booby its strength despite being boringly boyfriend, is impressed by the freshness and beauty of simple Sophie and above will begin to believe her supernatural gifts so putting in doubt its entrenched beliefs about the occult and its ideals of life.

So when Love and faith seem to enter into the life of the protagonist, a dramatic and sudden accident involving his beloved Aunt Vanessa (Atkins) leads him to discover the secret of the powers of Sophie upsetting her emotional stability and professional.

Allen signing a brilliant script, sharp, incisive and full of ideas from the point of view of philosophical, religious and introspective using a light tone and captivating. The storyline although simple manages to engage and capture the attention of the public offering smiles and laughter with the lively and incisive dialogues well interpreted by the cast.

The direction is as always gentle, attentive to the nuances and particulars managing to give a careful reconstruction of a vintage painting the spirit and atmosphere through credible characters and hit the spot without being excessive or ridiculous, but perhaps the limit of the film lies in 'absence of a real action, pathos narrative is based only on the word and on the intense and accurate monologues of the main character that eventually give the viewer a sense of slowness.

Are worthy of reporting the careful and meticulous set design, the careful choice of costumes and sophisticated photography.

The interpretation of Colin Firth is definitely quality and worthy of mention in the second part and will not be taken into account in future Oscar night.

Firth succeeds with talent to combine romance and cynicism on the scene these alternating moods effectively and naturally.

Emma Stone likes, but not convincing to the end. His character is well built, and its interpretation is overall smooth and linear, but he can not give his character the leap, hoped thus forming Firth with good torque without reaching a high level of empathy with the audience.

Special mention for Eileen Atkins for how he manages to make fun and unique forming his character this time so a couple memorable with Firth, not surprisingly perhaps their dialogue on Love is the most beautiful and fun of the film.
You may be skeptical of everything and everyone, but Love is probably the only real magic of this world and with the successful end the audience can only be agreed with a smile.

47) "The Hobbit - the battle of the five armies" (December) is a film of 2014 directed by Peter Jackson, wrote Peter Jackson, Fran Walsh, Guillermo del Toro, Philippa Boyens, with: Martin Freeman, Ian McKellen, Richard Armitage, Evangeline Lilly, Benedict Cumberbatch, Lee Pace, Orlando Bloom, Luke Evans, Christopher Lee, Cate Blanchett.

Until May of 2000 knew only by reputation JRR Tolkien, writer beloved by the Right Italian and author of fantasy novels. My major gap, so he called my friend Carla, had to be remedied and gave me a loan to be read for the summer his "Hobbit". While I was lying in Greece on the beautiful golden beaches and my friends were trying to conquer the curvy foreign girls I discovered an extraordinary world, unique characters, and above all I was conquered by the style and language of Tolkien. I was so impressed and engaged by the evocative words and the many meanings that the Hobbit was carrying to push me then to read the trilogy of Lord of the Rings, although the final push was in knowing that the beloved Liv Tyler was chosen in the cast of the transposition film.

I do not know if I can call myself an avid fan, but I've seen in a scrupulous and careful the six films created by the genius of Peter Jackson. A director who already knew and appreciated for the film "minor", but with the creation of Middle Earth has given a jolt to the fantasy genre and mythological film.

If the trilogy of Lord of the Rings had a sense of bringing to the big screen with care, passion and loyalty text, making the characters live and especially telling the ideals, the deeper meanings of the novels and describing the atmosphere of the places and taking in the spirit, I was perplexed by the very beginning of the Hobbit trilogy.

Jackson and the other authors have taken the most creative and artistic freedom and you are partly detached from the original text and stretching the broth with three films have in part watered down the power and magic fiction.

This third and final part of the film with the fury of the dragon Smaug (Cumberbatch) who awakened from hibernation is determined to destroy the village of Lake-town generating the escape and death among men. But thanks to the skill and courage of Bard the Bowman (Evans), the dragon is killed, and so allowing Thorin Oakenshield
(Armitage) and his company of dwarves to reclaim the domain of the Mountain, and especially of its riches.

The good Bilbo Baggins (Freeman) scared and disappointed by greed and betrayal of Thorin on promises made to the men and the Elves refuses to deliver the archingemma, symbol of power also to prevent a war between the parties.

In truth a far greater threat looms, the Darkness has returned, Sauron wants to take over Europe, so Saruman (Lee) and especially the ethereal Galadriel (Cate) joining forces manage to defeat him and making him flee to the North.

Meanwhile, the battered Gandalf (McKellen), egolas (Bloom) and Tauriel (Lilly) warn the different armies to be prepared for a dramatic and bloody battle against the terrifying and numerous army led by the Azog Profanotore.

The film is a beautiful, accurate, and continuous battle scene. This was followed by clashes in the open field. The different armies clash by sword, ax and arrows. The viewer can not help but be struck dall'impotente and full reconstruction of places, different battlefields, from the costumes and great special effects. Yet the limit of the film lies in a script that paradoxically is poor in content. If the battles of armies evoke the assaults to the bayonet of the First World War and like instead are less intense and enveloping the individual duels.

The authors of images fill the viewer's eyes, but the storyline is weak, no enchants as if the words at the behest of the same authors should have a smaller value. The same dialogues are skinny, short and free of emotional strength.

In this third Hobbit fails the philosophy and spirit of Tolkien's text. In some scenes the words have the better of the images as during the intense and strong moment of solitude Thorin in the throne room.

Directed by Jackson is always level, creative and capable of giving strong visual suggestions and amaze the audience bringing in an unknown world, but at the same time familiar.

The Hobbit is an ensemble film, where the entire cast shows up to the task and giving each character a good cut staff. If Sir Ian Mc Kellen is a confirmation on which you can point to any closed. I was curious to see the work of Evangeline Lilly, it was love at first sight since the first episode of Lost. Its Tauriel, invention of the authors, overall I liked, ethereal, free and at the same skilled fighter. Maybe a little
disappointed in the tragic ending, its love affair with the nano does not take off until the end.

What remains of "The Hobbit" and more generally of the Tolkien saga after six films after almost twenty years?

The answer perhaps fairer we with the joke told by Thorin in the dramatic final "if the man was thinking more of his house and less gold would surely be happier." Jackson led us on a long trip and once back at home, and we are definitely richer in heart and spirit and above all we will enjoy the peace of the hearth with different eyes, as does our dear Bilbo at the end of his unexpected trip.

48) "St Vincent" (December) is a 2014 film written and directed by Theodore Melfi, with: Billy Murray, Naomi Watts, Melissa McCarthy, Jaeden Lieberher.

History teaches us that first become a saint was a man with its limitations and weaknesses.

The Church proclaims every year a considerable number of faithful saints because we figure we need to cling to, call for help and protection.

We are Catholics and yet carry inside your wallet holy cards for luck as the peggore pay.

But what makes a man a saint? Have to be a good person? It must be a God-fearing man and merciful?

Louder than the facts or appearances to determine the goodness of man and discover its essence?

Theodore Melfi with this bittersweet comedy explains in an ironic and irreverent as the best men to be found in the most unexpected ways.

Vincent de Van Nuys (Murray) is an elderly gentleman who spends his days between the racecourse betting, drinking in the pub and make love to Daka (Watts) dancer pregnant lap dance. Vincent has acidic, cynical and is mostly misanthrope. He lives in a dirty house with her cat and nothing seems to shake him from his selfishness, until one day you apply to his new neighbors: Maggie (McCarthy) technique hospital fresh separation dall'infedele husband and son Oliver (Lieberher).

Vincent for the sake of earning some money agrees to the babysitter to Oliver while Maggie is at work.
Oliver shy boy at school and bullato Vincent is in a sort of mentor who will learn about life from a different perspective: alcohol, prostitutes and gambling, but most will understand how to defend against those who mistreat.

The innocence and naivety of Oliver open a crack in the bleak and monotonous world of Vincent that soon the viewer out to be more complex and different from what appears on the surface. Vincent fact is also a former decorated veteran of the war in Vietman, loving husband to his wife seriously ill.

When Oliver receives from his job as a professor at the Catholic school to tell a person close to him that he might be worthy of sainthood for his actions, especially to the eyes and to the heart of the boy on the choice gruff Vincent is granted.

A story perhaps not particularly original and free of surprises and no flickers innovative, but it is well written, linear, simple and lets follow. Probably the first part is more bright and lively in tone and content than the second which take a 'more bitter and melancholic atmosphere. The characters are well built and personality in depth so opportuno.I dialogues are full of irony and cynicism making them valuable and enjoyable.

The direction is clean, solid and of good quality and is able to give the whole a good rhythm to the history and highlights with style and effectiveness as man has need of saints and heroes.

The interpretation of Billy Murry is overflowing, acute, histrionic, complex. Toggle on the scene with talent cynicism, irony but without exceeding and creating with his Vincent empathy with the audience.

E'meritata her nominations for a Golden Globe and Oscar night his name can not miss.

The relationship between Vincent and Oliver is credible, well done and generates emotions thanks to the convincing and talented debut Jaeden Lieberher.

Are valuable and worthy of mention the performance of Naomi Watts and Melissa McCarthy: measured and intense without exceeding in attitudes dull and trivial.

The final although perhaps a little feel-good, like because the viewer can not join in the singing of Vincent smile that you can be ugly and dirty, but with a heart of gold.

49) An Amazing Christmas "(December) is a 2014 film directed by Wolfgang De Biasi, written by Alexander Bence, Wolfgang De Biasi, Francesco Marioni, Gabriele Pignotta, produced by Aurelio and Luigi De Laurentiis, with: Lillo and Greg, Ambra
Angiolini, Paola Minaccioni, Niccolò Calvagna, Paolo Calabresi, Francesco Montanari, Riccardo De Filippis.

I am a schematic, routine and above are a traditionalist. My Christmas can not be defined as such without seeing at least one cine-panettone From now twenty-five years do trust to Aurelio De Laurentis guarantee me for an evening of fun and relaxation without having to look for some kind of witty and complicated reflections and interpretations of philosophical and existential. They make me smile a lot hypocrites and haughty judgments of living of those who judge harshly the cine-panettone. Making people laugh is a high art form as well as being complicated, few can do it and envy blinds the judgment.

De Laurentiis knows the job and knows his way around and above all know how and when to change the registry.

After the last cine-panettone not particularly bright and free of that freshness narrative that have always characterized them, this year the producer Neapolitan changed everything to give a new makeover to the product.

"An Amazing Christmas" is not a cine-cake, but a comedy good for all seasons. The Christmas theme could be replaced by a fine 'other festivities without any harm to the story itself.

It 'a simple story, linear and developed clearly and without superstructures. On Christmas Eve, the parents of Matthew (Calvagna) are unjustly arrested for allegedly selling drugs through trade their cheeses. So to protect the serenity of the child and guarantee him a happy Christmas is taken into custody by two uncles Remo (Lillo) and Greg (Oscar). The first is a mechanic in marital crisis just left his wife Marisa (Minaccioni) bored and looking for new ideas with fellow tattoo artist Justin (Calabresi). Oscar instead is a single unrepentant and lover of parties and especially a modest musician. But if beliefs about life and women will change dramatically when one evening disco meets histrionic and matchmaker Genny (Angiolini).

The two uncles with the help of Genny must convince the odd couple of social workers composed of rigid Belotti (Montanari) and dall'effeminato Clubs (De Filippis) who are able to care for Matthew and to do not hesitate to put in place the most hilarious and absurd plans.

The script is well written, agile, direct and concentrate on the essentials. The authors have the merit of making people smile without ever falling into vulgarity and beat two-way as in previous years were often accused the film of De Laurentiis. The
storyline even if it has little of the original and partly predictable appears overall enjoyable and has a decent pace. The second part is perhaps less incisive and slows in liveliness and brilliance, but also thanks to the talented cast does not drop the viewer's attention.

The dialogues are funny and well built, and help build a good empathy with the audience,

The direction is solid, flawless, perhaps with a more fictional, but shows skill and above all a good deal of experience in managing the cast and in doing so make the most of and carry through the mission fun with an obvious artistic skills.

The cast is definitely the strong point of the film and must be recognized the merit to those who chose him and especially then fielded appropriately.

Personally I do not love the pair Lillo and Greg, but last night I was convinced in their respective roles giving good comic timing and demonstrating rhythm and harmony in their scenes, making their characters believable.

Niccolò Calvagna confirms "a giant". The "baby" was born to play, moves with ease and talent on the scene. The future is his.

A few weeks ago I wrote that Paola Cortellesi is, in my opinion, the best actress of Italian piazza. Well next to you on the podium should definitely put Ambra Angiolini. On his debut in the genre cinema panettone confirmation talent, humor and artistic skills uncommon. Ambra Angiolini is an Actress in the round, able to switch from drama to comedy without problems. Its Genny is mix of shyness and sensuality that captivates the audience. From couch potato hope that it is more present in TV, we need your talent.

Deserves a place on Olympus also Paola Minaccioni: a 'complete artist capable of being able to play any role (see the intense performance in "Fasten your belts"). 2014 was his year, the good Italian comedy can not be separated from His contribution.

For Paolo Calabresi is a confirmation of its solidity and artistic interpretation. Actor versatile and quick change, does not miss a really fun time comedian making his Giustino. Really applause from the scene of "grunts" with Ambra Angiolini.

Worth mentioning is also the couple Montanari-De Filippis. The hard Crime Novel are also able to bring a smile and if you please.

The final though perhaps a bit too stretched and under overall rhythm like and enjoy and pushes the audience "stunned" by the laughter to sing with the cast until the end.
50) "Jimmy's Hall" is a film of 2014 directed by Ken Loach, written by Paul Laverty, with Barry Ward, Andrew Scott, Simon Kirby, Jim Norton, Brian F. O'Byrne, Aisling Franciosi.

A time to be a landowner and Property meant not only be rich and belong to the elite of society, but especially meant to dictate and impose their will and whims often on the lower classes.

Today, however, belong to this class meant being harassed by the state with unfair taxes, struggle to pay the bills and even if you are opposed to the institution of marriage if you choose to rent the house you get married in fact with the tenant because the Italian justice considers the owner, the black man, and then he is denied any right.

Are so-called paradoxes of history: two realities antithetical yet equally vere. In among them is the talented British director Ken Loach and communist. The man who in his long career he has put his creativity in service to tell and describe the world of the weakest and most of all the abuses and injustices suffered by the rich almost always ugly and bad.

I saw some films of Ken Loach and very often were real punches to the stomach one for all "My name is Joe" . The British filmmaker in his long career has always been consistent with its ideals and principles, and perhaps in some way is locked in an ivory tower, refusing to see how the world has evolved and that the Socialist Idea has dissolved well beyond the fall of the Berlin Wall in 1989.

"Jimmy's Hall" is a fresco intense, bitter, shocking as it was the world and especially Ireland in 1932 at the height of the Great Depression economic. An Ireland that after the civil war of 21-22 tries to get back on their feet and make peace with herself. A bigoted society, closed, conservative where power is in the hands of the Catholic Church and the large landowners. The poor not only do not know they are living and struggling to survive, but do not even have the chance to kick back. An example is the small County Leitrim located in the Irish countryside where young people are forced to dance in the street. So when local hero Jimmy Gralton returns in the county (Ward), after ten years of exile in the United States, is welcomed by the people with enthusiasm and joy from the old mother. Gralton is a simple man, but animated by progressive ideas and strong ideals that do not accord with the purposes of reactionary Father Sheridan (Norton) who would impose his parishioners a lifestyle sober and chaste. Jimmy urged by his friends decide to reopen the old hall where ten years before it was usually meet to dance, sing and especially discuss poetry, literature and politics. A place free from prejudice and social classes where Catholics
and lay people can meet and exchange ideas and emotions. The room, however, soon to become Father Sheridan and the conservative bloc a threat to the established order and the potential fuse to spread communist ideas, as part of a violent and unjust repression of Jimmy and his friends. Jimmy fights with all his might this battle for freedom with next love of youth Oonagh (Kirby), today sad mother of two children, even at the cost of sacrificing his personal freedom.

The screenplay although well written, fluid and intense has limitations structural and conceptual wanting to divide so drastically and Manichean good and bad, where the former are the progressives of Jimmy and seconds are the priests and owners. The author doing so tends to describe the characters albeit effectively and with good depth with a retro style and especially with rhetorical tone. The dialogues are rather bright, full of pathos and well built with a measured and apt splash of humor british.

Directed by Ken Loach is as always intense, straightforward, safe, snug and poetry such as the ballroom scene between Jimmy and Oonagh, but fails to give the film a steady pace and the intensity in the second part of the narrative pathos stupid , the viewer continues to follow the vicende.ma with more effort by wrapping the film with feeling of slowness

The cast is definitely a good standard and adapted to the characters played and brought on the scene.

If Barry Ward likes and convinces the strength and intensity of his interprativa Jimmy transmitting the charism and projecting to the public the ideas of the protagonist, really lived, less successful is the love story built with Kirby. It works sometimes alchemy and the public's heart warms only partially.

Worthy of mention is Jim Norton in the role of Father Sheridan, dialogues and scenes with Ward are the most successful parts of the film for acting and content.

The story of Jimmy Gralton definitely touches and shakes the audience. A story of courage and freedom brought forward to the end that should give pause to those who now for the sake of profit and a place of power is willing to sell even their dignity.

51) "Mommy" is a 2014 film written and directed by Xavier Dolan, with Anne Dorval, Antoine-Olivier Pilon, Suzanne Clément.

"Every cockroach is beautiful 'Mom soy" recite in Naples.

Maternal love is the highest and most profound form of love that exists in nature.
Mom is one and although often we want to send her to hell, we children in difficult moments we seek his embrace and comfort.

A mother is also a woman with desires and feelings, vices and problems.

A mom is therefore a super hero?

Probably, if you put aside your own life and dreams to grow and care for her son and I love him anyway.

"Mommy" is the story of Diane (Dorval), a beautiful middle-aged woman and especially problematic mother of son Steve (Pilon). Diane is a widow and tries to make ends meet with menial jobs, but the effort is greater manage Steve passing from one shelter to another because affection dall'ADHD, disorder that causes problems in self and of concentration and focus in the study. ADHD for many is considered a disabling disease and in need of drug treatment. In a not too distant future the author imagines that in Canada we can hospitalize in psychiatric wards anyone suffering from some mental illness without any legal authorization if it becomes a burden or a danger to the family. Diane refuses the idea of locking up his son to the hospital and tries in every way to make it do a "normal" life. A life marked by an unhealthy relationship between the two and neurotic, but based primarily on love. Mother and son love each other, hate each other, they are tolerant and support each other in everyday life. The couple became a trio when in their life enters the neighbor Kyla (Clément) young professor mother she stuttered, and the search for inner peace after the loss of a child. Three characters who happen to be almost a family and holding hands in front of a life and a really hard and difficult. Despite the efforts of Diane and the help of Kyla to study privately son, the situation worsened due to the emotional instability of Steve forcing his mother to a drastic and dramatic choice.

The screenplay for "Mommy" must be regarded as a rich and delicate album of photographs that the author shows the viewer. They are snapshots of life that exude emotions, tensions and making it possible to know the characters and their moods. Color photos are full of meaning, but not ordered, but chaotic without a logical thread that eventually they disperse public attention thereby removing especially in the second part of the intensity and strength of the narrative pathos. The structure of the film though simple lack of linearity resulting confusing and chaotic. "Mommy," the intention of the author would like to be a beautiful love story, but the pace slow, staid, wavering only partly able to bring off the screen the potential emotional that the movie has in its DNA.
Directed by value, like and convincing in its freshness, innovation and creativity in achieving a good combination of images, words and music, also shows some limitations due to the young age in the lead story in the port without losing momentum and strength in the telling.

The cast is to be promoted in toto for talent, charisma and strength interpretativa that have proven difficult to interpret the characters and complex without ever risking the fall ridiculous or grotesque as could be done with such a text. They manage to give soul and substance to the protagonists, creating an intense between them and above all empathy with the audience. The brave decision of the director to make many close-ups has been rewarded by the intense capacity of actors to reggerli without difficulty.

The final although dramatic and bitter like and arouses emotion because the love between a mother and son even if put to the test will never be lacking.

Ticket: afternoon

1) "American Hustle - The Closet" (January) is a 2013 film directed by David O. Russell.

The film is based on real events and tells the operation Abscam, created by the FBI towards the end of the seventies to investigate the corruption rampant in the United States Congress and other government organizations.

We know, for tastes, ways of doing and thinking Americans are very different from us Italians.

Their film is an 'industry, churning out thousands of films a year.

Some are beautiful, others ugly, but they do extraordinary receipts, and then there are movies where the American falls and we look Italian, but we remain distant and often rhetorical.

Hustle is a classic example of the third category.

The story, based on a true story, is something already seen.

Two experts scammers are "caught" red-handed with the FBI and they are being offered the chance to "redeem", providing their "talent" to be built bigger fish.
Film set in America in the seventies, had a harvest of awards during these months of planning

E 'in the running for several Golden Globe, an anteroom of the Oscars.

The strengths of the film are definitely actors. In addition a 'catchy and apt soundtrack

A 'unrecognizable Christian Bale gives the face to the protagonist. In his physical transformation resembles the young De Niro

The Welsh actor shows an artistic maturity worthy of mention.

With the intense and sensual Amy Adams form a pair convincing and realistic.

The dialogues between the two, well-written, passionate viewers.

Along with their other two rising stars of the firmament American: Jennifer Lawrence and Bradley Cooper, critically acclaimed, last year, for the award-winning "The Positive Side" also directed by Russell

Personally I do not love them as actors, but they, too, although less effectively, help to give tone and intensity in a film of his, slow and predictable.

Remember the scene in the bathroom between the Lawrence, wife of Bale el 'Adams, the lover: drama and melancholy merge.

Finally cameo by Robert De Niro. Again "Raging Bull," "explains the difference between a clearly ""actor "and the Actor.

American Hustle, maybe win many awards, but it remains, in my view, a 'good example of acting in a film boring and predictable.

2) ANGRY GAMES, THE GIRL WITH BIRD OF FIRE (Afternoon) DIRECTED BY: Jason Friedberg, Aaron Seltzer

WITH: Maiara Walsh, Cody Christian, Brant Daugherty, Alexandria Deberry, Lauren Bowles, Nick Gomez, Joseph Aviel, Jade Roberts, Jason Stanly.

It should be recognized about the Americans, at least in the movies, they know make fun of their idols.

While in Italy there is the crime of "ilese Starletta".

The US majors have realized that doing parodies of the big films like the public and especially to understand that no one is untouchable.
This time it was the turn of the acclaimed Jennifer Lawrence and Hunger Games, cult films for millions of teenagers.

Angry Games is not intended to make the history of cinema.

The screenplay is sparse, sometimes trivial, but gives laughter.

The dialogues are full "allusions" and "double meanings, but without falling into sinister vulgarity.

The filmmakers put to shame the power of TV, social networks and the reality

The actors unknown to me at least, perform the task in a dignified manner.

The film makes a mockery of the "philosophy" of the Hunger Games.

To mention the hilarious love scene between the protagonist and his playmate in front of millions of people.

A harsh attack on the rampant voyeurism.

Angry games, when the movie ticket costs less, you can see.

The viewer does not turn off the mind looking at it, but between a laugh and the other can realize the excesses of our society.

3) Blue Jasmine (December 2013) is a film of 2013 written and directed by Woody Allen, starring Cate Blanchett.

It's always hard to tell a Woody Allen movie.

There is the risk of writing platitudes and especially not to pick up at the bottom of the message that the creative director wanted to give us.

We are used very well with Woody.

Bawdy jokes, bitter reflections made with a smile.

Yet Blue Jasmine should not be considered a comedy style Allen

 It 'movie introspective, staid, bitter.

Emerges an extraordinary Cate Blanchett, capable of showing together fragilità and strength of a woman.

I believe that the upcoming Oscars, will be a good fight between her and the intense Judi Dech of Philomena.
Jasmine is an educated woman, sophisticated and elegant. He lives in Manhattan with a wealthy husband (Alec Baldwin).

His life changes dramatically when she is forced by financial scandal that overwhelms her husband to repair in San Francisco from sister Sally Hawkins.

Jasmine is destroyed. Cerca to rebuild their lives, but the memories are a heavy burden.

The film alternates between flashbacks of life "cool" Jasmine with her husband and the current one with her sister.

The comparison, of course stride lot.

Woody Allen wants to emphasize how everything is ephemeral and vacuous.

The strength of the interpretative Blanchett makes enjoyable film, despite a screenplay and a discounted rate too bland.

Sally Hawkins, remains a talented actress (in 2009 with Happy Go Lucky Mike Leigh won numerous awards including the Silver Bear and the Golden Globe for Best Actress). and is the perfect counterpoint to the Blanchett.

Two sisters, two opposing lifestyles.

Worldliness and everyday you compare and judge.

The viewer is asked to choose which sister identify more.

One can also see the funny moments and ironic.

The finish is very dark and bitter.

Happiness for Allen, remains a chimera.

Blue Jasmine, is a classic Christmas movie, however, gives the audience a masterful Blanchett and the certainty that true wealth is not in Manhattan, but where you are loved, even in a modest apartment in San Francisco.

4) "Human capital (January)" is a film by Paolo Virzì, with Valeria Bruni Tedeschi, Fabrizio Bentivoglio, Valeria Golino, Fabrizio Gifuni, Luigi Lo Cascio, John Anzaldo and Matilde Gioli

Freely adapted from the thriller by Stephen Amidon, set in Conncticut.

I have not read the book, but "adaptation" of Virzi in Brianza unconvincing.
The film begins with a tragic accident of a cyclist rammed by a car in a pirate cold winter night.

Virzi reconstructs the incident through the stories of the protagonists.

Film is divided into chapters.

With the passage of the chapters, we discover, Dino Ossola starring Bentivoglio, an 'ambitious real estate agent so eager to make the leap in life that invests life savings in a risky and reckless operation of Exchange managed by unscrupulous managers Gifuni.

We follow the Germans in his "golden" life wife Gifuni.

A history of stage actress, "a present of boredom and social life with the illusion of a change, when one knows the" gloomy "Lo Cascio.

With Serena, daughter of Ossola, played by newcomer and good Matilde Gioli, look at the world empty and futile youth Brianza.

The film has a slow pace and little pressing, despite being presented as a thriller.

The dialogues are not convincing, often banal and discounted.

Bentivoglio and especially the Germans give credibility and strength to the film.

Gifuni remains a good actor of fiction, but it gives substance to his character and charisma.

Without Brilliant in the performance of Golino.

Human capital would be a criticism of a way of doing and thinking especially of a large part of our country, but sterile and rhetorical, as often happens to Italian cinema today.

The film remains unfinished, even if well directed.

The ending is not "satisfied" with respect to the expectations of the eve.

Neither flesh nor fish, thinks the perplexed spectator out of the cinema.

5) CAPTAIN HARLOCK (January) is an animated film in computer graphics in 2013 directed by Shinji Aramaki and written by Harutoshi Fukui based on the homonymous manga by Leiji Matsumoto.
The film was released in Japanese theaters starting on September 7, 2013, while in Italy was presented out of competition at the 70th Venice Film Festival in Venice and was released in Italian cinemas on 1 January 2014, distributed by Lucky Red.

Yesterday at the cinema there were two types of people: the old tools like me nostalgic and eager to return children for a two hours, although some are now fathers

Then there were the young shoots, intrigued by a legend and great marketing and the trailer.

Captain Harlock and Captain Future accounted for my generation: hope, novelty, curiosity.

Heroes timeless, that every week we were dreaming and entertain.

Harlock This is different from the cartoon of the 80s.

It 's always very "dandy" and fascinating, but it is much darker and more cynical.

The film puts the viewer right from the start a clear and topical question: Are you ready to do whatever is necessary for freedom.?

Freedom is the mantra of Harlock.

In a world ravaged by war and technology, man must return to the love for nature and for the Earth to the director

Bureaucratic against environmentalists, is the pattern of the film.

Harlock is a film technically successful and impressive, but it warms my heart.

The dialogues are cold and trivial.

The charm of the captain is not enough to cover the limits of the film.

The 'operation Nostalgia is successful in half.

We would have liked to hear the old soundtrack.

The ending is open, but too confused.

We will always need Harlock and his spaceship.

At least until a child will ask your father if you can see the cartoon of Harlock, as we happened to hear out of the cinema.
6) The Wolf of Wall Street (January) is a 2013 film directed and produced by Martin Scorsese, starring Leonardo DiCaprio, also a producer, in the shoes of Jordan Belfort, one of the most successful brokers in the history of Wall Street, in the 80s.

The film marks the fifth collaboration between Martin Scorsese and Leonardo DiCaprio [1].

The film is the film adaptation of the eponymous autobiographical book written by Belfort.

It on social work in recent days are two topics that are all the rage.

The praise for the extraordinary performance of Di Caprio and the timeless talent of director Scorsese and the continuous and incessant comparisons with Wall Street by Oliver Stone.

If on the first point, while not sharing individual viewer to leave the legitimate and sacred right to "emphasize", however much we disagree on the second.

Oliver Stone with Wall Street told masterfully era, the thinking and actions of a generation.

Scorsese wanted to emphasize instead the degeneration and abuse of a period.

Michael Douglas embodied the cynicism, the charm and ambition of a people who dreamed of a possible El Dorado.

DiCaprio, though good, is caricatured and annoying in the rush to tell the excesses and the charisma of his character.

The eighties have upset the customs and traditions of the world.

Are entered in our vocabulary words like AIDS and Cocaine.

The Wolf likes, but not convincing to the end.

The three-hour movie because the script weigh more than telling, describes.

The viewer "suffers" profanity, sex, drugs, but struggled to find the thread of the story.

The pace is frenetic, neurotic as the protagonist.

The dialogues are "screaming".

If Wall Street, Charlie Sheen represented the alter ego of Douglas.
In Wolf, a brilliant and convincing Jonan Hill, partner in the film, complete DiCaprio.

Two scenes that deserve to be remembered:

The initial interview between a 'still naive DiCaprio and mentor Matthew McConaughey and exhilarating, but the same time dramatic gag between DiCaprio and Hill, drugged lost.

Wall Street marked an era and has become a cult favorite for many.

The Wolf of Wall Street is a good movie, nothing more

More than a wolf, after all it was a cat in search of love, at least for us.

7) The big match (January) is a film of 2013 directed by Peter Segal, starring Robert De Niro and Sylvester Stallone.

De Niro and Stallone back in the boxing world, respectively, after Raging Bull and Rocky saga.

The film also has the second interpreted by two actors after CopLand.

The story is simple, perhaps even banal, but typically American.

Two former great boxers, divided by historic rivalry also because of a beautiful woman (Kim Basinger), have the opportunity to return to the ring to determine, once and for all, who is the strongest.

De Niro and Stallone confirmed two great professionals, able to laugh and smile staging "parody" of their historical characters (La Motta and Rocky), without sounding ridiculous.

Proudly display and ease wrinkles, botox and bacon.

The dialogues are simple, skinny, but are enjoyable.

Alan Arkin is fun and salacious in the role of the old coach Stallone

Kim Basinger illuminates the scene, with its beauty and grace. The charm is ageless.

The finish is rhetorical and predictable, with the triumph of good feelings and doing good.

The big match, are a "nostalgia" quite successful.
The viewer is aged and fattened like Jack La Motta and Rocky, but after seeing this film, can look in the mirror and think that there is always time and opportunity to get involved in life.

8) Last Vegas (January) is a film of 2013 directed by Jon Turteltaub, starring Michael Douglas, Robert De Niro, Morgan Freeman and Kevin Kline.

The film opened the 2013 edition of the Turin Film Festival.

There are films that remain in memory and in the heart of the viewer.

Last Vegas, in my opinion, is one of these.

Four great actors that you confirm these, despite a poor and banal script.

Recitation of the highest level.

A movie like this with other actors, it would be an unwatchable.

Four childhood friends are sixty years later for a crazy weekend in Las Vegas.

Difficult to establish a ranking among the four. Everyone is perfect in the role.

Douglas plays a "femminaro" unrepentant

Freeman is a 'inveterate gambler and drinker

Kline is reflective of the group.

De Niro is the "usual" hard.

The acting simple and never over the top also makes up a dialogue discounted.

A film that tells how true friendship exists without ifs and buts.

Last Vegas should be screened in film schools for actors giovai

The viewer understands the "small" difference between the actor and the actor Italian.

Last Vegas fun and see you leave.

Leaving the room the viewer wonders if such a film can be done in Italy and nostalgically cites: Gassman, Tognazzi, Sordi, Volonte, Midi ..

The hope that soon we can combine the verb future in our cinema.

9) Peppa Pig (January) is a British cartoon, directed and produced by Astley Baker Davis.
Distributed in 180 countries, is aimed at an audience of children and consists of episodes of 5 minutes each.

The first season of 2004, the second season of 2006, the third season of 2009 and the fourth season of 2011.

This cartoon, which was a huge success, is followed by many children.

For the youngest is a cartoon very instructive, because it teaches the numbers, the colors, the importance of waste recycling and many other things.

Fashions are often strange and incomprehensible.

All of us, at least once, followed the current.

This is the time to Peppa Pig.

Who has a son, a nephew or a friend with children, know what I'm talking about.

For the "few miscreants", Peppa is a small piggy pink.

The stories of Peppa and her family, since yesterday, have moved to the cinema.

Hordes of children accompanied by parents and uncles were spilled in all the halls of Italy.

The film is formed by several episodes.

Simple stories and of course all with a happy ending.

The drawings are "old fashioned".

No 3D or other modernity

Peppa like it because it is simple and educational fund.

My generation grew up with Holly and Benj, Mazinger and Grendizer among many.

I do not want to do, of course, comparisons.

See the smiling face of my nephew and other children in the room, is worth the price of admission.
"The Butler - A butler in the White House" (January) is a 2013 drama film written and directed by Lee Daniels starring Forest Whitaker. The film is the film adaptation of the newspaper article A Butler Well Served by This Election [], written by journalist Wil Haygood and published in The Washington Post, which tells the story of Eugene Allen, Butler White House for more than thirty 'year old.

In the film, the protagonist's name was changed to Cecil Gaines.

So far the news you can take from Wikipedia or from any site that deals with cinema. The advertising campaign and marketing in recent months has been well made for intrigue the public,

"The story of a man, the story of a country," reads the poster.

There was great anticipation for this film. I myself was very curious as well to respect the tradition of the New Year at the cinema, I have made my choice.

Like me, they made so many. The cinema hall was packed.

The trailer announcing the presence of several Academy Awards (Robin Williams, Vanessa Redgrave, Cuba Gooding Jr.), along with a cast of really first-order (Janet Fonda, John Cusack and Alan Rickman).

The project director was to tell the issues of racism and the struggle for civil rights for blacks in America from the twenties to the present through the eyes and the life of the protagonist Cecil Gaines.

A boy raised in the cotton and helpless spectator of the brutal murder of his father. Gaines, however, will be destined to be "a black different."

Learn to serve in the homes of whites Being invisible and timely and wear a mask for the whites will be his job.

His professionalism and determination will lead him to be butler for over thirty years in the White House with various presidents.

The film, very slow and rhetorical, is divided between work and private life of the protagonist.

They are two, in my humble opinion, the things for which "the Butler" deserves to be seen, Wednesday and possibly in the afternoon (the ticket costs less):
The controversial and troubled relationship between father and son "rebel", engaged in civil rights.

Gaines is a black "traditionalist" and does not understand his son. Moved away, but the protagonist while "serving" President Reagan in full South African Apartheid finally includes the ideas of the child and they will be fighting together.

The second is the masterful and poignant interpretation of Oprah Winfrey. In his second spell as an actress, the popular American showgirl moves into the role of wife of Gaines.

The scenes between Oprah Winfrey and Forest Whitaker are well acted and directed.

A couple holding hands for a living.

The Butler is an American film for the American public in the end, but it is still a contribution to understand who we were and where we came from and how racism and civil rights we should never stop talking.

11) Blame Freud (January) is an Italian film released in January 2014 and directed and written by Paolo Genovese, with: Marco Giallini, Anna Foglietta Vittoria Puccini, Vinicio Marchioni, Laura Adriani, Alessandro Gassman, Claudia Gerini.

After "phase" Immature, Genovese tries to change the registry and tells a universal theme as love through the eyes and lives of analyst 2.0 starring Marco Giallini.

In other countries, first in films and later on TV, the figure of the psychiatrist was updating, revised and made even involved in some stories. Recall for example the American series "In Treatment" with Gabriel Byrne.

As always we arrive after Italian and especially in our own way.

Last spring Sky produced the Italian version of "In Treatment" with Sergio Castellito.

Something is happening, we should say, but not enough

Blame Freud is a more film and television.

The dialogues, acting and directing would be, in our opinion, more suitable for the small screen.

We wonder why after Vanzinas even this film has been deemed "of national interest" by the Ministry of Culture and thus benefited from government grants.
Francesco (Giallini) before being a psychiatrist is a father of three daughters (Puccini, Foglietta Adriani).

All three struggling with problems of love.

The film develops through the three stories of the daughters.

Impresses and entertains the history of Foglietta, lesbian sexual identity crisis

The Foglietta confirms fresh new face of Italian comedy.

The Puccini confirms "cold" for the cinema. Not convincing in the role, plays the homework of librarian dreamer without emotions.

Well instead Marchioni, also from "dumb" confirms its artistic qualities.

Obvious and banal story starring Gassman, unfaithful husband repented.

Giallini confirms actor level, but can not give up at the bottom depth to his character.

Appreciable the interpretation of Gerini.

We imagine that the dear Freud after watching the film, you would access a cigar and would ask, "But what have I to do with the crisis of creativity of Italian cinema?"

Italian producers and screenwriters, maybe, a ride on the couch should have it.

12) A boss in the living room (January) is a comedy film of 2014 written and directed by Luca Minieri, starring Paola Cortellesi, Rocco Papaleo and Luca Argentero.

The box office New Year's rewarded the Italian cinema.

A Boss in the living room has defeated Frozen and Captain Harlock, gaining the primacy of receipts

Minieri after the success of Welcome to the South and the North, tries again.

Cristina aka Carmela (Paola Cortellesi) is a Southern woman who has rebuilt a life and a family in the North.

Has disowned its origins and is very ambitious.

Pushes her husband (Luke Argentero) to make a career in the company.

The same sons, Vittorio and Fortuna are "pushed" to excel in school and in the dance.
The sudden "arrival" of his brother Cyrus (Rocco Papaleo) upsets the balance and peace of Cristina.

The past returns and Cristina is forced to come to terms.

Cyrus is a "small" delinquent, but by a series of misunderstandings, is exchanged by the inhabitants of the country for a "powerful" boss of the Camorra and therefore very "revered"

Papaleo and Cortellesi confirmed to be also two brilliant actors "comical."

Hold up the scene and dictate the timing of the film in a story fairly trivial.

Funny and biting as ever the presence of Angela Finocchiaro.

Dull and useless the presence of Argentero, rightly in the film plays the role of "Dr. Coso".

Miniero tells us, as often, the appearance is more important than substance.

A Boss in the living room gives a smile and with the ending makes us understand that true wealth is in the family.

A film light and simple and unpretentious, a merit for our "complicated" cinema.

13) "Beauty and the Beast" (February) is a film by Christophe Gans, with Vincent Cassel, Lea Seydoux, André Dussollier, Eduardo Noriega, Myriam Charleins.

Inspired by the novel by Madame de Villeneuve in 1740 and then revised in 1756 by Lepprince de Beaumont.

For those few who do not know history, Belle (Seydoux) is the youngest daughter of a wealthy merchant (Dussollier) who unfortunately lost at sea all his fortune.

During a complicated return home, the merchant is located in a mysterious castle, full of gold and jewels.

The castle is nothing more than the "home" of the Beast (Cassel), once a handsome prince, made so by a curse.

The Beast forces the merchant to one painful exchange: a life of riches.

Fine, bravely, offers his life. So will the love story, the most beautiful ever written to me at least, between the two protagonists.

"Beauty and the Beast" over the years has been told by several films, fiction, theater.
In 1991, Disney has made an animated film so memorable and intended to win two Oscars and touch the prize for best film.

Because see, therefore, that the French version?

Definitely a good reason is to admire the beauty and talent of Lea Seydoux.

If you saw her in the difficult and intense performance in "Life Adele", you can not fail to be struck by the processing capacity of the actress.

If in "Adele" the Seydoux showed us his side of "male" and at the same time gave us sensuality pathos

With its "Belle" involves and excites the viewer through the film, with the transition from girl to woman when she finds out who really is the Beast.

The candor and the same courage of Fine emerge forcefully.

The initial fear and mistrust against the Beast, disappears to make room for sentiment.

The couple Cassel-Seydoux, if he can at least in part to warm the heart, is about the actress.

Cassel is unconvincing as "man", from "Beast" fails the opportunity to convey through the eyes, the soul of the protagonist.

The dialogue is bland, boring and predictable.

The screenplay has flashes details.

The direction, despite the glitz of the means available, does not affect much the viewer's attention.

Sumptuous and the scenery is great., Maybe at the end they are excessive special effects.

Worthy of mention are the dance scenes. Make you dream and perhaps sigh the spectators.

"Beauty and the Beast" is an invitation to discover love and love without prejudice.

This remake, maybe, will not remain in the annals, but at least "this" Belle has a soul and a heart and deserves to be vista..con fare ticket afternoon.
14) The Monuments Men" (February) is a film of 2014 wrote, directed, produced by and starring George Clooney.

Besides Clooney cast belong to Matt Damon, Bill Murray, John Goodman, Jean Dujardin, Bob Balaban, Hugh Bonneville and Cate Blanchett.


A platoon of the US Army, made up of critics and art experts, museum directors led by Lieutenant George Stou (Clooney) t the end of World War II has the task to search and retrieve any work of art stolen by the Nazis to them return them to their rightful owners and save them from the desire to destroy Adolf Hitler, despite the skepticism and distrust of the Allies.

The film although presented as drama, in my opinion, can be considered as one beautiful and effective spot heroism and American patriotism.

The Americans, as well as being the defenders of freedom and democracy, defied the Nazis also in culture.

The film would go well in a pre fall of the Berlin Wall. Seen today, looks retro and a little addictive especially for the younger audience.

The parade of stars, all rise to the occasion, make it digestible a story, albeit true, otherwise obvious and predictable.

The film does not shine for rhythm and intensity, despite some tragic moments.

The viewer follows the story, but it is passionate.

The Germans and the Russians are depicted according stereopiti.

Directed by Clooney is simple, firm, ripe.

Cate Blanchett, is confirmed in a moment of artistic grace. His character (used French museum) is well done, transmits emotion and drama.

Intense and refined the dinner scene between Blanchett and Matt Damon.

The final, although by "kiss Perugia", like, because if you had a high and noble ideal, you can put into play his life, never regret.
"The Monument men" has the merit of telling an aspect of World War II that for many would be unknown ...

15) A woman friend (in February) is a 2014 film written and directed by Giovanni Veronesi, with Fabio De Luigi, Laetitia Casta, Adriano Giannini, Virginia Raffaele, Geppi Cucciari, Valeria Solarino, Monica Scattini, Valentina Lodovini

The film was shot in Puglia, real co-star of the film, with its magnificent scenery.

Francis (De Luigi), a lawyer, and Claudia (Casta), veterinary, and friends are very well together.

A day in the life of her bursts Giovanni (Giannini), forester, that the bride. Then Francis realizes that the friendship between man and woman is more difficult than expected.

Veronesi returns to the romantic genre most congenial to him, after the parenthesis comedy "costume" not completely successful with "The last wagon wheel" of last year.

Veronesi proposes a theme as old as the world. And possible friendship between man and woman?

The film from the beginning to be sluggish and to engage the public.

The script does not shine for its originality and freshness.

The dialogues are often discounted and rhetorical, even if the "gag" between De Luigi and the door of the building are "linguistically" hilarious.

The couple Louis-De Casta very convincing and will not release the alchemy necessary to tell a real friendly relationship.

De Luigi performs the task, but uninspiring as other times.

The Caste "is" the Caste, but in the long run is cloying.

Are the other women that make the film, overall, enjoyable and fun.

Monica Scattini like in the role of the wise woman and sly.

Geppi Gucciari in the role of women jealous and vindictive, locked up in prison, having emasculated her man, enjoys in his heartfelt "self-defense" during talks with De Luigi
Virginia Raffaele, once again, proves to be a 'versatile actress and ductile. His woman "grapeshot", are perhaps the most successful comic moments of the film.

Valentina Lodovini, with its Mediterranean beauty contrasts with the success Casta. Convincing and intense in the role of women "rejected" by the protagonist.

The Solarino confirmation, even in the role of his sister "crush and drugged" Caste, he had reached his artistic maturity. Beautiful and intense at the same time.

Giannini, as De Luigi, makes his presence without major upheavals.

The final, less obvious than expected, because like Veronesi combines in a wise and melancholy sweetness, also focusing on the expressiveness of the two protagonists.

"A woman Girls" is recommended for those who believe true friendship is a feeling more important than a fleeting passion.

16) "Buckle up" (March) is a 2014 film written and directed by Ferzan Ozpetek, produced by R & C Productions and Faros Film in collaboration with Rai Cinema and the support of Apulia Film Commission.

The cast is made up; Kasia Smutniak, Francesco Arca, Filippo Scicchitano, Carolina Crescentini, Elena Sofia Ricci, Carla Signoris, Giulia Michelini, Paola Minaccioni and Luisa Ranieri.

The film is set in Lecce and other sites of Puglia.

The injury must always fought because never allows to give feedback serene

When I saw for the first time the movie trailer and realized that one of the protagonists was Francesco Arca, I confess that I was a start, but after "the case Angiolini," I wanted to give confidence to Ozpetek.

"Buckle up" is "Beauty and the Beast" in Turkish sauce, at least for me.

It 'a love story between two characters opposite: "Beauty" is Elena (Smutniak), a young bartender with many dreams and ideals, the "Beast" is Antonio (Arca), rude and ignorant mechanic.

The film begins with their first meeting at a bus stop in the rain and now the director highlights the enormous differences that exist between the two.

Yet like all the most beautiful love stories, hate initial born greatest passions.

The film tells us about the evolution of their history, including the joys and dramas.
Ozpetek choosing Arcà, has not made a "heresy" film. Arcà is the right person to interpret "The Beast."

I know for many of you, it will seem incredible, but "The Beast" Arcà convinces more of "Beautiful" Smutniak.

Ozpetek with intelligence does "talk" Arcà with the physical, with looks. The limited verbal expression, which is obviously lacking. Relies on Smutniak, with modest results, the task "of externalize" the feelings of the couple.

The couple Arcà-Smutniak unconvincing way down because their story seems built around a table and unlived. Element is missing spontaneity that should excite the audience.

The two most important scenes, in my opinion of the film, that of the "passion" in the garage and "embrace dramatic" in the hospital, in which the two protagonists should tell and involve the public, are well shot, but lack of quid for remain in the hearts and minds.

Also in this film Ozpetek not surrender to insert the gay, but this time with the couple Ricci-Signoris, gives a connotation comic, very successful and valuable.

The two actresses make up "a couple" close-knit and their dialogues are one of the strengths of the film.

Carolina Crescentini, in the role of Silvia, best friend of Elena, confirming solar, prepared and above all comes out "verve" comic new and unexpected.

Filippo Scicchitano confirms an actor growing quite convincing in the role of his friend and partner of the gay protagonist

Who deserves a special mention is Paola Minaccioni, "his" Egle, "cancer patient and roommate of Elena in the hospital is the most beautiful, intense and successful film.

Paola Minaccioni excited and at the same time "makes you smile" the public with cancer.

I confess disappointment for Giulia Michelini. Brief appearance (Diana, young doctor), but the script had assigned one of the steps on paper at least the most important in history.
The dialogue between Diana and Elena, had to be dramatic, strong exciting, but it hits the target and is not fully convincing.

Funny and managed the cameo by Luisa Ranieri.

Puglia is confirmed with its beautiful scenery, ideal location, also in this case about a beautiful photograph.

"Buckle up" tells the love with the sensitivity of recognized Ozpetek, but overall it is predictable and obvious.

Difficult to repeat the success of "Beauty and the Beast" when the two protagonists recite love, but do not send it.

17) "300 -l'alba of an Empire" (March) is a 2014 film directed by Noam Murro and, can be considered the midquel (between prequel and sequel) 300 Zack Snyder in 2007.

The main cast consists of: Sullivan Stapleton, Eva Green, Rodrigo Santoro, Lena Headey.

The film recounts the events that took place during the Battle of Artemisium between Greeks and Persians, which took place on the same days of the Battle of Thermopylae.

The protagonists are the strategist Athenian Themistocles (Stapleton) and Artemesia (Green), commander of the 'army of Xerxes I (Santoro)

With "300" was now "love" with the audience in tune with the mentality and philosophy Spartan heroism and courage of King Leonidas, made unique and intense by the then unknown Gerard Butler, has given a new meaning to the words "manhood "and" machismo "to the movies.

Although the direction is different, the visual impact is always very strong, but now it captures the difference "philosophy" between the two films.

If "300" is the manifesto of Pride, Heroism and Force Man.

"Alba" is rather a tribute to the charisma and determination of the Woman. Eva Green's character with Artemesia gives sensuality and charisma from the beginning.

Artemesia, of Greek origin, craving revenge for his family murdered by the Greeks themselves, when he was just a child.

If Leonidas of Sparta was moved by Honor, Artemisia is pushed from Hatred.
Eva Green, his best performance, you really understood, stirring physicality with wisdom and talent, "sin" only for the botox and plastic surgery unnecessary. Moves on the scene with strength and personality dictating the timing of the film.

Themistocles (Stapleton) is a "supporting actor" than the French actress, like other anonymous male characters do not have the charm and charisma of Leonidas, losing at comparison.

The audience was impressed by the looks "ferocious" of Green.

As "300" even "dawn" is very much based on the physicality of the characters and the crudeness of the images, especially in the battle scenes.

The scene of passion between Themistocles and Artemesia, like and involves not so much for the nakedness of the bodies, but as intense and effective appendix of the battlefield.

It should not be forgotten Gorgo (Lena Headey), wife of Leonidas and now Queen of the Spartans. Appears in a few scenes, but they are certainly significant and agreements.

The screenplay than "300" is more rhetoric and less compelling, lacking overall the flick "creative" to "300"

The key words in the film are "Freedom" and "Democracy". The pride of a people that is compact, inspired by the sacrifice of Leonidas, to defend the borders from the invader.

The dialogues are often lost in an ostentatious and excessive "grandeur", only to get bored.

If "300" has been "adopted" as a gay icon by "Dawn" could be from the lesbian world.

The ending, though excessively epic, convinces especially the expressive abilities of the Green

"300, the dawn of an empire" is a film of impact and at least in part gives the emotions of "300".

"300" led the way, "Dawn" along with the honor.

18) "Maldamore" (March) is a film written and directed by Angelo Longoni., Produced by Bolero Film and RAI Cinema with Ambra Angiolini, Luisa Ranieri,

I'm an old tool Sicilian and proudly "Signorino". Up yesterday I thought that the "horns" were something "of intimate" and that marriage was "a lucid madness".

After seeing "Maldamore", I had to acknowledge that times have changed.

"Maldamore" customs clearance "betrayal and horns, making the whole" cool "and worthy of making a film.

Longoni tells how two couples "break out" following the discovery of their betrayals.

The film presents four different kinds of traitors. Marco (Luca Zingaretti) is a chronic unfaithful, every opportunity we can not run away if the leaves. Veronica (Ambra Angiolini), Marco's wife, is going through, well in advance, the midlife crisis, feeling more attractive and desirable as a woman and finds "comfort" in the arms of the young seducer Lugi (Franceschini).

The couple Sandra (Ranieri) Paul (Boni) are trying to have a child unnecessarily and this causes disappointment and nervousness, and betrayal of "transition"

"Maldamore" is hard to place. It is a cross between comedy and drama. Has the ambition to tell the couple's life and its problems, but it fails, it being a hybrid unfinished.

The film has little pace and involves little the viewer.

The screenplay convinces little, resulting sometimes trivial and obvious.

The dialogues are boring and repetitive. Directed, simple and school, is more television than film.

The film is based on the good acting of the cast. Ambra Angiolini stands on the other actors, for interpretative intensity alternating with bravura comic moments to bitter ones. Once again gives depth to his character. It 's definitely in a moment of "artistic grace."

The character of Luisa Ranieri part subdued and sometimes caricatured, but then comes up with elegance and panache, giving "depth" to the role.

Luca Zingaretti and Alessio Boni, confirmed to me than TV faces rather than cinema.

Perform the task, by professionals, but not enchant.
Deserve special mention Ettore Bassi and Miram Dalmazio.

The first, surprisingly, reveals an aspect of "comic" that entertains the viewer with the role of fellow Ranieri, neat freak. The second, an actress in growth is confirmed, the beginning of "Bittersweet", is winning with about visibility. "His Beba" convinces "between vampismo" and ingenuity

Most successful and convincing the cameo of Cucinotta as "aunt" of Zingaretti, than the Gerini that adds nothing to the film.

The finish is deliberately "ambivalent" saving "the unity of the couple," but at the same time winking infidelity, as now "value" established for this company.

"Maldamore" maybe like the viewer "otherwise engaged" in a relationship, for old tools instead remain doubt that the horns are always up horns.

19) When I studied in school "on Saturday of the Village" of Leopardi, more than the cosmic pessimism of the author, remember that struck me was the warning that the lines of the text "Enjoy it while you can, because then it will all be a sigh and a remember ". But at the time I was young, slim and with hair and my Saturday was punctuated by the ball and the match at Villa Borghese. My wait was directed weekly if I could find other kids to play with.

Once finished the "Boum", my Saturday became awaiting the landowner: deal of the week and tell if my oranges were quality and could be of interest to traders.

Now my Saturday is like that of the old lady, who watch others play, just that I'm too neurotic and pain in the ass.

So yesterday afternoon I and my belly from cumm we went to see "Supercondriaco" (March), a film written, directed and starring Dany Boon and Kad Merad

The golden couple of French cinema Boon-Merad, held after six years, the success of "Welcome to the North" with results in clear dark.

Boon with skill and humor tells us with his character "Romain Faubert," forty bachelor life and "phobias" of a hypochondriac.

The spectator in the first part of the film laughs and is passionate and partly identifies herself to the events of the protagonist. All of us, at least we have a mania or a phobia that affects us life

The life of Faubert is marked by his phobias. It 'a man alone and surrounded by medicines.
Your doctor and only friend Dimitri Zvenka (Merad) tries in every way to shake him and make him live a full life, maybe finding true love.

Attempts to Faubert to find a partner, are hilarious and at the same time bitter.

Phobias are often disabling and do not let a social life.

The film loses interest and incisiveness when with the arrival of Dimitri's sister, Anna, idealistic young man engaged in politics, wants to become a romantic comedy.

For a series of misunderstandings, Faubert is exchanged by the French police and Anna Anton Mirosla, leader of the opposition to the regime of small Tcherkistan.

The screenplay is by and large confused, trivial and obvious. The mix of romance and pseudo action does not convince the viewer.

The dialogues if in the first part are sparkling, in the second half bored.

The final although obvious and predictable, gives hope to those who suffer from phobias and manias, if you have the courage to face them you can win and have a real life, thanks to the love.

20) The amazing Spider-Man -the power of Electro "(April) is a 2014 film directed by Marc Webb, Andrew Garfield, Emma Stone, Jamie Fox, Paul Giamatti, Sally Field, Dane DeHaan,, Chris Cooper:

I like Spider-Man, a child wearing his costume and watched TV in his cartoons, but I confess that I have never read the comic, I do not consider it "a purist"

When in 2011, Sony announced plans to begin the saga from scratch to follow more closely the comic I was honestly puzzled.

Personally beautiful trilogy of Sam Raimi with the intense and convincing interpretations of Tobey Maguire and Kristen Dunset had exhausted the topic, but did not want to close the door also seen the successful experience of Batman revisited by Christopher Nolan.

But after two episodes of The amazing, the response can not be that bad.

Although more faithful to the original plot, this new Spider-Man is not convincing and not warm the heart of the viewer. If the first episode was criticized by fans because Rhys Ifans: (Curt Connors / Lizard) had not lived up as an antagonist, this second episode focusing on the desire of Peter Parker (Garfield) to discover the
mystery of the death of parents and on research conducted by his father in the service of Norman Osborn (Chris Cooper).

The first episode had ended with the promise made by Parker to the dying father of Gwen not to involve the child in his adventures.

Despite the promise and the doubts of the protagonist, the two lovers continue dating. Parker now fallen fell perfectly in the masked hero fights crime in New York.

The film alternates the complicated romance between Peter and Gwen advancing the various villains.

Sony to meet fans, decided to multiply avversarvi Spiderman.

So the viewer will appear in the order Paul Giamatti (Aleksei Sytsevich / Rhino), JamieFox (Electro) and Dane DeHaan (Harry Osborn / Green Goblin.)

But as often happened is not the amount to do quality. The film full of special effects and backgrounds with the fascinating history of New York limps very trivial and obvious.

The couple, also in life, Garfield-Stone does not compare with the previous Maguire-Dunset. Recite the script without major leaps and interpretative power.

The "bad guys" are flat and lifeless. Jamie Fox is little "electric" in the role of Electro, once the insignificant electronic engineer Max Dillon.

If Giamatti least draws a smile for the "grotesque character", Dane DeHaan in the difficult role of the Goblin is almost irritating as well as vain, making us regret even James Franco.

You save from the gray cast an ever valid and understood Sally Field in the role of Aunt May

The screenplay and dialogues fail the aim of telling differently Peter Parker and his alter ego Spider Man.

Directed fails to make a quantum leap to film, stuck on a towel boring.

The dramatic ending with the final battle of Spiderman with various opponents still can not give a jolt to the film, but it only has the feeling that the production "the willed throw in the racket" however disappointing the viewer.
As announced by Sony will also third episode of The Amazing, but the viewer out of the room does not have the urge to mark the event agenda.

21) *Nymph () maniac - Part 2 *(April) is a drama del2013 written and directed by Lars von Trier. With: Charlotte Gainsbourg, Stellan Skarsgård, Stacy Martin, Christian Slater, Shia La Beouf, Willem Dafoe, Mia Goth, Jamie Bell.

Disappointment is this feeling that has overwhelmed me a few hours ago at the end of proezione of the second part of the film by Lars Von Trier.

If the first film I liked a lot, giving me food for thought and emotions, the second left me with a bitter taste in the mouth.

"Nymph () maniac Part II" is as if after eating a great starter and first, the rest of the meal proves disappointing and not up dell'aspettative.

We had left at the end of the first chapter of our young protagonist Joe (Martin) desperate because unable to reach the pleasure during intercourse with her loving Jerome (Beouf).

So the mature Joe (Gainsbourg) takes up the story of his life to the old Seligman.

Despite the absence of orgasm, our protagonist still try to form a family with Jerome, also becoming the mother of the little Marcel.

Joe has become a woman, but his sexual urges are still strong that the only Jerome is not enough to satisfy them. Driven by the same partner to make other experiences to appease his "hunger", including a fun menage a trois with two black men,

But a theme of this second chapter is how often sex does not mean pleasure and pampering, indeed.

Joe looking orgasm lost enters the world of sadomasochism, undergoing "care" of the mysterious young K (Bell) every night.

The pain, violence and humiliation inflicted by Joe K become the only way to try something. He can not give it up to the point of abandoning the family, after the ultimatum of Jerome.

Joe now alone, proof of curb his outbursts with group therapy, but no luck.

So he decides to live to the full "his illness" and react to a world unable to love her and accept her.
The illusion of finding love with another woman, but will once again disappointed.

In this second chapter, the director tackles the theme of guilt, pain and suffering as opposed to joy playing on sex and its extremes, as if it were a Catholic fundamentalist, but this time the result does not convince the viewer.

Probably the cuts of censorship had the greatest effect in the structure of the script and especially in the dialogues, making the work less brilliant and incisive in the first part.

The "confession secular" Joe and the counterpoint of Seligman are less compelling and inspired.

It outlines the figure of Seligman as the antithesis of Joe.

The film has a slow pace and sometimes monotonous it very cerebral and very little provocative.

The hardcore scenes are also discussed in this second chapter "contained", but from the first chapter, have less visual impact force in the story.

Joe telling himself, changes and evolves, atoning for his alleged sins.

In the end we find out who and why he attacked Joe leaving wounded and senseless street.

The last scene is a mixture of laughter, grotesque and gloom that still baffles the viewer.

The spectator after 4 hours of story, can not but think that deep down inside us, we have a little Joe.


"Noah" certainly has merit, pushes the viewer, back home, to dust off his studies of the catechism to understand what and how much artistic license took the director.

Let's now clear, "Noah" is not a biblical film altogether. Aronofsky part from the Holy Scriptures, but then creates and somehow reinvents the character of Noah.

Seeing Noah, I confess that I regret, "The Ten Commandments" of the 1956 Cecil B. De Mille.
The Moses of Charlton Heston remains today, an 'interpretation extraordinary and unique in the history of cinema.

The Ark of Russuel Crowe, despite the commitment and charisma, does not even touch the intensity of interpretation and the magnetic force of Heston.

I do not want to bore you, as a young teacher from the red pen, on the historical errors of the film.

I personally think that the creativity of an artist can go to rewrite history, but remained credible and giving a soul and a sense of the movie.

Aronofsky first with The Wrestler and then with the Black Swan has convinced before the critics and then the audience, feeling so ready for a blockbuster. Upped the ante, telling the theme of the Flood and offering the viewer his point of view on issues very complex and delicate as free will and creation.

Noah is a true hybrid Failed between fantasy and biblical work.

After The Creator (so is called in the film) has kicked Adam and Eve from Paradise Terrestrial, men are forced to live by the sweat of his brow on Earth, divided among the heirs of Cain, Abel and Seth.

The world is steeped in hatred and wickedness and corruption. The film begins with the young Noah helplessly to the brutal murder of his father Seth Years later, Noah (Crowe), lives an ascetic life with the family, when one night in a dream, the Creator entrusts the task of creating the ark to save the innocent from his wrath, which will manifest itself in the form of flood.

Called for support for his grandfather Methuselah (Hopkins), Noah started building the ark with the collaboration of Watchers, stone giants, or Fallen Angels who have decided to follow Adam on Earth.

Men frightened by the impending Flood led by Tubal-Cain (Winstone), heir of Cain, will attempt to take possession of the Ark and will consume a violent battle.

Noah ruthless, follow to the end the will of the Creator and deny anyone to be saved on the ark, disappointing his son Cam (Lermam) that he hoped to bring the beloved.

The flood will sweep away everything and everyone. Noah will be called to a dramatic choice between following the will of the Creator or the instinct of survival when the stepdaughter Ila (Watson) will give birth to twins Ark.
The landing on the mainland after long and hard to navigate and the beginning of reconstruction closes the film, as it is written in the Bible, but once again the director puts his personal touch not convincing but in the end the audience.

Write Noah was not easy. The authors make choices artistic looking, probably, not to irritate anyone, but the result remains modest.

Although original and well written, the script does not excites and engages.

The dialogues are discounted and rhetorical, even if well interpreted by the cast, with discrete emotional strength and participation.

The film has a good early pace and liveliness, but slowly goes out, closing slowly and opacity.

The director is certainly lavish, elegant visionary and courageous. Merge multiple genres is not for everybody, but it fails the appointment with the blockbuster, not thrilling audiences all the way.

Russel Crowe, despite the weather, it is always a charismatic actor and strong physical impact.

It takes heart and talent, giving his Noah a good intensity, showing the public the labor of man torn between the call of the Creator and his instinct father. A Gladiator Ark.

The Connelly is still the ideal wife for Crowe (see Beautiful Mind). Fail to give intensity and truthfulness to the couple, although the text does not help.

Sir Anthony Hopkins seems Odin on leave, but also "the Great" have to pay the mortgage.

Convinces Ray Winstone in the role of "bad atypical" or the man condemned by the gift of free will.

Without Brilliant in support of the rest of the cast.

"Noah" will not remain in the memory of the public as "The 10 Commandments", but encourages them to discuss and reflect on the value and importance of free will. Not just for a "book" that has some millennium.

23) "The Grand Hotel Budapest" (April) is a 2014 film written, directed and co-produced by Wes Anderson. Chosen as the Opening Film of the 64th edition of the Berlin International Film Festival] and won the Grand Jury Prize By: Ralph Fiennes,
There are directors who have unlimited confidence from critics and the public regardless of the actual quality of the film made.

The same actors, especially Hollywood stars, but to work with acclaimed director, are also willing to make even small cameos, often useless.

This is the case of Wes Anderson and his latest work "The Grand Hotel Budapest".

I like Anderson, I follow years. It is a visionary and has particular talent for telling stories.

But this time, even when they have a Ferrari has guided like a five hundred. Has not been able to make the most of the great talent that has been available.

The story is built on three different historical periods: early 80s with the old storyteller Tom Wilkinson who introduces us to the second level of the story, in 'decadent Hotel Budapest 60s, where he himself as a young man (Jude Law) and stayed met the mysterious owner of the Hotel Mr Moustafa (Murray). During a dinner Moustafa tells the origins of his fortune and how he became the owner of the Hotel.

In this way part of the third level of the film, where we know Monsuier. Gustave (Fiennes) concierge at the Grand Hotel Budapest placed in the imaginary Zubrowka. Gustave especially enjoys the confidence (and something more) of old ladies. One of these, Madame D. (Swinton) gives him a valuable framework (The boy with apple) by will, after his mysterious death. The son Dimitri (Brody) accuses M. Gustave to have her murdered. The man goes to prison. The close complicity that binds him to his new recruit young goalkeeper immigrant Zero he will be of great help not only in the escape, but above all to prove his innocence.

The viewer follows the adventures of Gustave and Zero and their encounters with the details and different characters in the film.

The story even though simple and delicate, it tends to be confusing and distracting.

The film has little rhythm and is sometimes slow and uninvolving.
The script definitely original and well written, it is paradoxically damaged by the creativity of the author. Are introduced too many characters in the story without any bond. No thorough and included with raziocino, thus resulting in the end for the viewer as elements of confusion more than anything else.

The dialogues are well built, ironic and surreal, but it lacks a real thread of the story. You can not understand what the director wants to tell really. The viewer gets lost in the various "sottostorie", finding the key to the problem.

The director is certainly ambitious, well made and accurate. The set design and photography are definitely worth mentioning.

The cast is first-order, all rise to the occasion. Allow me to emphasize the performance of William Defoe, in the role of the sadistic killer, right arm of Brody, truly masterful.

The finish is worthy of a surreal fable which is "The Grand Hotel Budapest", where the director probably leaves the public morals to be seized.

"The Grand Hotel Budapest" for colors, scenery and cast deserves to be seen, but sometimes to be original and creative can be a limit to the success of a film.

24) Remember Me?" (April) is a film by Rolando Ravello, produced by Lotus Film and Rai Cinema and distributed by 01 Distribution with Ambra Angiolini, Edoardo Leo, Paolo Calabresi, Susy Laude, Pia Engleberth. and Ennio Fantastichini.

Love is deaf, blind, often stupid, but if this becomes too forgetful?

The mind gives and takes away. Memory, believe me, it can sometimes play tricks. Emotions are the spice of life, but we are not always able to control and manage them.

Dante, in the "new life", when he saw Beatrice fainted with excitement.

"Do you remember me?" Inspired by the play by Massimiliano Bruno proposes fairly original these issues.

The two protagonists Bea (Angiolini) and Roberto (Leo) meet their psychotherapist, where they try to answer the first and second narcolepsy kleptomania.

Bea is an elementary school teacher and Roberto a creator of fairy tales "sui generis" for children.
Two "different" meet and fall in love give life to a fairy tale, except that Bea suffering from amnesia when emotions become too strong.

The theme of love and its consequences are told in a delicate and funny.

The screenplay written by Ravello, Bruno and Leo is quite successful, overall airy and convincing.

The dialogues although simple, rarely fall into banality.

Ambra Angiolini again rises to providing an interpretation understanding and engaging especially in terms of expression, but at the same time comic.

Leo although with less expressive capabilities, proves a good shoulder, thus creating a good pair, giving the viewer the feeling of harmony and veracity of torque.

The film, perhaps, has its limit in its original theatrical, movie times are different and the pace is affected, resulting in slow strokes.

The only discordant note that the film was considered "National Interest" dl Ministry of Culture, was really the case?

Special mention to Paul Calabresi in the role of his cop Leo. From him the funniest lines and scenes of the film. Convincing and realistic in shape dell'AntiRomantico, later regretted.

The final although granted, like thanks to the two protagonists, good at making expressively intense.

"Do you remember me?" Is dedicated to those who think that true love is stronger than anything, even of the same oblivion.

25) "I'll marry you but not too much" (April) is a 2014 film written, directed and starring Gabriel Pignotta, produced by Lotus Production and RAI Cinema. With Gabriele Pignotta, Vanessa Incontrada, Chiara Francini, Fabio Miser, Paola Tiziana Cruciani, Paolo Triestino, Michela Andreozzi, Francesco Foti.

"Marriage is the tomb of love", "Marriage is a lucid madness". "Marriage is worse dell'ergastolo".

At least once in our lives we have heard a sentence like that between the serious and humorous by those who have had the courage to take the "bold step" of marriage.

The world has changed. Selfishness and the Peter Pan syndrome are the clothes that calziamo better.
The only think of "Making couple, build a family, become parents" are a guarantee of success Perpetual Xanax and for many psychologists

Gabriele Pignotta debut as a film director, but esteemed playwright, puts on one of his "piece" the most successful on Love and on the fears and anxieties of the nearly forty today.

The film begins with the two protagonists Luca (Pignotta) and Andrea (Incontrada) hoping to fulfill their dream of love with their partners

Luca, physiotherapist precarious, is dumped by his girlfriend right in the moment when he decided to ask her in marriage. Andrea instead is left at the altar by her boyfriend panicked.

For both, the blow is obviously tremendous. Luca seek confrontation in a psychologist, to heal his wounds of love.

After a year of therapy Luke feels ready to "return to the field" with the girls having fun on social networks. Will be the "mentor" in this field to his friend Andrea (Miser) that after 10 years of engagement seems determined to marry his Carlotta (Francini).

Luca "inherits" from his psychologist in elopement study and patients. So know the beautiful Andrea in need of help, because prey to panic attacks as soon as they hear the word "marriage"

Thus began the classic comedy of errors and exchange of identity between the protagonists.

If Pignotta and Incontrada during "therapy" you know and fall in love

The couple Miser-Francini threatens to burst under the blows of the wedding preparations and the awkward presence of her parents.

The film begins slowly and with little rhythm and then acquire liveliness and vivacity in the second half.

The screenplay affected his theatrical legacy, not the timing and pace film.

Although well written and never vulgar has no particular creative flashes.

The dialogues are simple, but well built though in some passages little 'rhetoric.

The Director is safe, no frills, but it probably would be better suited to a television stage.
Gabriele Pignotta proves a decent performer, flawless and well known to the comic timing Incontrada, still "immature" for the genre, and only occasionally convincing. The couple is cute, but a little excited. Definitely more convincing and successful pair-Miser Francini. They are the scenes in the second part give the viewer some excitement as well as make people smile.

Chiara Francini confirms talented actress and with excellent potential "comic", paradoxically also be a beautiful woman distracts the viewer the skill of acting. Special mention for Paola Tiziana Cruciani and Paolo Triestino are credible in the role of the old married couple, showing the viewer the dark side "of marriage.

The final sauce Bollywood, like and enjoy.

"I'll marry you but not too" rips a few laughs and ironically invites you to reflect on the word "commitment" without making you take Xanax.

26) Devil's Knot" (May) is a film of 2013 directed by Atom Egoyan, written by Paul Harris Boardman, Scott Derrickson. With Colin Firth, Reese Witherspoon, Mireille Enos, Dane DeHaan, Bruce Greenwood, James Hamrick, Seth Meriwether, Kristopher Higgins.

Dura lex, sed lex said the Latins. The law is the same for everyone, so it is written in all courts.

Man is an imperfect and often become its malagiustizia.

Who enters the infernal circle of justice has only the certainty that his life will never be the same and will have to give that to defend the bottom of all his savings.

The malagiustizia unfortunately is a common phenomenon in the West.

If Italy has often been condemned by the European Court for its delays in the process, the United States although champions of democracy and freedom have many skeletons in the closet.

A striking example is surely this film based on the true story, told by Mara Leveritt in the book Devil's Knot: The True Story of the West Memphis Three, three teenagers, known as the "West Memphis Three", accused in 1993 of the murder three missing children one afternoon in a forest, in the small, religious town of West Memphis, Arkansas After a long search, their bodies are found dead. In a closed environment
and bigoted starts a witch hunt to find the culprits. The police pressured leading the investigation in a rough and controversial, finding the perfect scapegoats in three teens (Damien Echols, Jason Baldwin and Jessie Misskelley Jr), guilty only of being lovers of satanic rituals.

The viewer follows the investigation and the various stages of the process, they can not not notice the mistakes and above all the prejudices of those who were called to investigate and judge.

The film focuses on three figures in particular: Pamela Hobbs (Witherspoon) inconsolable mother of one of the three dead children, Ron Lax (Firth) private investigator who struck by the story decides to help the defense of the three boys and Damien Echols (l 'rookie James Hamrick), the dark leader of the group.

The film starts well in rebuilding managing to have a good rhythm and intensity, but lost in the second part of incisiveness, becoming slow and predictable.

It is overall a decent product, but most of breath film and television.

The script is well written, dry tones and development while managing to keep the attention of the viewer. The dialogues are quite obvious and monotonous

Directed packs a good mix between documentary and fiction without giving special creative flashes.

The presence of two Academy Awards (Firth eWitherspoon) do not give the desirable qualitative leap to film, merely ordinary administration.

Interesting and worthy of mention however the interpretation time director James Hamrick: Understanding and engaging.

The final successful with exciting dialogue between Firth and Witherspoon indicates the point of view of the director as to who the real perpetrators of this horrible and brutal murder.

The three suspects, after 18 years in prison, were released with a court settlement.

"Devil's Knot" tells a tragic miscarriage of justice, but leaves the viewer especially the bitter anguish for those three poor children who were torn from life.

27) "Godzilla" (May), a 2014 film directed by Gareth Edwards, with Aaron Taylor-Johnson, Juilette Binoche, Bryan Cranston, Ken Watanabe, Elizabeth Olsen, Sally Hawkins, David Strathairn.
As a child I was not afraid of the dark, horror movies were my daily plan and loved monsters. Although not a big fan of Godzilla, I liked the idea of the monster who occasionally awakened from sleep and decided to be "a walk" in the world. "Godzilla" is associated all'incuria and abuse of man in using nuclear energy.

Although it is a product typically trade them, often our friend monster was used as a banner against nuclear power from the environmental left and environmentalists tout court.

"Godzilla" has turned 60 this year and could not be a new film in his honor.

After the film flop Roland Emmerich, 1998 that had disappointed the millions of fans, there was much anticipation mixed with distrust for the film by Edwards.

The film set between Japan and the United States part back in 1999 when a mysterious group led by scientists MONARCH Ichiro Serizawa (Watanabe) and Dr. Wates (Hawkins) discovers in the Philippines of the disturbing nymphs open of prehistoric creatures. Simultaneously in Tokyo there is a serious accident at a nuclear directed by Joseph Brody (Cranston), where he died the beloved wife Sandra (Binoche).

Fifteen years after Brody discovers, before his death, that the nuclear accident was not natural and as the Japanese government has tried to study and hide the MUTE (prehistoric creature) that feeds on nuclear energy and that is uncontrollable.

He soon discovers the existence of two DUMB beginning to ravage the various cities causing the awakening of Godzilla, ancient predator, thus bringing on the scene three monsters.

Man assists so helpless to fight spectacular and bloody among the three creatures. A prime example is the phrase of Watanabe ""The arrogance of man is to think that nature is under our control and not the other. "And then turned to the military" Let them fight. "

This "Godzilla" is certainly the most faithful to the tradition and spirit of its creator.

Godzilla is a monster, but at the same time the only one that can save the world, even if he does for his interest. The film is full of special effects and has a nice picture, but nevertheless has a slow pace and almost boring. There is harmony between the two floors of the story (men and monsters). The script can not create pathos and emotion to the end. Is predictable and obvious. The dialogues are poor and rhetorical.
The battle scenes between the monsters are well constructed and certainly involve the viewer.

To mention the scene of the soldiers who jump with parachutes among the monsters in the dark of night, really impressive.

Directed convincing enough while failing to provide a valid script. Definitely has the merit of having restored honor to the image of Godzilla returning it to its former glory with some nice sequences.

The cast is anonymous and simply punch the clock, without heating the viewer.

The final "open" like it because it pays homage to the winner of the battle and confirms what the man is very small compared to the power of Nature.

"Godzilla 2014" is a decent movie where the hero lacks traditional, but at the end the viewer realizes that the real monsters are others.

28) Maleficent "(May) is a 2014 film directed by Robert Stromberg, the directorial debut and written by Paul Dini, Linda Woolverton, John Lee Hancock, Con Angelina Jolie, Elle Fanning, Sharlto Copley.

I was a child, a lover of fairy tales. I have no special memories of fairy tales read by my parents or grandparents before going to sleep at night. I grew up on bread and cartons of animated. The various Snow White and Little Red Riding Hood I've recovered then seeing the "classics" of Disney.

When the same Disney, recently began to "revise" and "transform" the tales in a modern or even key in dark, found my humble assent.

I always thought that everything can change and change, if done with intelligence and talent.

The tales have had the merit to transmit to several generations of children as the ideal 'Love and Justice and especially to learn to distinguish right from wrong.

Today, however, re-evaluates them with adult eyes we could say that fairy tales, perhaps, are high-density-good and very hard with the "bad guys".

Witches are really so bad and heartless? What is the origin of these "old ladies"?

The evil witch Maleficent for excellence is definitely the "Sleeping Beauty".
Well Disney with this film tells the true story of the witch, having as its narrator Sleeping Beauty.

The viewer discovers that Maleficent (Angelina Jolie) was a young fairy happy and dreamy, with its wings beautiful and strong, in the Kingdom of Heath. His world was in conflict with that of men, but despite this, one day he meets and falls in love with Stephen, a humble guy, but very ambitious.

Theirs is a beautiful story of love and Maleficent really thinks he has found her Prince.

But Stephen over the years change, wants to become king at all costs to the point of betraying the trust of Maleficent.

Revenge of the injured woman and disappointed by 'Love falls, years later, with a curse on the fledgling Aurora (Fanning), daughter of Stephen (Sharlto Copley) has become King.

The curse will be fulfilled at the sixteenth year of the child and will be broken by the kiss of true love.

The film is neither fish nor fowl. He was halfway between the original story and the version with a dark gothic medieval setting, highlighting though structural limits and narrative.

The ambition to tell the story from a different perspective, though laudable and interesting, does not find outlet in history.

The sumptuous sets and rich special effects are not enough to fill the limits of the screenplay and dialogues of poor emotional strength.

The directorial debut governs the subject well, but fails to give a satisfactory pace and engaging to film. L'occhio the viewer can enjoy the beauty of the scenes, but neither is fully involved because quite predictable and obvious.

Angelina Jolie is beautiful, full of charm and as always with her look "hot". His Maleficent is a kind of "Catwoman" with horns and wings. Has all the weight of the film on his shoulders, but only partially succeeds credible and convincing in the role of "bad" with a heart.

The rest of the cast clocks in without praise and without shame.

The final, even if granted, can excite the viewer to the talent and expressive power of Jolie.
After seeing "Maleficent", maybe the audience will read stories with different eyes, but surely tell their children that true love is not always a copyright of Prince Charming.

29) "Maps to the Stars" (May) is a 2014 film directed by David Cronenberg, written by Bruce Wagneron Julianne Moore, John Cusack, Robert Pattinson, Olivia Williams, Mia Wasikowska, Evan Bird. The film participates in competition at the 67th edition of the Cannes Film Festival.

Nero burned Rome when he realized that the civil and moral decadence of the city was now irrecoverable.

The sins of the fathers should not fall on the children.

The popularity and success are often the gateway of solitude and vacuum.

Hollywood is a dream for many, but for many it becomes a nightmare of neurosis and moral and physical degeneration.

David Cronenberg with this film tries to tell and describe the insecure and neurotic world of the stars based on the continuous search for confirmations and artistic with a private life devastated by various mental disorders.

The film begins with three stories, apparently, distant and different. The viewer knows the young actor, but already popular, Benjie Weiss (Bird) during a "chilling" visit to a young fan in the hospital, suffering from lymphoma hodgkin no. Observes Agatha, mysterious girl face burned, just returned to Los Angeles coach and finally admire the beautiful actress and problematic Havana Segrand (Moore) eager to do the remake of the movie made years earlier by the mother. Soon the viewer notices that behind the apparent happy life of the two actors are hidden unhappiness, abuse of drugs and drug use and serious psychological problems. Benjie brutally forced to grow by ambitious parents Cusack and Williams and in fact a victim of the system. Havana prisoner of its own past and haunted by the memory of the mother is moody and often excessive. Agatha becomes the liaison for the three stories, revealing his past and its links with the other players.

The film has a moderate pace in the first part, the viewer follows with interest the dynamics of life in Hollywood and especially can not but be struck by the ways of doing and thinking "budding star", and then become tedious, slow and opaque in the second part.
The screenplay albeit from a fairly original idea, has little narrative breath and closes in a series of clichés and stereotypes without being able to give real depth and intensity to the story. The dialogues are interesting and well built at the beginning, but then are dry and predictable.

The direction seems flat and monotonous, from Cronenberg we always expect a flash creative mixed with madness, here completely absent.

The viewer, however, can not appreciate once again the skill and beauty of Julianne Moore, really perfect in the role. Always keeps the tension high dramatic, stirring even the grotesque element without being excessive. To watch Saturday night for the Palme d'Or for best actress.

Convincing and believable in his role as the young Evan Bird. Confirmation of artistic growth for Mia Wasikowska, it was not easy his character, without ridicule.

Cusack, Pattinson and Williams will pay the installment of dumb, with a performance by the minimum wage.

The final, although with different twists, turns dull and lacking in consistency

"Maps to the Stars" as so often had great ambitions on paper, but at the end of the reaction of the viewer proezione sleeper is quite eloquent "That's ... ..a movie!".

30) Only Lovers Left Alive "(May) is a 2013 film written and directed by Jim Jarmusch, with Tom Hiddleston, Tilda Swinton and Mia Wasikowska and John Hurt. The film was presented in competition at the 66th edition of the Cannes Film Festival.

The art world can be divided into pre and post saga "Twilight". The writer Stephenie Meyer has created a gender and especially a new goose that lays the golden eggs.

So are born in the last years several dramas, movies and books about vampires and related to the delight not only of teenagers. If Dracula has been for many generations a dark character, but fascinating and captivating, with Edward's character played by Robert Pattinson, the girls do not dream any more Prince Charming, but the handsome vampire bite and that makes them immortal.

This new trend has seduced even the radical chic Jim Jarmusch that he wanted to tell his personal "Twilight" over 30.
"Only Lovers Left Alive" tells the love story of a couple of vampires set in our times: Adam (Hiddleston) is a well-known musician, nostalgic and depressed, but a lover of science and disgusted by zombies (men) who populate now earth. Eve (Swinton) is instead a "bohemian" living books and the pleasant company of Christopher Marlowe (Hurt).

The couple lives separate without a clear reason. Adam and Eve in Detroit in Tangier. But when Adam manifested suicidal, the wife decides to join him in Detroit to shake him from his stupor. The quiet and deliberate isolation of the couple is shaken by 'sudden arrival of the "insatiable" and "impulsive" sister Eve, Ava (Wasikowska).

The limit of the film is the absence of a real plot. The script is so flat and monotonous, despite having the ambition to denounce the moral and intellectual decadence of society and the degeneration of morals. Appears from the beginning self and elitist. The dialogues are cold and rarefied, despite the talent and commitment of the cast.

The direction while confirming some creativity and talent in the development and construction of the atmosphere and language can not ever in changing the pace of the film, resulting in complex slow and tedious. The times are more theatrical film.

Worthy of mention are definitely the costumes, the sets and above the photograph that gives the viewer brushstrokes agreements and pleasant in the world overnight.

The couple Hiddleston -Swinton is both "glamor" and "dark". Manage to convey emotion and charm the viewer. Confirmed two talented actors as well as a beauty "elitist".

Mia Wasikowska is convincing in the role of Ava, his scenes are more "fun" that mark a discontinuity in the narrative film.

The final fun because it successfully combines humor and the horror genre and romantic.

If "Twilight" did dream and fall in love with millions of people, "Only Lovers Left Alive" tries to give reflections on our world and what we were, but the viewer fatigued and sleepy at the end of the projection, maybe he can grasp only partially.

31) "Chinese Puzzle" (May) is a 2014 film written and directed by Cédric Klapisch with Romain Duris, Audrey Tautou, Cécile De France, Kelly Reilly, Sandrine Holt.

I do not particularly trilogies or otherwise movies or books that you drag over the years with more and more poor and unnecessary sequel. Star Wars, The Lord of the
Rings, Harry Potter and a few other cases have been able to afford certain luxuries. All stories even the most beautiful have a beginning and an end without having to stretch too much broth for the sake of hypothetical gains. This is the case of "Chinese Puzzle" the third episode of the adventures of our friend Xavier (Duris) that we have known Erasmus student at twenty in 2002 with "L'Auberge Espagnole", then thirty years old looking for confirmation in 2005 with "Russian Dolls". Klapisch wanted to tell the Erasmus generation and their dreams and hopes through the eyes and thoughts of Xavier. If "The Spanish Apartment" has become a small cult and entertained the audience, already with "Russian Dolls" the magic was gone, losing the history of originality and freshness. The audience in the first two episodes has witnessed the growth of Xavier both in the workplace and in the sentimental sphere between errors, meetings and quarrels. "Chinese Puzzle" is the passage at the ripe age of our protagonist. Has almost forty years, writer discreet fame, father of two sons by his partner Wendy (Reilly). Sembra an idyllic setting, but it is only an appearance. The couple breaks, Wendy is unhappy and unsatisfied and decided to return to New York because it is in love with another man. Isabelle (Cecile), the lesbian friend, put his head on purpose with Ju (Holt) wants a child and asks for help from Xavier, that although reluctant to give.

Xavier realizes that without his children can not stand and so all spring and moved to New York, changing his life. He decided to write a new novel about how life can sometimes be a real headache. On the scene also appears the third woman to Xavier, Martine (Tautou), she signle and mother of two children. Friends of Barcelona find themselves in New York and are confronted with the reality and the problems related to weather changes.

The script would tell the delicate passage from the eternal Peter Pan in adulthood of the protagonist, but the narrative structure and its development is not fully convincing. Like the idea of setting the story in the chaotic and precarious New York. "The city that never sleeps" with its landscapes and environments lends itself well to the alternation of the scenes of the various protagonists, but the film as a whole a slow pace and only in flashes can involve and entertain. The character Xavier only partially able to express the anxiety and uncertainty in their forties today, hesitating to become responsible fathers and confident of their work.

The female figures are central and intone them wheel life of Xavier. Women are insecure, romantic, horny to make a family, but willing to excel in the job. Surely the current women's world is described with more attention and introspection.
Like the idea of comparing the construction and development of a book to life, where the search for the right plot to be written is the essence of everything. The director is no frills and special creative leaps, if we exclude the funny dialogues Xavier with Schopenhauer and Hegel on life and love.

The entire cast plays in a dignified manner, but without causing major upheavals emotional for the viewer.

The final although predictable and obvious, like for that feeling of closing of the circle for the protagonists and invite this generation to believe in a positive future possible.

"Chinese Puzzle" maybe it was not necessary to do so, but the viewer will wonder after seeing him as the publisher Xavier if the happy ending is more credible in life or in a novel.


Do the baby sitter can be a risky job, complicated than that delicate. In our imaginary baby sitters are usually mature and experienced women, girls looking for some cash, or uncles or grandparents who for the love of his nephew undergo the "13th labor of Hercules."

"Baby sitting" presents a variation on the theme, although already seen in the movies and on TV, or that required by the head of the employee to act as a nanny to his son ribelle.

Specifically, the protagonist of our story is Franck (Laceau), an aspiring manga artist, but at the moment only the important receptionist Schaudel Editions. So the day of his thirtieth birthday instead of celebrating with friends historians accept reluctantly neck, to do the babysitting Remi (Tomasini), hoping to show their drawings to Mr. Schaudel (Jugnot).

Spouses Schaudel, convinced that he had left his son in hand, calmly pass the night out. The next morning the unexpected phone call from the police, forcing them to return to a house devastated and his son disappeared.

Worried and unbelievers together with the police begin to see a video shot by Franck and his friends on the night before.
So the viewer enters a film inside movie discovering what happened to the protagonists, especially on their eventful and special night.

The screenplay although well written and enjoyable it is quite obvious and predictable, in an attempt to rework the theme of the movie "The Hangover" in french key. The dialogues are not particularly memorable and noteworthy.

The direction and the narrative structure of the film seem more of a film and television, but the pace is altogether proper and the viewer follows the events of the protagonists through with interest and sympathy.

The cast is on the whole adequate to the task assigned to the public and the characters snatch more than a smile.

"Baby sitting", albeit with a final book widely announced by the heart, for the cinematic landscape is revealed, however, a pleasant summer afternoon mink.

33) Thermae Romae "(July) is a film of 2012 by Hideki Takeuchi. Hiroshi Abe, Aya Ueto, Kazuki Kitamura, Riki Takeuchi, Kai Shishido. Takashi Sasano, Masachika Ichimura, Midoriko Kimura, distributed in Italy by Ticker Movies.

What is common to ancient Rome and modern Japan? After an initial loss, if you think about it, the answer is simple: the bathroom or better yet the baths.

Both peoples have the cult of cleanliness and water as a source regenerative and relaxing and consider public toilets as meeting places and entertainment. Starting from this common passion, comes this particular film inspired by a manga of great success in Japan in 2008.

The film set in ancient Rome, during the era of Emperor Hadrian, know the architect Lucius Modestus (Abe) in full creative crisis. His plans for the construction of a new spa are regularly rejected because they were considered old and trivial. Lucius, a man of sound principles, can not adjust to the decline of morals which is also reflected in the use of the baths by the Romans. Desperate for a winning idea, Lucius during a thermal bath, he finds himself catapulted into the modern Japan. After the first loss, begins to observe the bathrooms and above all the amenities that cheer the Japanese and so begins to play in ancient Rome, with great success. The emperor Hadrian (Ichimura) struck by the talent of the architect commissioned personal spa. Lucius not to disappoint the expectations imperial intensifies trips doing so knowledge of sweet designer manga Mami (Ueto), which remains affected. Time travel, however, are likely to change the course of history risking the prestige and authority of Hadrian. So
our hero thanks to his talent and the help of Mami and his quirky friends, all thrown in ancient Rome, become custodians of history and saviors of the Empire.

The film in 'original idea definitely his strong point The screenplay, written well, has some ideas fun and special, being able to entertain and engage the viewer in the first half, losing rhythm and narrative force in the second half. The authors fail to maintain a coherent narrative, thus passing the text from an initial freshness and lightness to a later stage too grotesque and surreal dialogues themselves are brilliant at first and then become quite obvious and boring.

Directed like and impresses with its vision and visionary for the ability to bind two different worlds through the ploy of the baths. However, fails to maintain a steady pace all the way to the movies. The second part is less addictive and fun for the viewer.

Although designed for television screens, set design and photography are worthy of mention and the choice of classical music as the soundtrack (Pavarotti impera), add value to the film.

The cast is adequate to the task, managing to be credible in the various characters, even when the phase surreal and grotesque of the script takes over.

"Thermae Romae" is both a historical film, comic and grotesque, overall pleasant and enjoyable, though with every passing minute loses originality and creativity.

They spend the ages pass empires, but the bathroom is the hallmark of a people.

34) That awkward moment" (August) is a 2014 film written and directed by Tom Gormican with Zac Efron, Miles Teller, Michael B. Jordan, Imogen Poots, Mackenzie Davis, Jessica Lucas.

What would a man without a woman next?

It is said that behind every great man there is always a great woman.

Man is the basic selfish, Peter Pan and mammon. A couple is based on the finely balanced and complex, it takes little to break the "spell".

Surely the "dead line" of a relationship is when the woman makes the fateful questions to his companion, "What are we? Who am I to you? What future do we have together? "

90% of men to these questions, respond with an embarrassed silence and sudden flight.
The fear of commitment and responsibilities creates anxiety and fear, and you know, kids today suffer from performance anxiety at all levels.

The infamous "So" the woman was the inspiration for this film Gormican to build around three dear friends thirties Jason (Efron) Daniel (Teller) and Mikey (Jordan), beautiful and made in the work. Jason and Daniel are single unrepentant and instead Mikey is, apparently, a happy husband.

This status quo collapses when Vera (Lucas), the beautiful wife Mikey spring because it considers boring and predictable.

The two friends to comfort and support the proposed pact not to get engaged more and to have only occasional reports.

The pact of friendship wobbles when Love touches the stars with the beautiful forms of Ellie (Poots) and Chelsea (Davis) and the flashback of Vera

The three friends try to pretend to themselves until the last that the "dark side" of love has done to her, so throughout the film the audience watches to an alternating gags like comic and romantic scenes of questionable taste.

The film begins in a dignified manner, with acceptable pace managing to snatch a few smiles to the viewer, but then falls tone and interest becoming predictable, boring and slow.

If the theme of the film was certainly interesting but in developing it along the screenplay he loses every trace, leaving the field to clichés and stereotypes.

The dialogues are only partially bubbly and fun and especially unrealistic.

I knew only by reputation Zac Efron idol of millions of girls around the world. I respect the fans and especially the object of their desire, and I suggest to Mr. Efron, after acting, not to make loans in the long life and rushing to beat the iron is hot.

You do not always have 27 years, the hair and the flat stomach and after it will be difficult to earn the loaf with the skills and especially artistic expression shown especially in long shots last night.

Are officially in love artistically, and not only, Imogen Poots and Mackenzie Davis, on their beautiful shoulders rests the film and at least partly make it enjoyable and especially digestible.
Directed without infamy and without praise, but manages to give the beautiful glimpses of New York thanks to a decent photograph.

"That Embarrassing Moment" was born in the audience at the end of proezione when his woman yawning will ask "So?"

35) "Oranges and hammer" (September) is a 2014 film written, directed and starring Diego Bianchi, produced by Fandago and Rai Cinema.; Giulia Mancini, Lorraine Cesarini, Francesco Acquaroli, Luciano Miele, Ludovico Tersigni. Emanuele, Grazioli Antonella Attili, Stefano Altieri, Ilaria Spada, Giorgio Tirabassi.

A chance not be denied to anyone. Cinema is the industry of dreams and sometimes miracles.

Not all donuts come with the hole. Diego Bianchi after winning bets as professional blogger, columnist and have had the merit of having created the jewel and television phenomenon "Gazebo", tried the exploit in the cinema using her talents and experiences.

This time for the cute nostalgic communist operation failed fully.

"Oranges and Hammer" is the film version of Gazebo, although they had available to honest and capable actors for criticism might be called second tier.

The film is set in Rome in the hot and difficult summer of 2011, when the spread had become the buzz word under the umbrella of the Italians and the Berlusconi government was about to enter the last kilometer of the life and public opinion nausea from politics was at the highest level. Yet the district in San Giovanni, the real problem is the risk the market close. Traders at the news of municipal resolution are up in arms, seduced and abandoned by the Right, seek the support of the PD section of the neighborhood. So begins a grotesque and sometimes surreal day political and then fighting in the neighborhood. Executives PD after an overheated debate does not show up to the task and so furious traders decide to occupy the section to attract the attention of the media and the mayor. Despite the efforts and the ardor of the shopkeepers the outcome occupation will not bring the desired effect.

Diego Bianchi choose to tell a true Rome and sluggish through the men and women of a market in a neighborhood historically left. The use of Roman dialect, although sympathetic, eventually affects the usability and enjoyment of the film, at the risk of becoming difficult to understand on the Gothic Line.
If the first part of the film is bubbly, fun and funky with interviews Diego between the various market stalls, where the irony emerges and indolence Roman, however in the second part the narrative structure falls apart, becoming chaotic and confusing. The screenplay was definitely an original and an initial freshness, but then loses d 'incisiveness and interest, falling into stereotypes and regional politicians doing so diminish the attention and involvement of the public.

The onset of Bianchi director overall is decent: brilliant in the first part and ruffled finish. "Oranges and hammer" is' a product of breath more film and television, with obvious limitations in the narrative structure, but still able to snatch a few laughs to the audience

It 'an ensemble film, where the entire cast moves with talent and effectiveness in representing and tell a particular world and humoral. Bianchi has the merit of putting them on stage pulling out all the best, succeeding at least in the first part to ensure a good level comedian .. A special mention deserves Ilaria Spada for the role of "researcher" sui generis.

The viewer, perhaps a little 'sleepy eventually collects at least in part the film's message waking and noting that at least in Rome with Francesco Totti, the ideology is not over.

36) "Without No Mercy" (September) is a 2014 film written and directed by Michael Alhaique. Produced by Francis To Favino. . With Pierfrancesco Favino, Greta Scarano, Claudio Gioé, Renato Marchetti, Iris Peynado, Adriano Giannini, Ninetto Davoli.

Life is a constant junction. Every day you are called to make choices. I do not remember where I read it but I was struck by the phrase "Be careful never to upset a good person, his wickedness will be no limits."

We often complain that Italian cinema is reduced to make comedies vulgar, Christmas and banal.

Screenplays seem cookie-cutter, creativity seems to have got lost in the dark forest.

The debut in a feature film Alhaique certainly be credited to throw a stone into the pond and try to move the stagnant water.

Critics have called this film a noir Italian. Personally I do not agree.

After a few minutes of viewing, in my mind I imagined the cartoon "Beauty and the Beast" set in Rome, what is sauce noir.
The "Beast" is Mimmo (Favino), taciturn man, grumpy, sad, officially mason, but in fact the man of trust Uncle Santili (Davoli), old "cravattaro" to collect debts from customers in any way.

The viewer knows little of Mimmo, his life flows between the shipyard and the work of collection performed with friend sex maniac Roscoe (Joey).

Mimmo seems uncomfortable in his second life, yet never complains, obeying orders, even to the most unpleasant cousin playboy and especially abusive Manuel (Giannini).

The balance wetsuit when Mimmo knows his "Bella", Tania (Scarano), a kind of Lolita Cociaria.

Eric has the task of bringing Tania home of Manuel for a feast, but our protagonist refuses and reacts.

Savagely beating his cousin and flees with the girl. Would you expect an escape to lose breath to escape the assassins of furious uncle, but it is not. Mimmo and Tania find refuge from Pilar (Peynado), the domestic worker first.

They live so their brief, intense and chaste love story with the background of the Roman coast.

The strength of the film is definitely in the cast. All talented and adequate to the task.

Favino states with the body, eyes, and with its silence. His Mimmo moves, involves the public despite a mysterious past, imagining what we conditioned.

Favino demonstrates how a true Actor, may affect and also affect the stomach and unshaven.

Greta Scarano has grown artistically from his beginnings in a "Place in the Sun". It has acquired experience and confidence with the fiction "Anti-Mafia Squad", showing the character of Tania, to aspire to different roles and complex.

Scarano succeeds with ability and skill at the same time Lolita girl in need of affection, combining seduction, beauty and sweetness.

The couple Favino-Scarano is apt, like and gives a good idea of how the "opposites can attract each other."

Claudio Joey confirms its versatility and artistic transformation. Manages to give his characters' negative ', a' soul and a thickness not indifferent.
Incisors and deserving of praise also Adriano Giannini and Ninetto Davoli in their respective roles.

With my friend Guido Vitiello we often discussed how necessary that the reader knows of a story in a novel, for it is not always necessary to tell everything, leaving room for imagination yeah we one of the critical issues of this film is right in the script that in an attempt to tell the bare minimum, it ends up not create the necessary links between the various characters. There is a common thread that unites them, there are too many empty and the narrative structure suffers. The viewer can imagine, the mystery of love, but also the most beautiful noir need a defined subject.

The director is overall good quality, although it has a more television and fails to keep a steady pace throughout the film. Bravo exalting the qualities of individual actors, but shows some limits to make the team to make the leap to film quality decisive.

The final dark and dramatic is consistent with history, manages to convey pathos and emotion to the viewer that will not mean the end that does not always fairy tales have a happy ending.

37) "Ninja Turtles" (September) is a 2014 film directed by Jonathan Liebesman, written by Josh Appelbaum, André Nemec, Evan Daugherty and based on the comic book of the Ninja Turtles by Kevin Eastman and Peter Laird. By: Megan Fox, William Fichtner, Whoopi Goldberg, Tohoru Masamune, Will Arnett.

When you are young there are the daily appointments that mark your days. The cartoons and TV shows they consider the highest forms of art. The episodes with love turtles were for me and my brothers a fixture.

Who has not at least once dreamed of being a ninja and know how to use the katana? So armed with my fighting spirit and I faced the vision of this remake hoping that the sadness of the past is no longer strong.

More than the melancholy but while watching it was the feeling of boredom prevails. If the turtles and the wise sensei Splinter are nice to see and charm viewers child again for the occasion is the story as a whole not to take off and excite.
The beginning of the story is based on "plastic forms" of Megan Fox in the role of April O Neil young and ambitious journalist who dreams of writing the story that will change careers.

The opportunity is served when the mysterious executioners decide to oppose the plans of criminals of New York by the Foot Clan led by dangerous samurai Shredder (Masamune).

The initial surprise and journalistic scoop to discover that the executioners are turtle mutants April soon becomes the opportunity to reveal the true cause of the death of his father, prominent scientist, in a mysterious fire in a lab years ago.

Turtles carry within them the secret genetic to create an antidote to a deadly virus that Shredder and his student Eric Sacks (Fichtner), ambiguous and greedy tycoon, would launch the city.

So begins a race against time turtles and April to stop the horrible plane between chases and fights to the coup katana.

The film is visually beautiful and interesting, full of special effects, but fails to involve the way the viewer. Poverty is reflected on the quality of the script and narrative structure of the film. The story proceeds in fits and starts, the turtles have to carry the cross of the film, but they are not sufficient. Megan Fox and the rest of the cast are very little and can not make a concrete contribution to make the leap to film. Missing the "quid" to become "rock" and heat up in the bottom of the heart of the viewer.

Not enough money and special effects to make a great film if there is a plan behind.

The box office is rewarding the film and has already announced the sequel, but the operation is not revival, leaving the viewer to end the melancholy feeling that a single shot of katana would serve to bend the ravenous greed of business.

38) 39) Let's go to hell "(October) is a 2014 film written, directed and performed by Ficarra and Picone, produced by Attilio De Race and Medusa Film, with Fatima Trotta, Tiziana Lodato, Nino Frassica, Lily Tirinnanzi, Francesco Paolantoni Mariano Rigillo.

Ficarra and Piccone with their new film trying hard as they did in ancient Rome to criticize the company and hit the costumes through satire.

Italy is a country of old, a country with few prospects for young people, a country founded on the recommendation and on the board.
The mirror of this bitter moral and cultural decline is, Aihm, my beloved Sicily.

An 'island where clientelism and welfare are the real engines of the economy and sad.

Even in Sicily get married anymore, you do not have children and the elderly are considered with their retirement secure income in this crisis that knows no limits or expiration.

Unless (Ficarra) and Valentino (Picone) are forced to leave Palermo to return to the country because of work. Monforte is a village within the Sicily where more elderly and young and where time seems to stand still.

Except to keep his family decides to open a hospice house in illegal to collect pensions. The transaction gives rise to confusion and hilarity of course in the country, but when one after the other seniors die accidentally, for fear of losing the last board of Aunt Lucy (Twice), Salvo convince the skeptic's Day to marry her because "I 'love ends retirement is forever "with the commitment to keep the transaction confidential.

Obviously the news immediately becomes the object of ridicule and discussion by the public. In the bar and the barber (Frassica) do not talk more. The grandson of Aunt Lucia for the love of board complaint the two protagonists, by opening an investigation conducted by the sergeant of the police (Paolantoni).

The marriage also raises moral outrage of the priest (Rigilo), who tries in vain to withdraw from his intent Zia Lucia being bound by a "loving" friendship.

The screenplay starts from an interesting idea and develops early in a bubbly and fun describing the mentality and above all the atmosphere of the place, but then during the film loses pace and liveliness. The authors tend to describe a stereotypical Sicily, banal rhetoric without going to investigate why this reality is reluctant to change. The dialogues are often excessive and over the top as if it would cover the limits of narrative history.

Overall not sorry directed by Ficarra and Picone for the ability to tell something different than the usual store and above have merit to bring to light and to shine the true love story of the film, not among young people as everyone believes but among the elderly in the scent of birds blackberry sauce Sicilian addition Tiber probably will not like.

The cast stand out talent and intensity interprativa Lily Tirinnanzi and Mariano Rigillo. Are their most beautiful and exciting scenes of the film in addition to contributing to the vis comic of the film.
Largo also actors elderly, if these are their worthy representatives.

The final although grotesque caricature and leaves the viewer on the belief that the said gattopardesco "change everything to not change anything" is still valid and that old things are and that older people are still useful to our society.

39) "Good for Nothing" (October) is a film of 2014 by Gianni di Gregorio, written by Gianni di Gregorio, produced by Bibi film and Rai Cinema with: Gianni di Gregorio, Marco Marzocca, Valentina Lodovini, Gianfelice Imparato, Marco Messeri, Anna Bonaiuto.

Golden rule: Never anger a good person, do not try to pity or compassion.

You can spend a lifetime to suffer humiliation and abuse at work and in private life without reacting?

In a world overflowing with malice and hypocrisy to survive the classic "good-natured" must learn to do the shit?

This is the story of Gianni (Di Gregorio) public employee nearing retirement, who spent his life to suffer in silence the harassment of neighbors and the whims of the former wife and daughter.

When the office manager informed him that under the new pension reform, his is postponed for three years and that is also relocated to a new site on the ring road, to Gianni the measure is full.

Pushed to the dentist Raffaele (Messeri) fellow former wife, begins to take off a few pebbles from shoes, learning to speak also of No.

In the new office so manages to win the sympathies of the new director (Bonaiuto) gaining privileges envied by other colleagues.

The new "philosophy" of life Gianni tries to teach even to mild and naive friend Mark Office (Mazocca) who for years is exploited for its capacity from other colleagues and in particular dall'appariscente and lavativa Cinzia (Lodovini).

But if Gianni flourishes also finding a new love for Marco is more difficult with his gentle soul be "bastard inside" and said of the no.

A screenplay simple, linear, without flash creative, but that makes its simplicity its strength. Gregory tells gently a world where the bad and the clever man often wins good and proper.
The film comes at a gentle pace, sleepy that gives the feeling of a story fetched with little depth and incisiveness. The characters and their characters are barely mentioned leaving only partly satisfied with the viewer.

A story perhaps more suited to a television audience for themes, narrative structure and direction, and it is highly questionable brand of "National Interest" gave the film.

The cast of discrete level deserves a special mention Marco Marzocca for being able to give his Mark at the same time gently, awkwardness and melancholy in a convincing and engaging.

The final, perhaps a bit 'hasty and forced happy ending however leaves the viewer with a smile and the knowledge that all is right and liberating to say no and the angry, but you will always find someone more evil and angry as the wheel of life.

40) The Two Faces of January" (October) is a 2014 film written and directed by Hossein Amini, debut behind the camera, starring Kirsten Dunst, Viggo Mortensen and Oscar Isaac.

The film is the film adaptation of the novel written by Patricia Highsmith in 1964.

If we do not understand the logic of a title, we can claim to have understood the meaning of the film?

I've been wondering since yesterday after watching this film, a thriller in yellow to understand what manufacturers call it that. Really quite a mystery. Maybe I should read the book of Highsmith, I confess that the film is not pushing me in this direction.

A film that is halfway between noir and yellow with a light sprinkling of action movie.

Set between Greece and Turkey in the sixties, the viewer knows in quick succession the three protagonists of the story in the beautiful background of the Parthenon.

We have the beautiful and refined married couple composed dall'affarista Chester MacFarland and (Mortensen) and the charming wife Colette (Dunst) traveling to Europe and the fraudulent guide Rydal (Isaac) in bad relations with family. Their destinies cross, and it will dramatically causally linked. Chester is pursued by a detective privat sent by some customers furious for a scam millionaire suffered. During a heated argument between the two, Chester kills him and asks for help from Rydal to escape with his wife from Greece. The guide for the love of money and
especially because struck by the beauty of Colette becomes their breakaway companion and accomplice waiting to get new passports. Thus began a race for the three non-stop to the city and the islands of Greece being hunted by police. The film focuses sull'inedito triangle that is made, outlining the various nuances of the characters and their personalities. Two men with questionable morals and conscience dull and they have in common dedication to Colette, who finds himself in a bigger game and crushed by events. The strength of the film lies in good understanding and interpretation of the actors that make talent and effectiveness with the credibility of the story and their characters.

A script that focuses on the pathos, about adrenaline and the constant changes of scene, but then loses a lot in the development of expectations. The film is enjoyable, but paradoxically it is monotonous rhythm and can not engage fully. Convinces more the psychological construction of the characters and their evolution along the film.

The directorial debut proves overall adequate and steady hand in directing the cast.

Greece with its landscape is certainly an integral part of the film, photographed in an appropriate and evocative.

Viggo Mortensen is convincing as dell'affarista cynical and unscrupulous. And 'matured artistically as well as confirm a handsome man with an effective strength of expression as well as physical.

Adequate shoulder is definitely disappointing compared to Isace that "A Purpose of Davis' trial by talented actor with this character and be able to represent the shades of gray of the human soul.

Kristen Dust is both delicate and strong managing to give his character a good depth and cutting staff.

The bittersweet ending to the viewer confirms the theory that sometimes feel closer and intimate strangers that our family and often the choice of a security right is the hardest part of a movie.

41) The young fabulous (October) is a 2014 film directed by Mario Martone, written by Mario Martone and Hippolyta Di Majo, produced by Piero degli Esposti and Rai Cinema. It was presented in competition at the 71st Venice Film Festival in Venice. With: Elio Germano, Michael Rion, Massimo Popolizio, Isabella Ragonese, Anna Mouglalis, Valerio Binasco.
The name of Giacomo Leopardi evokes in us the time of the school, the tasks and endless and boring Italian lessons. Leopardi and his sweaty papers represent an inevitable step in our lives. We read and study the cosmic pessimism of Leopardi and we discover men optimistic and lucky. But who really was Giacomo Leopardi?

Who was the guy in Recanati who spent his youth in a study crazy and desperate?

Critics and bibliographers of the poet who wrote about everything and more about the author and his artistic talent, but perhaps little on the young man.

Because before being Leopardi the intellectual, there was James the young. Martone director with this film tries to tell the human side of the poet, his emotional difficulties with parents, his physical problems. Giacomo (Germano) is predestined to study as a child. His father, Earl Monaldo (Popolizio) cultured man and reactionary wants it always bent over books. James has no friends. Rare are the moments of fun with the beloved brothers Charles and Pauline (Ragonese). It's a young elder also marked by painful physical problems. The bones are deformed, bent by the weight of loneliness and lack of love. Giacomo dreams caresses, affection, esteem, but the mother cold, bigoted and anaffective him deny ever. Recanati for James soon becomes a prison, a place too small and provincial unable to satiate his impulses and cultural freedom. From his window looks perhaps the young Silvia die and the thought of death becomes a constant companion of the poet. James, thanks to the support and esteem of fellow Giordani (Binasco) with which it enjoys a rich correspondence, finds the courage to leave Recanati. Una important stage in the life of the Leopards will stay in Florence where you compare with other authors and especially with a mentality liberal and more open. Leopards will be attracted by the ardor and political will hatch an aversion to the Pontifical State. In Florence know the Neapolitan revolutionary Antonio Ranieri (Riondolino) which formed a deep and long friendship Martone Leopardi shows us a more personal and intimate, a guy with the uncertainties from the point of view of sexual undecided in tastes, probably confused. The final phase of his life James the spend in Naples, paradoxically in difficult economic conditions. As often happens to people of talent and depth, even Leopardi is not appreciated by his contemporaries not so much in style but on the content defined overly gloomy and negative.

Leopardi is called a pessimist, but in truth it is a melancholy man, cynical, disillusioned that arises many questions about the existence of the world. One man, accustomed to silence and to observe others live. It was hard to tell the essence Leopardi made of stillness and contemplation and the film captures the essence only in part. The script is divided into three historical moments: Bearing, Florence and
Naples only convincing at times. The Leopardi child eager to learn about life and the world and his complex love relationship with his father excites and engages the audience, but then the attention fades a slower pace due to slip in the final flat and boring. The pathos narrative focused on the inner struggle and intellectual Leopardi is told, described, but little heard. The viewer is hard to get in symbiosis with the protagonist, is unable to share the burden of existential loneliness and understand up n down the reasons.

Perhaps this project was to have an outlet for more film and television. Was prepared an event in two episodes. Presented in this way perhaps curious adult audiences, but let cool young.

Directed by Martone is theatrical, visionary, dreamlike, but slow and predictable does not add a quid creative and innovative product.

Elio Germano is a talented actor and probably a young man of sensitivity, but it is not a sad person. Interprets the melancholy, brings on the scene with dignity and skill solitude, shows the ambiguous intimacy of the character, but he can not do his.

Worth mentioning is definitely Massimo Popolizio: able to make an effective and talented father figure decisive for good or bad for the human and cultural growth of Leopardi.

The rest of the cast is without praise and without shame.

Germano says earnestly the verses of the poet Leopardi, but the man remains leopards another thing with this warm representation.

The viewer can not capture all the nuances of a character unique and different from his own era. An unhappy man and victim of his intelligence and his reputation for knowledge. Soul suffered but able to better capture the other changes in society and the torments of man.

Leopardi was definitely a fabulous young even at the time and who knows if he lived to this day perhaps would be a therapist and would take anti depressants, but maybe in a medley and an operetta moral maybe take an ice cream smiling strolling around people.

42) "Perez" (October) is a film of 2014 by Edoardo De Angelis, written by Edoardo De Angelis and Filippo Gravino, with: Luca Zingaretti, Marco D'Amore, Simona Tabasco, Massimo Gallo.
For Dante the indolent character was not even worthy of Hell. "Do not mind them look and go" said Virgil his guide in the infernal descent

For the love of a child a parent is willing to do everything.

Naples is the city of the sun, the sea and the smile, but also of the Camorra.

Sometimes just a word, a gesture to transform a coward into a hero or otherwise redeem its existence.

Demetrio Perez (Zingaretti) is the last of the lawyers in the chain of "leeches". Defends the indefensible and despite everything it is estimated by the same customers.

Lives and works in Naples, a city similar to the character of the protagonist, sad and without color.

Perez is a melancholy man, alone, unable to dream, a zombie that has dragged on in everyday life.

Abandoned by his wife and considered an inept daughter Tea (Tabasco), Perez finds himself involved in a court case that will change your life.

The well-known boss Bouillon (Gallo) decides to repent for his life and appointed him his public defender.

During interrogations Bouillon lawyer proposes to recover the precious diamonds hidden inside the stomach of a bull in exchange for a villain pact.

Perez reluctantly accepts in order to get rid of Corvino (D'Amore) racketeer boyfriend of her daughter, a bond that so worries him.

A film that has the ambition of being a noir with a dash of action and especially impactful introspective.

Ambition that is only partly fulfilled and rewarded in the structure and development of the film.

The film has a good rhythm in the first half thanks to good pathos and emotional narrative that manages to capture the viewer's attention, but it slows down and loses of incisiveness and strength in the second half.

The screenplay is dry, basic, simple idea and development. If the characters are well defined and described the plot is that overall remains weak and not completely enveloping. The few dialogues do not help raise the quality of the product.
Directed as balanced, precise and attentive to enhance the cast is cutting television, without the flicker necessary to give the film the quid more. Seem to see a good fiction, but still remains fiction.

Zingaretti confirms actor with a unique and intense physicality that can transform the looks and facial expressions in effective artistic moments. You 'convincingly its symbiosis with the character Perez, enhancing the role of the hero is not forced by the facts to become one.

Equally positive interpretation of Simona Tabasco in the role of the daughter Tea. Personally I did not know, but besides being a beautiful girl proves to be a talented and intense performer capable of depth and soul to his character torn between filial love and that of a young woman.

Worth mentioning is also the interpretation of Max Gallo, a villain in the round and with humanity and particularly fierce.

Without praise and infamy is the participation of D'Amore.

The Finale deliberately static is quite convincing thanks to the expressive power of the silent protagonists where the viewer can not take this further confirms that the love between father and daughter and wins over every other kind of love and becomes even stronger in the difficulties.

43) "Sin City, a woman for whom killing" in October) is a 2014 film directed by Frank Miller and Robert Rodriguez, Frank Miller wrote d, Robert Rodriguez, William Monahan. By: Jessica Alba, Eva Green, Joseph Gordon-Levitt, Bruce Willis, Josh Brolin, Rosario Dawson, Mickey Rourke, Ray Liotta, Lady Gaga, Poowers Boothe

Christian teachings invite to offer the other cheek. Justice and the desire for revenge often tend to be discounted.

Revenge is a dish best served cold and difficult man waives serve your enemy even after a long time.

Revenge has almost become Art. It can be delicate, truculent, sadistic, violent, but the taste of looking into the eyes of the enemy that falls is the same for everyone.

Sin City 2 is a praise of revenge and its various forms and how to take revenge but not free you from the pain and anguish you feel
After 4 years of waiting have returned some of the protagonists of the first film that became a cult phenomenon for millions of viewers.

They were joined by new characters to create, in the desires of the producers and writers, new life and charm to the city of sin and violence.

So the viewer follows the three stories of revenge on paper different and distant, but in true tied together by the character of Marv (Rourke) our old friend who tries to fight boredom brawls and gunfights.

We have not recognized the revenge of the son made the character of Johnny (Gordon-Leviit) which is accomplished by defeating in a dramatic game of poker the unworthy and cruel father, Senator Roark (Boothe).

There is the revenge of Dwight McCarthy (Broolin) man manipulated and deceived by the woman he loved Ava Lord (Eva Green), who survived death found in the blood of peace to his heartbreak.

Finally we have the revenge of Nancy Callahan (Alba) woman was alone and desperate after the death of her man John Hartigan (Willis) who still watches over her.

The first Sin City had enchanted audiences for language, style and innovative power of the images and scenes where the male figures were predominant, though the sensual lap dance to Jessica Alba, igniting the imagination of the male audience, remained memorable.

This sequel is instead characterized by the beauty and talent of Eva Green and Jessica Alba.

Two different women, strong and with great charm and personality. The two actresses hold c talented on their backs and are designed the weight of a film that does not convince the bottom up in the script and in the narrative structure.

The male figures have a secondary role or shoulder without affecting the quality and impact of the story.

The thread of the story based on revenge fails to convey the pathos and above all the suggestions of the first film.

The same direction can not confirm that imprint of creative freshness that he had fallen in love many of the graphic novel as a genre.
The film's ending well built and evocative pushes the audience to ponder that in our society the smell of sin and revenge will remain attached to the skin, without any possibility of hope for a fair justice.

44) "Time out of mind" (October) is a 2014 film written and directed by Oren Moverman with Richard Gere.

All it takes to fall and end up with the "ass to the ground." The economic crisis is destroying the middle class and creating new poor. The poverty line has expanded to the point that the Centers Caritas are "popular" by unsuspecting people. Today, walking through our city we see dozens of homeless people who sleep the least worst of cartons in the corner of the streets. At night the stations become "hotels" for shelter from the cold.

In our eyes, these people are the invisible, do not have a past, present or future. They live on the margins of our society and yet once they were part.

A tragedy town that is renewed every day when leggiamosui newspapers bums dead from the cold, starvation or sadly victims of violence by pseudo political groups, but in true criminals in cold blood.

The crisis started in America and the "collateral damage" were stronger and more devastating.

The number of unemployed has increased at a phenomenal rate. The housing bubble has led thousands of people to lose their homes in a short time can not afford to pay the mortgage. Many families are broken and many men incapable of reinventing a job slipped in solitude as well as in poverty.

But who really are the homeless? How to spend their days? Where they live, what they eat?

All these questions seeks to answer the director Movermann with his third film bringing in New York presenting the harsh and cynical reality of the city that never sleeps.

A journey made through the eyes and azoni Richard Gere for the occasion became homeless. I know it's hard to imagine the former sexy simbol 80s with these appearances. Yet the camera follows Gere in his wanderings through the city, drinking beer, looking desperately for a place to sleep and something to eat.

A minimalist film and gaunt in the words, where the images are the real strength of the film.
We know little of this bum, the viewer examines his life, keeps his suffering and reflects on his miserable condition. With him we know the unknown reality of shelters that appear in real barracks where the strictest rules of conduct stringent conditions. George is the name of the homeless man once had a job, a home, family, but lost everything. It is the same George to talk about it in a vague and confusing to a friend bum during their days spent begging on street

George has a daughter who works in a bar .. I have no report yet watches over her from afar.

George does not accept his condition bum, his mind is anchored to the life that was. Would like to work and have a house, but to do what must have for the American bureaucracy least a tax code. How can a homeless have a tax code if it does not even have a birth certificate?

I against the terms of a society on the one hand indifferent to those around us and the other side imposes rules illogical.

More than a film looks like a documentary film with the intense and strong interpretation of Richard Gere.

The American actor goes down with all of himself into the character, giving them depth and soul, but not all the way but managed to convince.

The bum Gere compared to bum who attended the Termini station looks like a lord.

The elegance and charisma of Gere somehow harms the film, making it less real and compelling.

The film focused on the relationship between the protagonist and New York only works in moments.

The screenplay is overall lackluster. Does not give special flashes creative or emotional upheavals thus becoming a mere succession of events without warm the heart of the viewer. The few dialogues are made alive and participated by the skill of the performers.

The direction remained in midstream between documentary and film, failing to take the best of both genres. A courageous work, but without the quid narrative.

An ending that generates in the viewer the hope that even those who have lost everything, there might be a chance to start and that the love of a daughter after all win over indifference.
45) "The tone of Love - Love is strange" (November) is a 2014 film directed by Ira Sachs. Written by Ira Sachs, Mauricio Zacharias, with John Lithgow, Alfred Molina, Marisa Tomei

The institution of marriage still has a value? In 2014 he still wants to get married?

Heterosexuals largely escape the commitment before God or to the mayor and recline on partnerships, civil unions, and I say.

Who still holds high the banner of respectability and the idea of the family with bitter surprise for the high ecclesiastical spheres are just gays.

Gay men want to get married, want the ring on his finger and fight to be called husband and wife in public.

Who errs between heterosexuals and gays? Hard to say without going into slippery controversy and be accused of callousness and cynicism.

Personally I am a selfish person and quite romantic and when I see a film about love, or ask me to speak my mind on the feeling of love I can think of a man or a woman with a heroic patience worthy of being told to posterity.

Imagine two old men, fat and living together for 39 years to finally decide to formalize their relationship. The romantics will cry excited the triumph of love, the cynics instead call a good psychiatrist.

Ira Sachs probably belongs to the first group with maybe a dash of bitter realism and so presents the love story of real life and especially Ben (Lithgow) and George (Molina) at the beginning of the film realized their dream of love to get married in New York in front of friends and then do a nice honeymoon.

But real life is different from the world of fairy tales and especially not just so George taught music for ten years in a Catholic school is brutally fired because guilty of formalized its relationship. The couple so is forced to leave the apartment too expensive and ask hospitality to friends waiting to find a new home.

The neo newlyweds are forced to divedersi and not being able to enjoy the first-deserved and exciting phase marital and solve the long-standing and costly problem of the rent in New York.

Ben, a painter who has never had luck, is welcomed home by his nephew and his family. Divide the room with his son Joey, sleeping in bunk beds and somehow acts as his mentor in the difficult and complex discovery of first love.
Ben and George suffer to stay away, used to get together and share their passions and especially the newspaper..

"The tone of love" is a fresco on love mature, simple, consolidated, made of common gestures, but understood. The limit, however, the film lies in a script that although starting from a nice idea never took off, remaining flat and lackluster. The viewer follows the story of two characters without major upheavals emotional. The pace of the story is really bland and unremarkable. The feelings without age should be the protagonists of the story, yet remain on paper and not pierce the screen involving the viewer.

Directed by Sachis not mind the ability to use classical music and pictures of New York to support the various stages of the story, and in particular to underline the emotions of the two protagonists. It 'a directed simple, clean and without falling into melodrama and trivial.

Alfred Molina and John Lithgow are proof that the old guard still has a lot to give to the movies. Form a pair absolutely credible, delicate and intense. Hard to determine who will prevail on the other, giving both their characters a variety of emotional nuances and especially a wealth of mind that does not leave the audience indifferent.

Molina Lithgow and show us how to love in old age may still be alive and strong in spite of the use of time.

The audience smiles and cries with Ben and George and despite the final melancholy the audience leaves the room with the knowledge that if you find true love will accompany you at all stages of your life holding you by the hand despite everything and everyone.

46) "Sils Maria" (November) is a 2014 film written and directed by Olivier Assayas, starring Kristen Stewart, Juliette Binoche and Chloë Grace Moretz.

The drama of an artistic actor trapped in a character forever.

Often the actor brings work home blasting the line between fiction and reality

When a film or stage play have great success the greedy producers want to make the sequel. The actors often say they are forced by the mortgage or because they are looking for new popularity.

Yet "Tempus fugit" for the world of celluloid and the mirror does not admit any facelift.
"Sils Maria" is a beautiful resort nestled in the Swiss Alps where the two protagonists of this story Maria Enders (Binoche) actress forty, now acclaimed star, and his trusty assistant and scrupulous Valentine (Stewart) are in the process of arriving by train for work. In fact, Mary must receive an award on behalf of his artistic mentor who launched the Olympus twenty years ago with a play in which he played Sigrid, young seductress of Helena, mature woman as well as his superior.

The sudden death of mentor urges Mary to accept the proposal of an ambitious young regist remake the remake of the show, but this time wearing the mask of Helena while the role of Sigrid is chosen Jo-Ann Ellis (Moretz) young star time

The woman struggled to get into the new role being tied to the past and to the character of Sigrid. so he took refuge in the cottage with Valentine's mentor and begin to feel the beat of the script.

The time spent together where possible enhances the understanding and affection that exists between the two women, recreating in the real world the morbid relationship that exists between the two characters plays, Sigrid and Helena.

Against the stunning backdrop of the Alps, the viewer seeing these insightful and profound dialogue between the two protagonists focus on their different perspectives on life and the world of celebrities.

The script came from a an interesting idea in the first part is quite smooth, crisp hand shows in the second part a sense of slowness and redundancy that weigh down the text rendering, although well written, too wordy wasting street the red thread of the story to the viewer.

Apt choice of the couple Binoche-Stewart. The two women show off a convincing performance, giving their respective characters personality and above all a soul.

The two actresses are able to create an artistic symbiosis that is reflected in the film, resulting credible role in helping to give a good narrative pathos to the story.

The director is on the whole adequate to the task, even though in the second part of the film is to get carried away by the story and perhaps in the rush to expand the narrative structure loses the flicker creative and above can not be constant in the rhythm.

The final choice is not convincing, the last twenty minutes of the film (two hours and twenty minutes total) appear superfluous if not them redundant because very little add to the richness of the film.
"Sils Mara" is a film that tells us how the weather can affect us in the choices and how difficult it is to deal with our past, but if we can handle it and go further, we can not be stronger than everything and everyone.

Ticket: Free

1) The Frankenstein (January) is a 2014 film written and directed by Stuart Beattie, starring Aaron Eckhart.

The film is based on the homonymous graphic novel by Kevin Grevioux, inspired the creation of the famous novel Frankenstein by Mary Shelley.

When I choose a movie to watch, I read the criticism of the experts, but usually I have no influence.

Frankenstein, the judgment of rejection was unanimous.

Yesterday braving the cold Roman night, I went to see if the critics had been excessive.

I am not opposed to revivals in modern and/or dark fairy tales and legends.

In recent years there have been too good jobs: Snow White, Hansel and Gretel to mention the latest cases.

But as I saw Frankenstein, a certainty took shape: even the great American actors have to pay the mortgage payments.

Aaron Eckhart is an actor that we like, but this time is really indefensible.

Her Frankenstein introspective and suffered not convincing at all.

The myth of Frankenstein is cut into pieces with a story laughable and stunted.

The "hero" is located in the middle of a centuries-long war between Gargoyles and Demons.

Both sides want to eliminate Frankenstein, but at the same time consider it a "miracle".

If the script latita, the dialogues are null.

The special effects that normally in these movies give at least satiated eye of the viewer, are "modest" and "school"

Why go see Frankenstein, on Wednesday?
Two words: Yvonne Strahovski, the scientist in the movie Earth.

The "girlfriend" Dexter confirms beyond being a beautiful woman, an actress interesting.

In the chaos of the film, its interpretation gives a jolt to the viewer.

The "real monsters" are some producers and writers, who hope to break the bank the box office, they forget that cinema before everything is art.

Perhaps this Frankenstein, will become a cult, maybe pay some installment loan to the actors and producers, but the viewer will feel that the "real monsters" are others.

2) RoboCop (February) is a 2014 film directed by José Padilha.

The film is a remake of RoboCop - The Future of the Law (1987) and rebot namesake franchise.

Among the main performers include Joel Kinnaman, Gary Oldman, Michael Keaton, Samuel L. Jackson and Abbie Cornish.

The remake how often the donuts do not come with the hole.

Americans love to brush their "myths" to get them to love the new generations.

RoboCop is a young and capable police officer, the victim of a 'near-fatal accident.

A reckless robotics company and an 'ambitious scientist decided to create Robocop, the merger between man and machine, the "modern Centaur"

The Robocop 1987 directed by Paul Verhoeven scored an 'era and genre of science fiction.

It was a "glossy" vision of the future and how the technology would take over and how men would be "employees" by machines.

The film had inside many ethical and philosophical issues.

The Robocop 2014 expressed the need for human security in an era marked by violence and fear

If the first Robocop did reflect well to excite, to today warms the heart and does not free the imagination of the viewer.

The protagonist of today Joel Kinnaman does not compare with Peter Weller.
Klinnam fails to give a soul to Robocop as did Weller.

The script is trivial and rhetoric. The plot does not take off and the dialogues are just breath

Despite the cast of cry, the characters appear caricatured and boring.

Only Samuel L Jackson in the role of TV presenter cynical and vicious, it works and is credible.

He did not feel the need to remake this

In an age of doubt, let us cling tightly "the cult", a few, but solid certainties.

3)

4) "Transcendence" (April) is a film of Wally Pfister, written by Jack Paglen With Johnny Depp, Paul Bettany, Rebecca Hall, Kate Mara, Cillian Murphy. Clifton Collins Jr., Morgan Freeman, Cole Hauser.

There are bad movies, the boring ones, bad ones, and finally those "elite" that in hopes of producers and directors should mark the life of the viewer and that instead the only marks in the portfolio for the money spent.

"Transcendence" belongs to this last category. Based on interesting idea, then became a screenplay really indigestible.

Can a computer have a soul? How can you prove that a computer has self-consciousness?

This question is the main idea of the film that tells, in a not too distant future, as the scientist Will Caster (Deep) is working to create an artificial consciousness together with the beautiful wife Evelyn (Rebecca Hall).)

A group of young terrorist against the project decides to kill the scientist during an agree.

Evelyn does not want to lose him, and so decides together with his colleague and friend Max (Bettany) to transfer the mind of her husband in a sophisticated computer (PINN), hoping to achieve a mix of soul and technology.

The experiment works, Will "back" to live, eager to demonstrate how his research to work. Evelyn blinded by love can not see what is in it "returned" from the dead.
Max has joined the terrorist group, realizes instead of what this "new" Will be dangerous.

So will start "a battle" ideological as well as physical as to which is the limit of technology and how it is really the man under the thumb.

A film to convince and involve a spectator, must be able to tell and show through words and pictures the story in a simple and clear.

Here are the words to come less. The "philosophy" of the film is confusing, complex and dispersed. The relationship between man and technology, although very current, faints not developed properly, only to confuse and even annoy the viewer.

After Her, this film had the ambition to take another step into the future by investigating the human relationships, but fails the objective.

Even in "Transcendence" is a love story, but remains flat and dull.

Wally Pfister's debut as a director, but said director of photography and is known not only of course the quality of the photography itself, but by the balance and elegance of the scenes that are definitely one of the strengths of the film.

Johnny Depp disappoint, not convincing in the role. Presta face and voice to the computer, but the heart remains a chimera film.

Quite convincing and intense Rebecca Hall. At least three quarters of the film, the couple with Depp, she is definitely that arouses in the spectator some excitement, getting lost and flattening in soporific and vapid final with the rest of the cast, inadequate and subdued.

Leaving the room, the viewer has two certainties. The first that helped to pay the mortgage of Depp and Co., the second a soul maybe the computer will not have anything, but the Commodore 64 gave to its output, however great emotions of his audience.

4) "Royal Wedding" (April) is a film of Charles Vanzinas written by Carlo and Enrico Vanzinas with Edward Falcone, produced by Fulvio and Federica Lucisano and Rai Cinema and distributed by 01 Distribution. With Ricky Memphis, Adriano Giannini, Emilio Solfrizzi, Giorgio Pasotti, Stefania Rocca. Riccardo Rossi, Paola Minaccioni, Ilaria Spada, Andrea Osvart, Teco Celio, Max Tortora, Roberta Fiorentini, Luca Angeletti.
Requirement: The brothers Vanzinas are definitely an important part of our cinema. Gave us between 80 and 90 films that can not be considered "cult".

Recouted the various seasons of Italy and the changes of the Italians. They are a proud fan, but I can not accept that the last two of their film "Taste of You" and "A Fairytale Wedding" were considered "national interest" by the Ministry of Culture.

It's a shame no ifs and buts. Free of course Vanzinas to ask the question, but it's amazing that the perpetrators of this office have told you.

The judgment of "A Tale of Marriage" can not be adversely affected by this fact.

It 'a comedy modest, predictable, unpretentious and predictable.

The weakness of the film lies in its screenplay and dialogues dull and drab without verve and bite.

The Vanzinas reproduce themes and episodes already seen in other films.

A group of friends since high school, they meet again after 20 years on the occasion of the marriage of Daniel (Memphis), at the time the most unlucky of the group, now betrothed to a beautiful and rich girl Barbara (Osvart).

The viewer knows the different actors and especially their problems implode during the marriage.

The film still offers a few laughs during proezione thanks to a cast and adequate height.

"The beautiful" cast Pasotti, Giannini, Osvart perform the work in a proper manner, but without major upheavals.

Memphis is the Memphis and confirmed in good time artistic providing a convincing performance with good comic timing.

Solid and smudge Emilio Solfrizzi and Riccardo Rossi

The women of the cast deserve special mention: Stefania Rocca and especially Paola Minaccioni (after the difficult role in "Buckle up") are confirmed valid resources and talent to our cinema, even in comic roles.

Unexpected and pleasant surprise Ilaria Spada in the role of lover Solfrizzi. Gives depth to his character, between melancholy and humor.
Honorable Mention for the couple-Max Tortora Roberta Fiorentini (Boris) who interpret the uncles of Memphis. They are the most hilarious and comical moments of the film. Few scenes, but all failed.

The final delivery to the viewer the feeling that "Peter Pan syndrome" for forty today is difficult to eradicate.

"A Fairytale Wedding" is the work that most television film. The Vanzinas not need of aid for filmmaking. Let us hope that the Ministry of Culture understand it soon.

5) Yves Saint Laurent" (April) is a film of Lespert. With Pierre Niney, Guillaume Gallienne, Charlotte Lebon, Laura Smet, Marie de Villepin.

"I do not know where they come from the taste and style, but those lucky few who are affected are" doomed "to be different from the rest of the world for the rest of life"

With these words of Pierre Bergé (Gallienne) begins the film tribute to the famous French fashion designer.

Anyone who does not like and does not follow fashion, the film gave few emotions.

The High Fashion is a form of art? This question puts the viewer throughout the projection.

Yes Saint Laurent is predestined. From a young age, when Dior tip death, designated him as his successor at the helm of the fashion house.

The film tells us, as often happens in these cases, the fragility of man.

The young Saint Laurent is a manic depressive. Inadequate to fight during the French-Algerian conflict, is discarded from military service and locked up in a psychiatric ward.

Fired from Dior, thanks to the skill and ingenuity of Comrade Bergé opens his fashion house.

The film shows us the understanding romance and professional couple Saint Laurent-Bergé, through the memories of the latter.

Saint Laurent (Niney) is a man devoted to his art and with little practical sense.

Lover of parties and excesses: drink, smoke, do drugs and have sex lives unregulated.
Bergè is his Guardian Angel, tough and gruff, he calls himself "A man without principles, but with a single word."

Sainta Laurent has been a cornerstone of Fashion. Defined an era and tastes of millions of people.

The script does not enchant. And 'monotonous and not dig deep on the personality of the characters and is stingy with details on the environment of fashion.

The viewer follows the phases of the construction of the fashion house, but remains lukewarm and not very involved on the fate of the characters.

The dialogues are poor and stereotyped, almost caricaturist helping make the world of fashion.

The director is very television, without any flicker film. Perhaps it would have been more appropriate to make a documentary.

Niney although willing and passionate in the role of Saint Laurent leaves no trace in the memory of the viewer

If the rest of the cast is decent overall, on all the outstanding performance of Guillaume Gallienne.

Manages to give depth and intensity to the character of Berge, not only with words, but also thanks to an excellent expressive ability.

The ending gives us a Saint Laurent, despite the disease, celebrated his world.

"Yves Saint Laurent" was a genius, but also a frail man with a difficult relationship with his mother.

The film as a tribute is acceptable, but fails in the task of telling and explaining how an Art Fashion knows at least for people who spend a few minutes in front of the mirror before leaving the house.

6)"Sex Tape" (September) is a 2014 film directed by Jake Kasdan, written by Kate Angelo, Nicholas Stoller, Jason Segel, With Jason Segel, Cameron Diaz, Rob Lowe and Jack Black.
What is the difference between "Making love" and "Having sex?"

The romantics I will respond with a sigh that you make love with your loved one, instead the hedonist laughing and maybe lighting his cigarette will argue that the only difference is having a relationship with or without a condom.

Two different visions and antithetical, but both probably true. But both romantics who hedonists when they cease to desire their partner and look sex as something boring and to be avoided?

The answer closest to the truth, will give it to a married couple for years and with children: the routine and take off the mortgage every fantasy and destroy desire.

It is therefore necessary to try to rekindle the flame and invent new fantasies.

The loss of libido affects everyone, young couples and not.

In the age of Selfie compulsive and rampant, now the bedroom is no longer a sacred and inviolable. "Normality" is to recover the intimacy and maybe get excited in meeting again later.

Sites like youporn and the like have become established reality.

The film takes off from this consideration and a very topical issue (risqué photos stolen by a hacker to Jennifer Lawrence) to tell the life of a couple in their forties Jay (Segel) and Anne (Diaz) in love, happy parents, but sexually dissatisfied. Their sex life is flat, absent after the boiling of the college and the years of the engagement.

Both engaged in the work and in raising children, do not have their own strength and to look for desiderarsi as before.

So one night, Anne to celebrate a successful business proposes to her husband to recover while having sex. The experience if the part is intense and pleasant, the other will result in a series of embarrassing problems for the couple. Jay forget to delete the video, which is, by mistake, I shared the POD friends. So the couple begins a crazy night to retrieve various POD between various gags grotesque and surreal until you get to destroy the site server You Porn.

The film does not take off almost never, trudging between cliches and scenes quite obvious.

Although commendable efforts of the couple Segel- Diaz, do not see the chemistry between the two characters.
Recite a script without particular transport and involvement. Cameron Diaz is a nice forties and shows him with generosity in some scenes, but not enough to warm up the audience.

The screenplay is lackluster, with rare gasps comedians and pathos little narrative involves the viewer. You count on the tip of the hand really funny scenes where it is possible that shots a laugh.

Directed without infamy and without praise failing to give it a whole the film a rhythm compelling and convincing.

Special mention for Jack Black in his cameo as the owner of the site You Porn. His scenes are the most successful and that somehow tell the essence of the film.

There are films, one photographer to hide other problems in the couple.

Groped to try an emotion through a video, it shows how the absence of true and real emotions today affects many couples.

The final, successful is definitely an invitation to live more than taped.

7) "Annabelle" (October) is a 2014 film directed by John R. Leonetti, written by Gary Dauberman, spin-off of the horror film "The evocation" with: Annabelle Wallis, Ward Horton, Alfre Woodard, Tony Amendola.

To err is human, to preserve is diabolical. Despite the mirror every morning and the balance uncensored show me how old and fat continue to delude myself that at least my taste film have not changed.

Last night saw instead "Annabelle" I got confirmation that the horror genre has become a soporific effect on me or at most a modest arouses laughter.

Driven by the enthusiastic comments of social networks last night I wanted to give confidence to the prequel of "Evocation" which of course I had not seen.

But beyond the missing links to the previous movie, right away you realize that the story does not hold water with a screenplay somewhat predictable, boring and lightweight content.

A merit of the film is definitely the historical setting. The viewer finds himself at the end of the sixties in America, an era marked by the hippie culture, the sexual revolution and the costumes and the spread of sects of various kinds and the interest
of many in the occult. And 'the era marked by Charlie Manson and his murderous "family."

In a gloomy atmosphere where faith is between fanaticism and mysticism the viewer follows the story of a young couple made John (Horton) aspiring doctor and the delicate and pregnant wife Mia (Wallis) in the warm California.

The expectation of the child is marred by the brutal murder of the neighbors made their own daughter, manipulated by a sect, then killed by police.

A closed case for the feds, but instead unleashes the dark forces that threaten the peace of Mia and especially the soul of the little Lia.

The creepy doll "Annabelle" My gift to John, became the medium for a demon to cause terror and claim victims. I find help and support in Evelyn (Woodard) nearby library and also unfortunate mother

Soul, Mother Love, innocence of a child are at the center of the film, but even if they are strong themes and interesting by the author are trivialized and rendered lifeless.

Directed television and somewhat monotonous only in flashes can keep awake the viewer with a little insistent rhythm and charm. The pathos narrative is on the shoulders of the suit doll that her anguished silence and with his gaze and almost diabolical some thrills can provoke.

The rest of the cast is bland and modest emotional impact.

The final rhetorical confused and confirms the structural limits and narrative of the film, leaving the viewer feeling disappointed however that from today will see a doll with different eyes.

8) "The Rich, the Poor and the Butler" (December) is a 2014 film directed by Aldo, Giovanni and Giacomo and Morgan Bertacca, written by Aldo, John, James, Valerio Bariletti, Morgan Bertacca, Pasquale Plastino, with: Aldo, John, James, Giuliana Lojodice, Francesca Blacks, Sara D'Amario, Massimo Popolizio, Rosalia Porcaro, Guadalupe Lancho.

The Italian film and television producers have a serious problem with writing. Do not invest in new talent and are fearful in proposing different themes, details.

They prefer a used worn now and go on autopilot and the writers adapt all'andazzo putting in the drawer every innovative idea and maybe brilliant.
If then the same actors think they are simultaneously directors and writers, the risk is the mortification of creativity and the noble art of writing.

Exemplary synthesis of this short is the new film by Aldo, Giovanni and Giacomo.

A trio that I state in the years before on TV, in the theater and then finally to the movies has always given me smiles, fun and a good dose of melancholy irony, but unfortunately we must recognize reluctantly that the artistic decline began.

Yesterday afternoon I wanted to give confidence to the trio, despite the trailer I had particularly enchanted and reading some reviews of escaped the verb most common was boiled and the adjective predictable.

If the viewer, although in this case dealing with early dementia, does not capture the essence and the message of the film, there is probably some problem.

A story that water on all sides, built in a rough and that develops in a confusing and trivial.

James is a wealthy and unscrupulous broker with head and heart devoted only to work. And 'served and revered by the faithful John Butler, a lover of Japanese culture and history of the samurai. One day, returning from a round of golf the two investing with the machine Aldo precarious peddler who still lives with his mother Chalcedon (Lojodice), unable to have a relationship with a woman because she was traumatized by being left at the altar by his fiancee historical and coach, always losing, the team of the parish of Father Franco (Popolizio)

James convinces Aldo, with the promise of one thousand euro, not to report the incident to the police.

But luck turns his back to James and a sudden crack in the stock market leads to misery, forcing him to leave the luxurious home and to accept the invitation of Aldo and live with him and John in the modest home of the mother.

John who dreamed of marrying his beloved Dolores (Lancho) with its rich settlement finds himself forced to make virtue of necessity and support Giacom in his controversial project to get back on their feet by convincing the rich banker Hesse (Blacks) to give him credit.

A script that never took off, without teeth and without any creative twist. The dialogues are poor and predictable despite the efforts of the cast.
The direction is simple, straightforward, almost television, but which has the merit of enhancing the minor figures of history.

If indeed the Trio shows the rope and gives a lackluster performance in the complex and obvious, one can not but mention the charismatic and successful Giuliana Lojodice, really intense and convincing as alternating effectively comedy and melancholy.

Confirmation of quality for Massimo Popolizio, a few scenes but they are all of the substance.

Worth mentioning also the interpretation of Sara d'Amario, perfect in the role of wife and bored rich snob.

The finish is definitely the best part of the film, where the viewer can not smile and participate in the collective joy of the protagonists, because basically it takes very little to feel successful and realized in life.

Ticket: Not given

1) About Davis "(January) is a film directed and written by Joel and Ethan Coen and starring Oscar Isaac, Carey Mulligan, Justin Timberlake, John Goodman and F. Murray Abraham,

The film was selected in competition at Cannes in 2013, where he won the Cannes Grand Prix.

The film is inspired by the life of the folk singer Dave Van Ronk, active in New York in the sixties.

Probably the Coens have accustomed us well with their inexhaustible creativity and ability to tell stories with different and unique, but in my opinion, this time with this film is not convincing.

About Davis does not heat neither the heart nor calls for special considerations.

A beautiful and intense soundtrack is not enough to make a good film.

The script appears weak and without teeth.

Davis is a young man with dreams of making it as a solo folk singer, after the tragic death of the partner.

The Coens are focused on the protagonist, leaving little room for other characters, just hatched.
Davis (Oscar Isaac) is a melancholy dreamer, but especially a guy with a turbulent private life.

The dialogues are cold and boring.

The film has little rhythm and the viewer is unable to empathize with the characters.

The most compelling and successful scenes are those in which the protagonists are John Goodman and F. Murray Abraham, because credible and hilarious in their characters.

The ending leaves the viewer, a bitter taste and a feeling of a film quite inconclusive.

About Davis is forbidden to those who still believe in the power of dreams, at least for me.

2) Taste of you (in January) is a 2014 film directed by Carlo Vanzinas. A distance of 30 years since the taste of the sea, set in the sixties

The brothers Vanzinas return to Forte dei Marmi to tell the summers of the first half of the eighties.

The operation "Amarcord" has failed.

The Vanzinas in one fell swoop, "massacre" two cult films and the legendary 80's.


In Sea flavor we discovered and loved Isabella Ferrari

In taste you have to "settle" Katy Saunders.

It saves from chaos a "course" Maurizio Mattioli.

Save the soundtrack.

Leaving the film, the viewer is left with the "bitter taste" of seeing the remake of a cult film, of which he did not feel the need.

3) The Counselor - Attorney (January) is a 2013 film directed and produced by Ridley Scott, starring Michael Fassbender, Brad Pitt, Cameron Diaz, Penelope Cruz and Javier Bardem.

The film is based on the first original screenplay writer Cormac McCarthy, here also the producer, written in December 2011 [1].
The film is dedicated to the memory of Tony Scott, brother of director Ridley, who committed suicide while the film was in production.

Sometimes the donuts do not come out with the buco-Ridley Scott this time misses.

Set in Mexico, the film tells how an 'ambitious lawyer tries to get into a big drug ring and as is his life is dramatically overwhelmed by events

The prosecutor played by Fassbender leaves the viewer cold and disappointed.

The screenplay deliberately complicated and ambitious, is confusing and boring

The dialogues are rhetorical and not very engaging

Directed by Scott, appears predictable and obvious

Two scenes that remain etched in the mind of the viewer

The love scene between initial Fassbender and Cruz, where are exalted "physical attributes" of the actors.

Equally strong and successful "intercourse" of Diaz on the hood of a convertible in front of a stunned Bardem.

Cameron Diaz in the role of the cynical, ambiguous, sensual "bad girl" deserves a mention.

The Counselor has the ambition to tell the greed and cruelty of man, but it is just an ambition.

This confirms that there is always a great director and a 'good cast does not give a guarantee to churn out a donut quality ..

4) People who are good "(February) is a film written and directed by Francesco Patierno, with Claudio Bisio, Diego Abatantuono, Margherita Buy, Jennipher Rodriguez.

Yet once the producers and screenwriters Italian in perpetual crisis of creativity, draw liberally in the literature.

In the specific case of the book onomino Federico Baccamo published by Marsilio.

The protagonist is Umberto Dorloni (Claudio Bisio) a 'fifties ambitious lawyer in a major law firm.
Married to Carla (Margerita Buy) and with two children, his life slips away between business and social engagements, despite the crisis.

Suddenly its "peaceful" life takes a turn for the worse, with a brusque dismissal after an affair skipped.

The wife also communicates a new pregnancy.

It all seems lost for the protagonist, when at a dinner meets Patrick Azzesì (Abatantuono), cynical and unscrupulous lawyer who offers him a new job in a multinational company.

Bisio will also knowledge of the wife of Abantuono, the sinuous Morgana (Rodriguez)

The film depicts the inner struggle of the protagonist and the choices that will be called to do as a result of dramatic events.

Do not be fooled by the title, "People who are good" is a film bitter, raw.

Patierno tells us how ephemeral and vacuous our society.

Well directed and acted, is the weaker party in the screenplay and dialogues.

The film starts well, but then you lose the way, becoming slow and predictable.

Bisio, and in particular Abantuono, give a considerable depth to their characters.

Rodriguez, though with clear structural limits, manages to make credible the character of the "third wife" bored and problematic.

The Buy is "the usual" melancholic woman and stressed credible.

Once we wondered if even the accountants had a soul.

Patierno, with his final gives us the answer on lawyers.

At the end of the film, it remains the viewer the feeling of a decent movie, but soulless.

5) Winter's Tale (February) is a 2014 film written, directed and produced by Akiva Goldsman, starring Colin Farrell, Jessica Brown Findlay. Crowe Russell and Jennifer Connelly and Will Smith

This film marks the directorial debut of screenwriter and producer Akiva Goldsman.
The film is the film adaptation of the novel by Mark Helprin, written in 1983.

Peter Lake (Colin Farrell) is a thief of great "talent", adopted as a child by the demon Pearly Soames (Russell Crowe), because destined to a career criminal.

But Lake rejects this choice and run by a Pearly furious. During the escape, Lake knows Beverly Penn (Findlay), a young girl suffering from consumption.

And 'love at first sight between the two boys

Pearly will try in every way to divederli, with tragic consequences for the protagonists.

The film is a cross between fantasy and love comedy, but the result is still disappointing.

The screenplay is poor in content and boring, never engaging peaks.

The dialogues are discounted and predictable,

The film has little rhythm and limps on rhetorical ideals, without any kind of breathing film

Released for Valentine's Day, hoping to drag the young lovers, fails to warm the heart.

Everything seems to be built around a table.

The viewer can not get involved in the story.

Although the cast performs the task with professionalism, the results remain modest.

The characters appear cold and not very charismatic.

Still worth a mention, Russel Crowe,. Still manages to be credible in the role "of the bad.

His facial grimaces are well constructed.

The cameo by Will Smith, in the guise of the Devil is well done.

The scenes between Smith and Crowe are the most successful parts of the film.

Impalpable presence of Connelly.

A Valentine's Day should win the love, not molasses at any cost.
6) "Deliver us from evil" (August) is a 2014 film directed by Scott Derrickson, written by Paul Harris Boardman, Scott Derrickson, produced by Jerry Bruckheimer, with: Eric Bana, Edgar Ramirez, Olivia Munn, Joel Mc Hale, Sean Harris.

When I was little, I often heard people say the biggest "As you get older even tastes change." If you fall asleep in front of the TV or the movies, is the sign that the hospice is not just a case of school.

I'm getting old bad, I know. Fattening, I lose my hair and I become more and more pain in the ass.

When I was young and carefree loved horror movies, I liked almost all. I have a cult for Dario Argento. Now by "young old" horror movies have a soporific effect on me.

Our society is sliding towards atheism, the churches are empty, many convert to Buddhism, Islam or who knows what else. Christianity is very slow. I am a believer and convinced Christian, but on Sundays I always something better to do than go to Mass. I know that I will wait for the other side of Purgatory.

Yet Evil, the Devil and related arouse interest in many, charm, morbid curiosity and even dangerous devotions.

Seven, satanic rituals and sacrifices are reality and not just a source of inspiration for writers and screenwriters.

The Devil is, Atihm, rock and fills the cinema. So yesterday I challenged sleep and I decided to give a chance to "Get rid of Evil" inspired expired on true events, recounted in the book Beware the Night written by New York police officer Ralph Sarchie.

Evil is everywhere and has a long history. For our loved ones and creative writers is also found in Iraq so during a normal mission of Marines in a mysterious cave takes something that will forever change their lives.

With a time gap of three years, the viewer is catapulted in New York, designed and photographed by the very style Gotham city, where it operates Sergeant Ralph Sarchie (Eric Bana) and his partner Butler (Mc Hale), specialized in dangerous cases and often bloody. Sarchie is a former practicing Catholic, has a beautiful family, but his work comes first. Every day is forced to confront "the dregs" of humanity and "evil" generated by man. For a series of coincidences, following a case is to work with Father Mendonza (Ramirez) about what happened in Iraq three years ago.
If the film has a moderate pace at the beginning and a dignified pathos narrative thanks to discrete interpretation of Eric Bana leading "the cross" of the film on his shoulders, but soon becomes the sample of platitudes and stereotypes of the horror genre. The screenplay water on all sides, becoming predictable and at times comical.

Father Mendoza is version 3.0 of Father Ralph ucceli of Bramble: drinks, smokes and has sex and rittagli time is an exorcist.

Eric Bana forced to pay an installment loan, is overwhelmed by the smallness of the film.

The director is very little, and only school in the first part is able to create in the viewer a bit 'of involvement and interest in history.

The climax scene of exorcism is worthy dell'EsorCiccio, with due respect to the masterful interpretation of Ciccio Ingrassia era

The audience at the end of more than proezione from Evil, wants to get rid of the drowsiness that the film has produced. Film recommended for those suffering from insomnia.

The television has long been regarded by critics and radical chic something vacuous, vulgar and cheap and therefore to be avoided carefully.

The teledipendenti were considered inferior and of essereni antrologicamente different.

Who looked a fiction was pilloried and intelligence assessed less than a chimpanzee having obviously greater esteem for the animal.

Victor and I have never hidden our love for the CRT.

We grew up with broadcast TV and Mediaset consider as our "second mother".

"The TV is culture, fiction is the new letteraratura" we have not told us, but Carlo Freccero and Oscar winner Bernardo Bertolucci during the last Roma Fiction Fest. The revolution and especially the sdogamento television arrived thanks to the emergence of pay-TV first and then with the web.

Spreader is to make quality television. The "serials" have nothing to envy to the cinema for quality and content.

The remote control gives you the ability to choose what to see every day.

The richness of the channels to our guests and opened new worlds.
The same radical chic became avid fans of the serial.

We were, we are and will always proudly couch potatoes and this year we have seen once again the extraordinary capacity of the TV to create wonderful products and interesting, when sleep has not had the better of the young elder in us.

We offer you a small, but we believe the rich array of proposals that characterized 2014, because remember the TV is always with you.

Programs in order of appearance and vision on the CRT

January

1) The thirteenth apostle is a television series produced by the Italian Pietro Valsecchi Taoude in 2011.

The first series was broadcast on Channel 5, with excellent ratings, in January of 2012.

The thirteenth apostle is the Italian answer to X-Files, with a splash of Angels and Demons of Brownian memory.

The performers of the series are: Claudio Joey and Claudia Pandolfi.

The first is Father Antinori, commissioned by the Vatican to investigate cases of paranormal or "alleged" miracles that happen in our country.

The second is Dr. Claudia Munari, atheist psychologist, who joined Antinori in the various cases.

The direction is entrusted to Alexis Sweet, critically acclaimed for RIS Crimes Imperfetti.

The first series has been successful for the innovative themes treated by a generalist TV in prime time, a directed edge and a drama worthy of mention.

We could not miss, of course, the love story "impossible" between Antinori and Munari, who held the viewer glued to the end.

All these ingredients have resulted in a second season. There was great expectation from the public, after the conclusion of "open" before.

The writers in the second season, they agreed to a one-year time leap, rather than pick up where we left the protagonist.

The choice was not apt.
Monday aired the first episode. The viewer is hard to get into the rhythm of the story. Gioè and Pandolfi are together after 25 minutes of the episode, after which he told us what happened to the two in the last year.

The "feeling" intense and spontaneous in the first series, the second appears "caricature"

The script is chaotic and fragmented and the dialogues are not convincing. The direction is not always up to par.

In short, it was a false start, also certified by Auditel.

The 13th Apostle remains in the panorama of Italian fiction a fresh and new, but we hope that the "hangover" of the first set did not lose touch to the team Valsecchi.

The counter will be next Monday. Fingers crossed.

2) Years broken is an Italian television miniseries of six episodes and directed by Graziano Diana.

The series is broadcast in first run on Rai 1.

The fiction must be considered a form of 'art, at least for me

The fiction is also culture as well as entertainment

These my statements, you may wonder if they can be applied to the fiction of our house.

It 'a good question, I confess.

Every fiction is a special case.

Between Tuesday and last night on Rai Uno are aired the first two episodes of the series "Broken Years" which aims to tell the "great mass" the troubled and bloody 70 Years in Italy

Ambitious project of Mamma Rai.

Were chosen actors "Scream" as the protagonists of the three stories: Solfrizzi, Precious, Boni

The first two episodes have told the figure of Commissioner Luigi Calabresi starring Emilio Solfrizzi, assassinated by Lotta Continua, at the height of a deadly hate
campaign, unleashed by the newspaper of the extreme left after the suicide "suspect" "anarchist Pinelli happened at the police station during a dramatic interrogation.

The Auditel awarded Rai and performance Solfrizzi.

The critics and the public on social networks split.

The fiction of "disclosure" is always more complicated.

The screenplay is the basis of this type of project.

Years Spezzati unconvincing to the end, because the writing is timid.

The writers were limited to homework. They have given depth to the characters and the description of the climate of the time is too superficial.

Solfrizzi impersonates with discrete intensity Calabresi, but remains an interpretation of fashion.

The rest of the cast is subdued and not up to the task.

Years Spezzati nevertheless merit, tells our story, albeit with many limitations.

And 'imperative that the youth of today know Luigi Calabresi, a servant of the state, brutally murdered.

In 2004 President Ciampi gave the widow Calabresi, the Gold Medal of Civil Merit.

Spezzati years, is not a fiction memorable, but it must be seen, if we want to fully understand, what and how "bad teachers" have had and hope that in future years, are no longer "Broken".

February

3) Bracelets Red is an Italian television miniseries, inspired by a Spanish format, directed by Giacomo Campiotti.

Airs on Rai Uno every Sunday evening from January 26, with a growing consensus of the public and especially on social networks.

Set in a 'hospital Puglia, the protagonists of the story are neither doctors nor nurses, but patients, all very young, united in misfortune, but ready to give a hand to each other.
The voice that accompanies us in the affairs of the group, is to Rocco, unfortunate child in a coma.

We have only this to emphasize "diversity" of this fiction.

Rai Uno for once threw your heart over the obstacle and risked choosing actors "almost" unknown, but talented.

Among the boys stands, Aurora Ruffini, for convincing interpretation of the anorexic girl

The "big" (Carlotta Natoli, Chiatti, Giorgio Colangeli) have minor roles or if we say contour.

Bracelets Red tells how these guys deal with the everyday courage and knowledge and joy, despite the disease.

The language used by the writers is simple and clear.

It 'a fiction addressed to a young target, but deserves to be seen by adults

The Auditel, at the time, is rewarding the bet of Rai.

Hospital, cancer, anorexia are issues that generally fiction Italic refuses.

Bracelets Red breaks these taboos gently and effectively.

The settler sound, very beautiful, was made by some important singers: Laura Pausini, Emma, Vasco and Francesco Facchinetti.

There was the risk of trespassing in doing good and in the rhetoric saccharine, but the players were able to be credible.

The hope that Red Bracelets can pave the way for other fiction "different"

The authors and the actors are there, you just need the courage to believe.

The fiction is not just a medical or family in Don Matteo, now we can say that over think

4) "Reservoir Dogs" is a television program of entertainment that is aired on Italy 1 from 22 September 1997. And 'the Italian version of the television program Argentine Caiga quien caiga.
The "father" of the program is David Parenti.

The title is a homage to the cult film "Reservoir Dogs" by Quentin Tarantino.

There are television programs that change the lives and habits of the viewer.

Reservoir Dogs, over the years, in addition to becoming a cult program, have assumed the role of "Jiminy Cricket" of the country.

David Parenti and his team of authors has introduced a language and a way of doing television innovative, ironic and especially irreverent.

The program set out at the beginning with the end of the afternoon led by the trio: Ventura-Cassini, Quintale.

In 1998 it was moved to Thursday in the late evening, always, with the conduction of Simona Ventura, Fabio Volo and Andrea Pellizzari.

The program won in 2001 the first evening. The run went to Alessia Marcuzzi with the couple Luke and Paul.

Since 2008, under the command of the program's' Ilary Blasi. Next to her there have been many "shoulders" until you get today with Teo Mammucari collaboration with Responded Band.

Reservoir Dogs beginning with the Ventura had a program "bad" alternative, which aimed to shake the public services with breaking and denunciation. Was considered by critics a program of "niche".

With the arrival of Marcuzzi and Luke and Paul, there was an initial "breakthrough editorial" both in the conduct and the lyrics.

The irony "soft, but always biting becomes a 'Another distinctive element of the show that is added to the' element of denunciation and dissacratorio.Aumenta interest in the customs of the country

L "'interview room" has become such a must on the show.

Reservoir Dogs tell the mood and the belly of the country over the years.

Some are sent diventatati real characters such as Fabio Volo, Mark Berry, Enrico Lucci, BeppeQuintale (with the catchphrase football "Reservoir Dogs wear well"), Trio Medusa, Alessandro Sortino, Julius Goliath and Filippo Roma.
In recent years, "Reservoir Dogs", while continuing to be the scourge of morals and vices Italic, gave more space to the gossip and the vanity of the vacuous world of television.

The Blasi, compared to Ventura and Marcuzzi, has run a strong and less personalized, more "crafty". Plays the "task" with commitment but never enchant and affect.

The texts continue to be still the highlight of the program.

The entrance of Responded Band and Teo Mammucari has reinvigorated the ironic side and bad program.

"Reservoir Dogs", despite the weather, continue to "bite" and their consent is always strong in the audience of all ages.

Some surveys and scoop of hyenas are first of all examples of quality journalism.

"Reservoir Dogs" are a clear example of how television is a resource for our society, pace of "invective of Karl Popper."

"Reservoir Dogs" every Wednesday at 21 One of Italy.

5) Boss in Incognito is a television program, created and produced by 'Endemol, which is aired on Rai 2 since last January 27, led by Constantine Gherardesca.

The format can be considered the antithesis of The Apprentice, the successful program led by Flavio Briatore on Sky One.

If in The Apprentice, competitors jostle to have the consent of the final "Boss" Briatore to get an important job, and be subject to harsh selection tests, in Boss in Incognito, the protagonist is, however, the entrepreneur himself decides to get "incognito" in his company to discover any "flaws".

The Boss, in disguise, for a week has the opportunity to know other employees and their lives and "taste" the harsh reality of the workplace.

Under the guise of a news report, the cameras follow the "Boss" in his work.

At the end of the week, the boss calls in his office the various employees to reward the deserving, revealing his true identity.

Constantine the Gheradesca is compelling and ironic narrator of the program.

Gheradesca is very grown up "artistically" the first television appearances with Chiambretti.
Follows the Boss with participation and enthusiasm.

It'a discreet, never intrusive.

The program is fun, sometimes deliberately moving.

The spectator participates with transportation to the events of the Boss and the shocked reactions of employees, once discovered "deception".

The authors have, perhaps, only the demerit of losing a bit 'of authenticity and slip into the "fiction" in the talks between the final boss and employee.

The director shows the height of the program.

Undercover Boss is a different program and somewhat innovative.

An event to register for our general television.

If Briatore teaches us how to do business, Undercover Boss explains how to do business with the heart.

Undercover Boss, every Monday night on Rai 2.

6) Unknown airs every night at 20 on Rai 3.

Started quietly, the program over the weeks has won the sympathy of the public.

The title of the program itself is clear.

In each episode tells the story of the protagonist or any pair.

Stories, seemingly "normal", but you actually have something extraordinary.

Often the fate has put the protagonist in a complicated situation or dramatic, from which it will be able to go out and to have the strength to start over.

Unknown use simple language, but at the same time charming and evocative.

The authors, of course, put in the center the story and highlight the peculiarities

A defect of the program, probably, is a level of doing good, at times, cloying.

Remains a program that offers a breath of positivity to the viewer, after a day maybe painful and complicated.

A merit not just, for a TV often vulgar and aggressive.
7) "A Place in the Sun" is the first soap opera produced entirely in Italy, as well as the longest running soap Italian.

Produced by Rai Fiction, FremantleMedia Italy and TV Production Centre Rai of Naples, is broadcast on Rai 3 from Monday, October 21, 1996[]. Set in Naples, real star of the soap, not only with the magnificent landscapes, but also with its unique charm.

This year has become a "major", setting new record listening.

The TV, as I have often written, is the most faithful companion of my life.

He never betrayed, abandoned or disappointed.

Introduced me to so many worlds, and even made people fall in love.

1996 so far has been the worst year of my life for personal reasons, but that year, something positive has happened.

Thanks to the intuition of Gianni Minoli, entered into our homes a new program between the skepticism of many.

"A Place in the Sun" was aired at the beginning of the afternoon and then win "the first time", thanks to the growing audience.

Over the years they were born so many forums, fan club and now on social networks, real listening groups.

It 'hard to define "a place in the sun" without falling into rhetorical and banal.

"A place in the sun" for eighteen years recounts the evolution of Italy and its customs, alternating between comedy and drama, but always with grace.

The soap, often, have the defect in the long run of falling into the grotesque and the improbable.

"A place in the sun" rather like it because it has the power to renew itself forever, without losing freshness and credibility in the tell.

Detractors of the soap define it as the "Beautiful Italian".

In fact, loves, separations, divorces, births and deaths are continuing at great speed in the creative minds of the writers and yet the viewer appreciate the news and is passionate about growing.

The audience of "A Place in the Sun" is transverse and different:
From housewife to professional until the student at least once have trepidation for the events of Palazzo Palladini.

A historic core of actors from the early episodes form the basis of the story: Marzio Honorato: (Renato Poggi), Marina Tagliaferri: (Giulia Cozzolino Poggi), Patrick Rispo (: Raffaele Giordano) Germano Bellavia : (Guido Del Bue), Alberto Rossi: (Michele Saviani) Carmen Scivittaro: (Teresa Deacon), Luisa Amatucci: (Silvia Graziani), Claudia Ruffo (Angela Poggi)

Names definitely known and familiar to many. But certainly do not want to forget "the new generation" that over the years have been added and which have contributed to the growth "art" of the soap: Ilene Lazzarin (Viola Bruni) Michelangelo Tommaso (Filippo Ferri), Lucio Allocca: (Otello Head), Marina Giulia Cavalli, (Ornella Prati Bruni), Riccardo Polizzy Carbonelli: (Roberto Ferri), Luca Turkish (Nikolin Reka Poggi), Peppe Zarbo (Franco Woods).

The list of guest and guest star is really long and I do not want to bore you.

"A Place in the Sun" is definitely a gym and pool of talent.

From soap have soared some of the most popular faces of our "star system"

To give just a few examples: Serena Autieri, Serena Rossi and Claudia Ruffo that were featured in various fiction, film and theater.

A merit of "A Place in the Sun" is also to use simple language, clear, direct.

Everyday life is the reference point of the writers.

Each spectator will have his favorite and rightly so.

Personally, as you'll see from time, I like love stories, and so by the time I suffer from "Lazzarinismo" acute

"A Place in the Sun" unites families and every night gives hope and confidence.

Not bad for a soap "just" age.

"A Place in the Sun" from Monday to Friday at 20.40 on Rai Tre.

MARCH

8) "Gazebo" is a television Rai 3, transmitted from the historic Theatre of Victories of Rome, designed and conducted by Diego "Zoro" Bianchi.
"Gazebo" is in its second season of life, but in a short time has gained support among the viewing public, and especially among the social network for its fresh language, ironic and irreverent.

The word of mouth on the net has also pushed an "old tool" of the right to watch the program on Thursday for the first time.

I was skeptical, I confess, on the quality of the program, fearing it was "self-referential"

Well, "Gazebo" can be considered "anti Porta a Porta".

Although both programs follow the political events and their protagonists, the "third chamber" by Bruno Vespa politicians often bored and are repeated at Gazebo are "tweets" of politicians to give "humus" to the show.

Diego Bianchi, shrewd and skillful observer of "alien race" politicians use social networks to sbeffeggiarla and at the same time to inform the public.

Sharing and interaction is the winning formula of the program.

The journalist Marco Damilano is the adequate and effective shoulder. Gives that touch of "seriousness" to the comments of the day.

Bianchi, despite having "sympathy" for the PD, does not skimp with the guests and sent jokes and bitter reflections on the state of the Italian left.

The actuality is the bread of the gazebo. L "special envoy" in front of the palaces of power is the "Fellini" taxi driver Roman "missouri 4," pollster improvised, which gathers the opinions of guests at work.

Bianchi himself, often, is sent to appointments "highlight" of the day. Shows the behind the scenes and hears the "belly" of the militants.

Rome is the co-star of the show, not only with his backgrounds, but also with its "characters" on tours by motorbike or car Bianchi.

Reality described very well by the talented pen of designer Marco "Makkox" Dambrosio.

The musical part, pleasant and attractive, is entrusted to the guitarist and songwriter Roberto Angelini and trumpeter John Di Cosimo.

"Gazebo" like it because it tells Italy and those who govern us without filters and with a smile.
"Gazebo" is the megaphone "2.0 of Italians and for what you can count convinced even an" old thing "right.

Broadcast on Rai Tre on Tuesdays, Wednesdays and Thursdays in the late evening.

9) Monday is always the most difficult days of the day. Getting out of bed is difficult.

Would you do anything but work. You shuffle in the office like a zombie, and if you're lucky, maybe lunchtime, your mind starts working again.

But if Monday is a titanic test for anyone, no less complicated is the Monday night of the couch potato from broadcast TV, which is me.

Yesterday was a day like always hectic for how it can be that lived by an old tool.

The chaos of Rome allowed me to see only the end of the episode of "Unknown" on Rai Tre and already the first anger was served.

I like, for some time, start the evening with "extraordinary" story of the life of the man next door.

Fortunately then began a "Place in the Sun" and I could not get my daily dose of Naples and especially "lazzarinismo acute", sweet and dear disease.

Then armatomi cigar and remote control, I started zapping, hoping to find the right program with which to spend my evening in blissful solitude.

For three hours, from perfect neurotic, have rebounded on Rai Uno where Littizzetto (FuoriClasse2) sui generis prof told me once again the Italian school 2.0, then on Rai 2 where I saw Rex barked Ark to make themselves understood.

Puzzled and frightened I tacked on Channel 5 and I resisted for five minutes of Big Brother.

The time to understand that home Marcuzzi no mirrors and a competitor, that Mirko Dante was pale and my patience is over.

Then my personal Jiminy began screaming at me "Look" live "of Iacona, informed at least a bit ', you can not always be so ignorant."

But the time to understand that the issue was the food and especially how much it hurts meat and oil that "my belly from cumm" he protested, "Look at me burgers MC Donald not giving up anyway."

Distraught and worried, I again changed direction with the 7 "Clean Sweep".
As soon as I realized that "The Betrothed" were no longer Renzo and Lucia, but Berlusconi and Renzi, a doubt assailed me, but then who would the Nun of Monza? I appeared the face of Renato Brunetta, before I smiled, then came the discomfort.

My beloved TV I was cheating, I did not want to give in to "the dark side", the satellite.

So at 23:15, resigned, I took a new turn. I arrived back on Rai Tre and suddenly BOOM.

I felt like St. Paul on the road to Damascus. I found "six-star hotel." I wonder what's that?

Dear friends, is a production of Magnolia Italy. The program tells with grace and love the insertion into the labor of six boys afflicted with Down syndrome.

We are in a big hotel in Rome and the boys with their addictive desire, joy and simplicity are the stars of the show.

The cameras follow "apprenticeship" boys run by the hotel staff.

Everything happens very naturally. The "teachers" explain carefully how to deal with customers.

Are treated without any privileges or white glove from the staff. If you must, be reprimanded and punished.

The human relationship that develops between teacher and pupil is touching and genuine.

In an era where the "reality shows" are all, except that the story of life and reality, "six-star Hotel" gives you an insight into authentic and sincere in our society.

The six boys want a true and full life. They want to work and learn.

The viewer can not help but cheer for the boys and be involved from the show.

A program itself to simple, but that gives really good moments of TV.

Rai Tre and Magnolia have had the courage to propose a program like that, in my opinion, they have already won.

It is said that the couch potato generalist is often ignorant, bored and right.

Every morning I look in the mirror and I see: an otherwise ignorant, lazy and a proud conservative.
For many years three Rai was considered the network "communists". Eppure this network comes from programs such as Strangers, a Place in the Sun, Gazebo and now six-star hotel.

Rest conservative and Mediaset remains my "mom" television, but warning to couch potatoes: Monday evening go to the movies as well, but returned home at 23.15, there's "six-star hotel" that awaits you.

TV generalist knows yet excite, even if "communist".

10) "Big Brother" is a reality show broadcast on Channel 5 in Italy since 2000, produced by Endemol and format based on the Dutch Big Brother.

Last night after ten years I saw an episode of the longest running reality show and discussed Italian, out of curiosity to see if after two years of stop, something had really changed.

I resisted for three hours watching TV, reading on social networks the most varied comments on the transmission and competitors that gradually were presented and "locked up" in the house.

The good and mature Alessia Marcuzzi opened the show with a fun dance. It looked like the prelude to a happy evening. ..già, it seemed.

Unfortunately "aggressive treatment" television is fashionable among the authors of the program.

The "Big Brother" has the merit of having changed the Italian television, revolutionizing the language, forms and perspective.

If today there Masterchef, Masterpiece, X-Factor, Friends who are much loved and celebrated, it is due to the "Big Brother" which opened a new frontier.

The first two editions were presented by Daria Bignardi innovative, special, unpredictable.

The Bignardi, as a good journalist, gave a cut "social" and "investigation" with the pure show.

The competitors were really "people" drag under the eye of the cameras.

I remember one for all: the late "warrior" Peter Taricone.

What Peter Weir had anticipated in 1998 with the beautiful "The Truman Show", had become reality.
The BBC and other major Italian newspapers wrote rivers of ink at the time.

The strength of "Big Brother" was the simplicity and spontaneity of competitors that with the passage of weeks would become real characters.

Later editions conducted by Barbara D'Urso have lost the charm of novelty and spontaneity. The show has begun to lose the innovative character, becoming a school for aspiring talent: Luca Argentero, Laura Torrisi, Flavio Montrucchio to name a few competitors have begun "studying" the program and how to move in front of cameras.

The third and final phase of the program has had with Alessia Marcuzzi.

"Big Brother" has become just a show. Goodbye to all traces of "reality."

The boys recite, who better, some less, a script and hope to have their chance in the golden world of celluloid.

The latest editions have inevitably lost support among the public, receiving fierce criticism combined with sarcasm and irony.

Do not allow myself to judge the guys from yesterday are being held between the house and the basement (I did not think of having to regret the hovel!), But seeing them parading smiling, a sense of melancholy has overwhelmed me.

I am a proud couch potato, I am grateful to the "Big Brother" for what he represented, but it's time to bring down the curtain, no ifs, ands or buts.

I respect and appreciate Alessia Marcuzzi, a bit 'less its "put" yesterday. At 40 years old, well worn, it's time to decide what to do when you grow. The talent should not be wasted.

The "GF13" I hope it can be a worthy farewell to a transmission cult, but I fear that the auditel and social networks have little respect for "the story".

For the authors of the "Big Brother" is time to confessional. #sapevatelo.

11) "The Barbarian Invasions" is a talk show, broadcast on LA7, maintained and hosted by Daria Bignardi.

The first episode aired April 20, 2005.
There are various types of talk shows in our television: screamed, sensationalistic, vulgar, deepening, entertainment, almost all united in the poverty of content and very boring and repetitive.

A "white fly" in this sea of sadness are definitely "The Barbarian Invasions" by Daria Bignardi.

In the years to about the presenter and authors the program has built a strong and clear identity

Interviews Daria Bignardi have become a must.

Over the years took turns in the living room of "Invasions characters of various types and kinds. Politicians, singers, writers, actors, or "star by accident", went to confession often, "with heart in hand" without embarrassment about an environment "friendly" and "safe"

Daria Bignardi is not only a good journalist and prepared, but also has the elegance and grace of a perfect hostess. Succeeds, almost always, to let the public know the least known of the host.

His interviews are ironic, well built, original, never excessive or vulgar.

Obviously a lot also depends on the verve of the host on duty.

I remember for example the "clash" between the German and Bignardi, then the mayor of Rome, reluctant to show the Celtic cross worn

In this latest edition, Renzi threw live the 'hashtag' enricostaisereno .. ", then we all know how that turned out.

The transmission over the years it has been changed, but the interviews were central.

I liked it, I confess, the game of "ten questions" that Bignardi was the guest.

Fun and now customary, "the beer" that is drunk during the interviews

The direction is simple, neat and appropriate to the tone and style of the transmission.

"Invasions" dislike because education and style at the end always pay.

The viewer at home, after a hectic day, wants to relax.

The Bignardi port, in Italian homes, news and gossip without ever repeating.

The power of words, sometimes wins out over great special effects and production.
In America have, for some time, The David Letterman Show, we Invasions.

Programs in many ways different, but both winners because "keep company" to the viewer and especially make you smile, which is rare these days.

Invasions every Wednesday at 21:15 on La7

12) When I studied in school "on Saturday of the Village" of Leopardi, more than the cosmic pessimism of the author, remember that struck me was the warning that the lines of the text "Enjoy it while you can, because then it will all be a sigh and a remember ". But at the time I was young, slim and with hair and my Saturday was punctuated by the ball and the match at Villa Borghese. My wait was directed weekly if I could find other kids to play with.

Once finished the "Boum", my Saturday became awaiting the landowner: deal of the week and tell if my oranges were quality and could be of interest to traders.

Now my Saturday is like that of the old lady, who watch others play, just that I'm too neurotic and pain in the ass.

So yesterday afternoon I and my belly by cumm after going to the movies, he returned home, pondering whether even an old tool neurotic can find love and serenity I was resigned to seeing on TV Antonella Clerici and Maria De Filippi, when for curiosity I started watching "the Sixth Sense" on Rai Tre. A program designed and conducted by the writer Donato Carrisi. Now in its third episode, is already attracting a great critical acclaim and audience especially on social networks.

The program aims to make a trip to the "psyche" of man and of how the human mind functions and how to accomplish his choices.

Carrisi has proved an excellent conductor. His is a dry style, but understood and engaging.

The texts are well written and interesting. The episode yesterday, for example, focused on women and infidelity serial killer. The authors show to have talent and above all creativity.

As I watched the episode, from romantic old tool, but proudly Signorino reflected as women, are more brave men, even revenge.

I'll be even more attentive to the invitations to dinner of my girlfriends.

Since yesterday evening, after the Sixth Sense, getting engaged is an act of courage and madness rather than love.
I do not know how you describe Leopardi Saturday in an old tool neurotic, but I am sure that even a "pessimistic" would remain fascinated by the "sixth sense", a program that makes your Saturday night, less obvious and predictable.

13) A DOCTOR IN THE FAMILY

Nostalgia is "a disease," he says, which mostly takes you into old age.

The melancholy instead the "wear" as a young man and with the passage of time becomes cynicism or irony in the most fortunate decadent.

A couch potato is often nostalgic and melancholy than be schematic and routine.

When you "love" of a program would not give more, get older and fatter with him.

Every couch potato has its programs of the heart, to which no one would ever give, although "the nuovismo" on TV is an unfortunate master.

In my case, my security blanket, are often fiction. One of these is definitely "A Doctor in the Family."

I was young, slim and with hair when I saw him for the first time on RAI one back in 1998.

I immediately loved the Martini family. Lele, Grandfather Libero, Maria, Ciccio, Annauccia and Cettina have become dear friends for millions of Italians.

Giulio Scarpati and particularly Lino Banfi became for many the father and grandfather ideal of Italy.

"A doctor in the family" has made known so many good actors such as: Claudia Pandolfi, Ugo Dighero, Lunetta Savino. Enrico Brignano, Beatrice Fazi, Gabriele Cirilli, Sabrina Paravicini, Edy Angelilo.

The list of guest stars is really long and I do not want to bore you, but many have elbowed to make at least an appearance at home Martini

Gave new and deserved luster to talented actors like: Milena Vukotic, Riccardo Garrone, Francesco Salvi; Kabir Bedi

The stories of the Martini family are also the stories of Italians.

The authors have accompanied the changes in our country. The production company, the Publisei, has the merit of having opened a new line of Italian fiction. Not surprisingly, it is the same production of Cesaroni.
Rai one gave Italians, a home and a family to be reflected and above all the "friends" with which "age" with a smile.

How many love stories we have seen passing at home Martini, I mention only: Maria and Guido (Peter Dale: Margot and Sikabonyi)

The viewer over the years, despite the many changes in the cast and a script is not always happy, he has remained faithful.

The idea of family "A Doctor in the Family" transmits love and reassurance.

Sunday night began the ninth season, confess having seen only a few minutes in the final.

I have "remade" by reading the comments on social networks. Although not all positive and excited the people of the web has promoted once again the fiction, like the data Auditel the next day, although declining, compared to the previous season.

I saw with pleasure Maria (Margot Sikabony), now a beautiful young woman. She grew up with her character. He has talent, I hope it does not become "Grandma" with fiction.

I noticed new characters, I've got to "know", I promise to do your homework.

Lino Banfi is a guarantee, I'm glad that is collecting the taxes it deserves.

Free grandfather likes to say "A word is just two are too many." I'll stop here, then.

After all, dear friend couch potato, if you read me, seized with sudden nostalgia, remember your "martini moment" favorite.

APRIL

14) HOUSE OF CARDS

A time on Wednesday evening was dedicated to the vision of the European cups on Mamma Rai

Began a long telethon for the couch potato sport that lasted late into the night.

It is still called the Champions Cup and UEFA Cup and Italy dominated the scene.

Today, however, there is the stew European, and are called the Champions League and Europa League and are seen between Mediaset and Sky and especially Italy limps.
So the couch potato nationalistic, as I am, follows other passions, like the TV serial.

Last night was a day of celebration, on Sky Atlantic started the new channel dedicated to the great series and the story of the great stories, as for months reminds us a heavy advertising.

There could be no better debut for the channel, presenting exclusively for Italy "House Of Cards", the American series that has depopulated in the last television season and brought a shower of awards.

House of Cards is based on the homonymous British television miniseries broadcast in the 90's.

The original miniseries is itself an adaptation of Andrew Davies's novel written by Michael Dobbs, a former chief of staff of the office of the British Conservative Party.

The protagonists of the series are: Oscar winner Kevin Spacey and the new winner of the Golden Globe as Best Actress Robin Wright.

The first two episodes are directed by the "cult" David Fincher (Fight Club, Social Network, Seven).

Set in Washington, the camera follows from the first sequence in a 'gloomy atmosphere and pace with the events and especially the thoughts of Francis Underwood (Spacey), leader in the House Democrats, which is presented to the public by suppressing a sly dog friends.

You have just taken the presidential election whose winner is the Democratic candidate Garrett Walker supported by Underwood, who expects as a reward for being appointed Secretary of State.

The viewer follows the expected torque Underwood for appointment as a deserved reward after years of "hard-working" diplomat.

Arrives instead the "cold shower", when the entourage of President communicates to Underwood at the end that for the office of Secretary of State was made another choice.

The disappointment for Underwood is scorching, but it will be his wife Claire (Wright) to give shock, urging him not to give up and react.

Thus began the strategy of the protagonist to break down political opponents, by shaming in any way possible.
Will become "the mole" for Zoe Barnes, a young and ambitious journalist, beginning to provide the "dossier hot" over rivals.

Actor Kevin Spacey is a confirmation of extraordinary talent. His way to explain directly to the public in advance of all steps of his plan to "Great Puppeteer" and the reactions of his "puppets" is really addictive and punctual.

His physicality and facial expression are at the service of the character. They are the perfect mix that makes the character believable, scary, but fascinating.

The chemistry between Underwood and viewer is immediate, although it shows a 'questionable ethics and especially the dark side of politics.

The cynicism and ruthlessness of the protagonist "enchants" immediately the audience.

Underwood moves decisively and at the same time stealthily in the most important in American politics.

At his side is his wife Claire, a good and intense Robin Wright. I know I am biased, madly loving the Wright since its inception in the soap opera Santa Barbara, now 25 years ago, but time has made, if possible, even more beautiful.

For the first time, the American actress, plays a role of a woman icy, cold, ambitious, forming a perfect couple with Spacey and credible.

Their dialogues are short, skinny, often lived on the silences and looks, but that convey great emotional intensity.

The script is well written, intense and original. The dialogues are always intense and sharp.

The director manages with skill to give the series a strong pace from action movie, despite the topic and the setting are anything but.

The background of Washington and its buildings makes it even more interesting viewing.

"House of Cards" is a serial to follow with attention and interest for various reasons, such as for metaphors politiche- estate of the protagonist, "politics is like the property market, has the position in the highlights," by owner d 'properties i could not agree..

"House of Cards" every Wednesday at 21. 10 on Sky Atlantic.

15) THE THIRTEENTH HOUR
In the life of a man, sometimes, it's time where you feel the need to make a change in their lives, to say stop abuses and injustices, to rebel and to change the society in which you live.

In the history of the probably most striking example of courage is that of the slave Spartacus in his dramatic struggle for freedom against the Romans.

Courage is a rare gift, distinguishes man from the hero. Often companies are stories of a brave man "normal" of the everyday and yet worthy of being told, perhaps by a brilliant writer.

So he decided to make Carlo Lucarelli on his return to TV on Rai Tre with its new program "The Thirteenth now."

After years of "Blue Night" where the writer Bolognese told the greatest mysteries of Italy and the most heinous murders remained unsolved, with this new program has tacked on the great stories of simple and humble men who with their courage they changed their lives and those of others.

The style and tone of Lucarelli have remained the same: aim and engaging.

In the first episode of "Thirteenth now" has been dealt with the hot topic, sad and unworthy of "corporal" in agriculture in Puglia

Lucarelli puts the spotlight on the plight of the new slavery through the story of a young Cameroonian of 26 years, Yvan Sagnet who arrived in Italy with the dream of studying was found to work, deprived of all rights under paid, in the fields under the threat of corporals.

While I saw the program and listened to the story of the boy, from the landowner that has always been regularly paying its staff, I felt ashamed for my colleagues.

Sagnet tired of these injustices, will find the strength and courage to rebel and to denounce the corporals to justice. Realize his dream to graduate and become a trade unionist.

Lucarelli reconstructs each step as if he were telling a crime, creating pathos and nailing the viewer to the screen.

"The Thirteenth now" is like a punch in the stomach, but that receipts willingly for talent in telling Lucarelli.

Directed mixes in a wise words and images to create a quality product.
Rai Tre and the Director Vianello, once again, prove the forefront giving their audience a program of investigation as if it were a "thriller".

"The Thirteenth now" every Friday at 23 on Rai Tre.

16) As long as they end well

Tonino Guerra said in a famous spot that "Optimism is the perfume of life"

Never lose hope goes the old proverb.

Watching the news and reading the newspapers in this period, the most frequent words are: crisis, stagnation, mistrust, resignation.

Often the Seventh Art in historical moments most difficult and complex, has managed to give a smile and optimism to the viewer.

So Mom Rai driven by the desire to give warmth and confidence to their audience, gave a mandate to Pepito Productions Agostino Sacca, former director of Rai fiction, to produce 5 TV movie, titled "As long end well"

Enlist the "best" actors and actresses of fiction on the square, Sacca and Rai hope to make television on Monday of Italian decent and qualitatively less "negative" relaunching the Italian comedy.

So last night on Rai Uno aired the first episode "A Ferrari for Two" with Blacks Marcore, Giampaolo Morelli, Anita Caprioli and Aurora Ruffini.

Intrigued by the good and intriguing advertising campaign, I sat in the chair with my cigar and my beloved "Togo" hoping the TV regalasse me a smile.

After twenty minutes, I noted that if this was the tone and the level of the Italian comedy, then it is preferable to the drama.

The film was trying to tell with humor and lightness, the dramatic theme of unemployment and in particular of 'middle-aged man who often finds himself in the position of being still "young", but old to the idea of work 2.0 today.

Despite the "hot" topic, the film has not achieved his goal.

If Blacks Marcorè in the role of almost fifty years old, forced to make do with a thousand jobs, after the dismissal of three years earlier, was overall credible and intense, can not say the same about Giampaolo Morelli rampant as manager, but from personal life appears empty and predictable.
If Marcorè manages to give breath and liveliness to the character, Morelli limps and often appears macchietistico.

The note is certainly more negative: the script: dull, monotonous, flat.

The dialogues are discounted, trivial and devoid of originality.

Only the talent and commitment of the cast can give liveliness and rhythm to the story.

Aurora Ruffino, in the role of the daughter of capricious Marcorè, convinces and confirms actress growing. Perhaps it is too early to say "a star is born", but some glow can be seen in the distance.

Anita Caprioli is good and gentle in the role of ex-wife Marcoè besides being beautiful.

And 'failure emotion during the film. Do not you just want to tell the hope and optimism must be able to transmit it to the viewer.

Some laughter ran away, but remains the feeling of a product built without a special warmth.

The commitment of the Rai, is commendable, but recall the glories of true Italian comedy, at least last night, was "too optimistic".

Fingers crossed for our future and for the creativity of our writers.

"As long end well" every Monday at 21:30 on Rai Uno.

MAY

17) Kitchens by Nightmare

We live in an era contradictory. We are stressed and neurotic and practice the vogue.

We are lazy and indolent yet we enroll in the gym. We worship the line and we are obsessed with diets, but the restaurants do not know crisis and are always full.

In recent years in many TV programs were born on the culinary and the cooks have become real star. The Italian producers bought various format of reality on American cuisine overwhelming the viewer with food at any time of day.

I can not cook (for pure gluttony I inherited the recipe for chocolate pudding my grandmother) I eat out often, hate Oriental cuisine and are a fan of sofficini findus.
The various Masterchief, Steady Cook, Hell's Kitchen have a soporific effect on me, and when you zap by chance I tried to see their length I closed the stomach.

But not being a Taliban television decided last May to give an opportunity to the program "Kitchen Nightmare", yet another American format, and to my surprise I was struck by star chef Antonino Cannavacciuolo.

The format is that each episode the important chefs go to the rescue of a restaurant next to bankruptcy, where often the owner and employees are not even capable of making the team.

The chef first "test" the typical menu, generally bocciandolo, then verifies the restaurant staff in action where there are problems of various kinds, and finally gives his "recipe" to change the local winning both the culinary point of view that structural.

The success of the first series, he convinced Fox to continue the experience. So last night began the second season.

The format itself is simple and straightforward, but the real strength of the program in the Italian version is definitely the chef Cannavacciuolo. We can call him "The Bud Spencer cuisine". Physical powerless, but with a big heart and irony can dispense safety and warmth to both its "customers" that the viewer.

Cannavacciuolo speaks to the room with naturalness and freshness, managing to convey humanity to the program without exceeding the extreme gooders.

"Kitchen Nightmare" also like those who understand little of the kitchen and makes you get your fill of laughter with Cannavacciuolo, the "Bud Spencer cuisine"

Every Wednesday at 21 on Fox Life

18) GLOB

Sunday evening the couch potato is always difficult. Tired of the weekend and after spending the afternoon to cheer for your favorite team and swearing at the referee, you do not know what to do. If you decide to stay indoors, the view on TV is pretty bleak. You are about to close the warranty period (advertising revenue guaranteed for network) and so many programs close and begin to circulate replies or witnessing show of dubious taste.

Last night at 23 I was about to close the TV when I saw appear Enrico Bertolino on Rai 3.
Was starting Glob, his satirical political communication. Glob despite being born in 2005, I confess that I had never seen before. While appreciating the style and calmness of Bertolino, his gentle comedy I've never been impressed much.

Curiosity won on boredom and I chose to follow the episode. Bertolino has confirmed immediately "an alien television": fluent, does not say bad words, no screams, smiles often and "practice" the irony in style. His way to present and interact with the camera reminds me Enzo Tortora, another "lord" of the TV. Bertolino well be a gentleman, it also reveals a "suprise" surrounding himself with beautiful women in the study.

"Glob" is a program where satire is banned vulgarity and excess minutes.

The young and talented imitators that alternate on stage with the characters of Giuliano Ferrara, Sister Cristina and Pagnocelli fun without being caricatured and especially without being offensive.

Bertolino tells Italy with a comedy at times surreal, but managing effectively to highlight the limits of our society. Is revealed as a true communicator more than many journalists pompous and critically acclaimed.

Glob "like it because it is a program" old style ", but at the same time is very" rock "for about the texts well written d Bertolino and his collaborators.

For three Rai and the director Vianello confirms a golden season and you just have to tell him: "Chaepeu".

"Glob" every Sunday at 23 on Rai Tre

19) Gomorrah Series

Telling the organized crime is becoming a topic risky and often brings controversy and criticism.

In the eighties the Rai with the "Octopus" was the first national network to produce a fiction on a theme so hot. Investigations of Commissioner Cattani (Placido) nailed for years Italians in front of the TV. Over the years the producers and the writers have realized that the gangs could be a "goose that lays the golden eggs" to create successful people. Have proliferated fiction and film success. Some of questionable taste, others worthy of attention and interest.

When Roberto Saviano with Gomorra unveiled as the Camorra was strong and inserted into the social fabric not only of Campania, before the rest of the world and
then they were bitterly upset and quickly became a bestseller. It was "inevitable" that
the cinema put eyes on this book, and in 2008 he realized Garrone's film version,
becoming a cult and at the same time highlighting even more than they were strong
and dangerous tentacles of the Camorra.

With these successes, Sky has decided to revive and to also produce the television
series. An important and expensive investment in production and economic. Even
before the airing of the TV series, have triggered controversy and criticism. Turning
to Naples a few days ago, you could read posters of citizens outraged and concerned
about how the image of the city and its inhabitants would come out negatively by
history.

The advertising campaign was helpless and relentless on TV and on social networks.

There was great anticipation last night for the first episode. If Roberto Saviano has
contributed to the drafting of the subject, ensuring the "blue label" of quality, the
direction has been entrusted to Stefano Sollima, already acclaimed by critics and
audiences for the series "Crime Novel".

The viewer follows the story of Cyrus (Marco D'Amore) ambitious young soldier
clan Savastano that occurs appicando fire to the villa of a rival boss, Salvatore
Conte.

We know the powerful and ruthless Don Pietro Savastano (Fortunato Cellino) that
"governs" his neighborhood "in open defiance of the authorities and struggling
fiercely with the clans opponents.

But Savastano than being a boss is also a husband and father, so the spotlight will
also focus on his family: his wife bored but in solidarity with her husband Imma
(Maria Pia Calzone) and the wayward son Genny (Salvatore Esposito) unsuitable to
succeed father at the head of the clan.

The actors perform in Neapolitan dialect to give greater authenticity and intensity to
the story.

A choice in some ways controversial, not necessarily the strength and narrative
coherence increase with an excessive desire for realism of authors

Surely photography is one of the strengths of the series. Truly masterful and
engaging. Naples is seen in version gloomy and dark, bringing the viewer to make
comparisons with the "Gotham City" Batman, but not falling but in reality comics.
The script written in a dry and straightforward as it should be in this context, however, gives rhythm and pathos.

Actors "unknown" to the general public, are adequate and convincing although compared to "Crime Novel" where immediately the most notable were the individuality here longer work as a collective.

The State is only the background, almost passive spectator of criminal events and this can only lead to a bitter reflection the viewer.

Sollima confirms talented director, able to tell the story with vigor and passion darker and violent of this country.

Reading the comments of the day on social networks and the web "Gomorrah" has convinced the public and critics. "The fascination of evil", as often happens, curious and striking attention, but remains in the viewer in the end a sense of unease and helplessness for a reality that, Aihm, is even worse.

"Gomorrah Series" on Sky Atlantic every Tuesday at 21:10

20 e 21) Public Enemy and Chiambretti Super Market

Last night after I tasted two more intense and engaging episodes of "Gomorrah Series", I tried to stay awake waiting for the return of TV Piero Chiambretti One of Italy with "Chiambretti Supermarket". I was really curious to see what the national Pierino after two and a half years of absence was able to invent. So perfect neurotic was doing zapping through the channels and I checked twitter to test the pulse of the web, when the eye is cautious about a tweet of the Director of Rai Tre Andrea Vianello calling to see "Enemy of the State" after the end of Ballarò . I wanted to accept the invitation "communist" and I began to see the program, although already started. It is often said that good things are immediately noticeable. Well, on TV, if a program pit the screen takes very few minutes. "Public Enemies" hosted by actor George Montanini (only now studying on the web, I realized who it) manages to capture the viewer's attention. The program is a middle ground between the candid camera Nanny Loy and Zelig, but where lies strictly politically incorrect irony and ferocity. Montanini uses crude language and brutal traits, but without falling into vulgar vulgarity. The irony is used with club and spares nothing and nobody. Montanini shows to keep the scene and his monologues are really punchy and shake the viewer, giving food for thought between the laughs. It 'a show really new and different style and language as compared to the canons of broadcast TV and
especially for the public service. Rai Tre "customs clearance" the politically incorrect and confirmed once again this year the most innovative network there is.

Tuesday night after the soporific Ballarò, stay on Rai Tre if you want to wake up without coffee.

So I did and I was ready for Chiambretti. Party after midnight is presented as the ideal program for insomniacs and night owls. The eye is immediately struck by the impressive and definitely colorful setting that vaguely resembles that of the "games of the nine" years ago. Chiambretti confirms tamer of the night and brilliant talent scout of specimens "otherwise" human "Terraced his characters and friends as Cristiano Malgioglio director of the supermarket, trying to make a program experimental and innovative. The leitmotiv of the show is "Everything is for sale, everything has a price." On stage alternate grotesque and surreal. The transmission comes at a gentle pace and a little addictive. You drag away without major upheavals and originality. One has the feeling of seeing a "collage" of previous programs Chiambretti. Yesterday was the point zero, surely everything can be improved and especially editable, but honestly ier Chiambretti was more a "mini" rather than a supermarket. Overflight for love of country on the final ballet of belen on a bed, two in the morning the trash is rampant, Aihm.

Chiambretti Supermarket everyday after midnight on Italy One.

June

22) Master of sex

Sex is one of the most used words and spread of the planet, although it is still subject to continuous ideological clashes between moralists and libertines. E'raccontato and described, as always, in the various forms of Art .Youporn and amateur sites are often clogged by users. The TV in the last twenty years has largely "duty paid" this taboo subject, although between controversy and censorship. The audience laughed and reflected with Sex and the City, was shocked with The L Word, noted with morbidity with Californication. Yet what do we know the sex? Why the woman pretending orgasm? What is the relationship between sex and love? How do you feel the woman during orgasm? How does the body during sex?

"Masters of Sex" is an American television series that has the ambitious goal of answering all these questions by telling the private life and especially the research undertaken on sex the American gynecologist William Masters at the end of the 50s.
Last night were broadcast exclusively on Sky Atlantic, the first two episodes. The viewer sees and knows Dr. Masters (Michael Sheen) during an award ceremony for his brilliant research carried out in the hospital. Appears uncomfortable, almost retracts front of the praise of his Rector Scully (Beau Bridges). Masters has a mission to accomplish as a scientist. He wants to investigate the sexuality of men and women, to understand the physiological and chemical reactions that regulate this "activity". E 'out of curiosity, wants to break the wall of respectability and ignorance that oppresses his company. Thus we see him interviewing awkwardly and with embarrassment a prostitute on his experiences with customers. Masters will soon realizes that alone can not do it, being himself so limited and ignorant women. Li comes to the rescue Virginia Johnson (Lizzy Caplan), a young single mother, a former musician, but eager to study medicine and especially struck by the research scientist. Virginia is sexually liberated than the rigid patterns imposed canons of society. Soon finds adequate shoulder Masters to start this' "adventure". The couple must immediately fight the stigma and prejudice of the Rector and the academic world. The research of Masters are outside the box and are based on research "in the field". Vengono recruited volunteers, to study them during "anonymous embraces". But not only is sex the only protagonist of the series. The viewer knows Libby (Caitlin Fitzgerald) devoted wife and religious Masters. La couple would like to have as much a son, but despite the efforts does not happen. Libby also undergoing infertility treatment, although in true Masters hides a bitter secret. Instead Lizzy tries to find a precarious balance between work and child care, after two failed marriages and a love life unstable.

What strikes immediately in this fiction is the care and attention to the dialogue and the language used. The authors address issues uncomfortable and embarrassing gracefly, but without omitting any details. Despite being a fiction, it is clear the intent informative and knowledge towards the viewer. The sex scenes are pretty explicit, but never vulgar. The viewer is struck by the figures of the characters, really existed, who play with passion and determination of the role of pioneers. The narrative structure is well built and developed with intelligence Perhaps the limit of the first two episodes was the slow pace and tone prim that tend to bring down the threshold of attention and concentration of the public, despite the hot topics.

The couple Sheen-Caplan is apt and effective. They move on the scene in a convincing and engaging, managing to give their characters thickness and quality of interpretation can be considered as the "Mulder and Scully" sex, albeit with roles reversed characters and especially compared to the originals.
Are of good workmanship and worthy of mention is the photograph that the costumes.

With "Masters of Sex" opens a window different and innovative not just about sex, but generally on relations between men and women and providing useful answers to a viewer of today still very weak in the world of sex and the like.

July

23) The LeftLovers

The summer in terms of television is a funeral. The various network still believe that despite the economic crisis, the couch potato can afford to go on vacation. So the general networks aired the stock funds or broadcasts unwatchable and other platforms instead experience. So last night I was tempted to enjoy an evening of theater at the Fringe Festival in Rome, when I saw a promo for Sky Atlantic, which announced the beginning of a new fiction, in almost simultaneous with the United States, The Leftovers. Intrigued, I took a look at the cast and when I saw the name of Liv Tyler, my choice was obviously accomplished. Young love can not be betrayed, and so, although tired and hot, I put myself in front of the TV. As always well launched on Sky Atlantic, with services and rich preview, the viewer discovers that the series is inspired by the novel "Vanished into thin air" by Tom Perrotta, who otherwise ignorant, is clearly for me an illustrious Carneades.

Presented by critics as the new version of Lost, "The Leftovers" from a 'idea interesting and evocative: October 14 a year unknown, mysteriously disappear into thin 140 million people. 2% of the world population is disappearing before leaving in despair and then the pain their loved ones. Yesterday Sky Atlantic broadcast the first episode twice for groped to build an audience in the difficult summer.

The episode begins with a young mother committed to stop crying and her newborn at the same time talking on the phone with her husband. A scene of ordinary everyday life we might say, except that the mother suddenly no longer hears the crying child. It 'disappeared from the seat. The woman screams, calls for help and many flock. The screen goes black and the viewer hears the various calls made to the police by strangers concerned about the disappearance of a brother, husband, son or wife. Immediately we have a transition period of three years after. It all seems normal, we see a man running down the street, an honorable who has a date with a mysterious person, a woman dressed in white who lives in a community where there is total silence and smoking is the main activity. Actually, something has happened. The world has changed in three years, shocked and in disbelief before the
disappearance of 140 million people, including the Pope, movie stars and sports and the simple man on the street. No one knows how to give an explanation of the phenomenon. Scientists, political and religious clash which interpretation and meaning to give to the phenomenon. In between there are people who try to move forward. They have suffered a loss, but they can not cry in front of a tomb, yet must manage the pain process the whole like a bereavement. The camera follows the various players in the personnel management of pain and reaction to Done. Kevin Garvey, (Justin Theroux), police chief of a small American town, has the task to control the minds of its inhabitants on the eve of the third anniversary and at the same time keep trying to build a family that we find to have divided for different and when mysterious reasons for three years. The wife Laurie (Amy Brenneman) has joined the community of silent smoking, son Tom (Chris Zylka) is at the service of a mysterious holy man and the youngest daughter Jill (Margaret Qualley), the only one left in the house is restless and has a troubled relationship with his father. More than "Lost", "The Leftovers" style and language more reminiscent of "Twin Peaks" stressing that the authors have wanted to focus on the power of images and ideas rather than on the words. Only that the narrative structure and directed not have the visionary force and magic of the cult of David Lynch. Being a first episode, it is difficult to fully understand and address the spirit of the series. The characters are only placed and presented on the scene and just mentioned in their characters and psychological nuances. This is the case of Meg (Liv Tyler, once an angelic beauty today instead embodies a mature beauty and above all "natural") young girlfriend frightened and distressed by marriage and persecuted by "silent smoking".

A first episode overall enjoyable at a rate not always constant, but it does stay focused and attentive and especially intrigued until the end the viewer.

"The Leftovers", in blank period television, can be an exciting event for not pause the two neurons of the couch potato

September

24) Fleming - Being James Bond

Life is a drama, I never tire of repeating. The reality is the best source of inspiration for a writer. If then the writer is himself a hero or a character, however, the success of a novel is guaranteed.

This is the case of Ian Fleming, the father of our beloved "James Bond"
Hands up who has not at least once saw a few minutes of the incredible adventures of the most charming, brilliant and skillful 007 at the service of His Majesty.

Okay. What do you know instead of Fleming?

Personally little and so tonight I have chosen to inaugurate the new television season on Sky Atlantic with the life of the famous writer.

Well, Ian Fleming James Bond was really a forerunner. It was his life inspiration for her character.

The British TV mini series takes us to London, on the eve of World War II. We discover that the young Fleming is a play boy slacker, broker unreliable and addicted to alcohol. Played by an intense and talented Dominic Cooper, the viewer knows well the turbulent life of the protagonist.

Fleming is crushed by the shadow of his brother Peter, war hero and brilliant writer, constantly berated by his mother because the height of the good name of the family and the deceased father.

On the surface it seems to also have Nazi sympathies, but Admiral Godfrey sees in him the talent and proposes to enter the Navy counterintelligence English

So Fleming in search of his role in the world, agree to serve, in its way, the Fatherland.

In the first two episodes were interspersed with a good rhythm moments action scenes more worldly and romantic where Cooper can effectively make the screen Figure restless and creative Fleming. The screenplay is dry, direct and engaging. The dialogues are full of pathos, though perhaps a little 'rhetoric. The irony typically British make dialogues, lively and fun.

It 'very accurate set design and costumes worthy of mention.

Fleming was a man looking for answers and visibility. He loves women, but it is basically just and restless.

Love, action, war, espionage make life Fleming worthy of being seen and who loves James Bond from tonight, will not say, lighting a cigar and a drink: I Fleming, Ian Fleming

On Sky Atlantic HD every Tuesday night at 21:10

25) the Wood
I confess, I go back to writing fiction Italian after watching True Detective is complicated.

I feel like Icarus, like a fallen angel from heaven, or if you like a child who has suddenly taken a nice toy.

The yellow kind and have beautiful Italian TV spent together: Gino Cervi with Maigret, Ubaldo Lay with Lieutenant Sheridan and today Zingaretti with Montalbano.

Today the couch potato tastes have changed, become more demanding and complicated.

Writing detective is not all. Nailing the viewer in front of the TV is even more difficult.

Now we tend to mix genres, there is no longer the classic thriller.

Pietro Valsecchi and Taodue have launched the challenge with "The Wood" mini series in 4 episodes presented last night premiere at the Roma Fiction Fest starring Giulia Michelini.

Giulia Michelini Nina Ferrari is a young psychology professor who after studying abroad decides to return home to teach and especially hoping to solve the mystery of the disappearance of her mother Cecilia occurred years before.

An event that strongly influences the girl, causing anxiety crisis that forced her to take drugs continuously.

The drama starts immediately in the "fourth" with the scene of a dramatic escape in the woods of a girl being chased by a mysterious masked man with a knife (if you have seen the movie "Scream", you can make a 'bad idea ") under the horrified eyes of Nina.

The girl named Samantha turns out to be a student of the university campus. Nina realizes that behind that escape, hides a mystery and offers of help the girl, but that will be brutally murdered before they can meet.

The surveys are conducted by the inspector Damiani (Andrea Sartoretti) that does not underestimate the murder hypothesis advanced by Nina.

The first suspicion falls on Alex Course (Claudio Joey), ex-convict sentenced for the murder of his girlfriend twenty years ago and returned to the country with a thirst for revenge.
Nina collides with reality as a part of the campus, a place of mysteries and secrets, and the other with a problematic relationship with his father Peter, wealthy industrialist (Marescotti) decided to remarry with the ambiguous and greedy Sandra Ceccarelli.

The Wood has the ambition of being simultaneously and paranormal thriller, but the mix at least in the first episode was not convincing. The screenplay has limitations and not always in the interweaving dialogues appear credible and realistic.

The viewer should immediately get in, according to the expectations of the authors, in full pathos narrative and the characters involved and the atmosphere between noir and dark, but it does not.

The characters are over loaded thus causing excessive narrative tension in shades and development.

Giulia Michelini engages in a difficult role, throwing himself into history with talent and intensity through his usual acting "nervous" and belly, but not always able to convince and give birth to the involvement with the public.

Nina is a character haunted by the past and by the loss of his mother, it takes "coldness" and detachment to make it credible and the Roman actress, although valuable, tends to overload in some acting.

E'ancora the first episode, the character probably will undergo changes, limiting ourselves to what we saw, we can say that Giulia Michelini is promoted subject.

The rest of the cast of professionals is definitely appreciated quality, but it is early to make a final judgment, but at the moment are more mixed.

At the end of the first episode the viewer might not be was enchanted, but probably will continue to follow it just to know what happened to face our protagonist dispersed in the "forest".

26) Peking Express

We notice to be old or not in line with the trends and with the belly of the country even from such programs are not seen on TV. Last night, I found a considerable delay on Rai 2 Peking Express and I have taken note of being a couch potato "old style".

The echoes of Peking Express, now in its third edition, had come to my ears, but as a real snob I refused to see yet another reality, with "the dead of fame."
Well last night after a few minutes of careful vision with eye and while with the other I scanned the compulsive tweet audience I realized my mistake.

First "Peking Express" is not a reality show, there is no remote voting at the end of the episode to decide who to eliminate. Each puntataè registered and if we want to define it is a "road reality."

Led brilliantly by Constantine Gherardesca, already current in the first edition, the viewer is catapulted in the fascinating and mysterious East.

"Peking Express" aims to discover an unknown world, rich in natural treasures and not to an audience that hardly would see them live.

Competitors consist of couples, perhaps in part "died of fame" and certainly forced by installment loan, bring into play in this adventure to the limit of their physical and mental strength.

Travelers are not only from the show business, but also from civil society and the "street".

So last night we met the various pairs: the Heterosexuals, the Affluent The Bad, The Honeymooners, the choreographers, the Brothers, the Immigrant, the Cougar.

No one is really "famous", if there apart from the popular Eva Grimaldi and La Pina, but before long the other "players" I have become familiar involving me in their misadventures.

The rules are few and clear: travelers have access to a euro a day and move can ask only for sleeping and steps must ask for hospitality.

The cameras follow with a steady pace and embracing the various stages of the race, showing the difficulties, rashes and reactions of travelers in continual contact with the locals and especially with the lovely nature.

Although delayed, emotions pierce the screen and carrying the viewer in a really different and unique. One can not cheer, laugh and support the efforts of travelers.

Last night the people of Twitter has already begun to draw up the charts of the most cool and competitors have already outlined the factions.

While it is already the third edition, the program preserves freshness, brilliance and innovation, combining together entertainment and disclosure.
The texts are well written, direct and engaging thanks to a director who manages to make the most of the natural wonders you with timely and appropriate sequences ups.

Costantino Della Gherardesca moves with elegance and irony, succeeding with the right time to break the pathos of the race. And 'growing artistic.

With "Peking Express" we have two certainties: It 's still possible to do a different program, and the original rock on general networks and finally agriculture can recover arms fell by the wayside.

Travelers should get to Bailiff and even couch potatoes lazy and indolent can not at least thought to accompany them and support them, because after "Beijing Express", the East gets home.

Tonight at 21 10 on Rai two the journey continues.

27) Reason of state
At the heart can not control, but often the reason must prevail over feelings.
There is only one truth, but different perspectives of a fact.
Machiavelli centuries ago told us how the policy is not suited to Verginelli.

Sometimes you need to get your hands dirty for a greater good. If it is the State itself to overcome the limits of legality to ensure the safety of its citizens, we are told that it was done for "reason of state".

In the popular imagination the men and women of the intelligence services are characters with great intellectual ability, physical and especially heroes incognito.

They work in the shadows and every day make their contribution to ensure world peace.

But what really happens in the secret rooms? Who are our secret agents? Exist as in any job envy and jealousy?

Answers these questions the mini series "reason of state" produced by Cattleya and directed by Marco Pontecorvo and presented last night premiere at the Roma Fiction Fest.

It is a fiction certainly different and special in Italian television. The viewer is catapulted from a part in a spy story full of twists and other international gets excited and moves with a love story.
The captain said Andrea Rosso (Luke Argentero), protagonist of the story, during a mission in Afghanistan is a victim with his colleague and friend Fontana (Andrea Tidona) of a Taliban raid that resulted in the dramatic kidnapping of his friend.

Thus began a labored and secret pano recovery organized dall'Ammiraglio Massa (Colangeli) and his staff: Major Stell at (Foglietta) and his deputy Ranieri (Bruschetta).

The Red champing at the bit and money every operational capability while the wily and experienced Massa asks for help to the Lebanese arms dealer Rashida, who in return get to Rome to cure the sick daughter Fatima accompanied by beautiful wife Rania (Aksoy).

So the Red, unwillingly, is the watchdog of the corp to Rania and daughter, but soon the passion between the two snaps and then love.

Attempts to save his friend Fontana fail tragically and Rosso will try in every way to avenge his friend and save Rania from the hands of an abusive husband and possessive.

Marco Pontecorvo remains a very talented and creative skills managing to combine and mix different genres without ever losing the thread of the story.

Manages with skill and efficiency to give a steady pace to the story, not doing never fall tone the viewer's attention

The narrative structure works only partially. If the item spy story wraps and convincing, part romance sluggish and excite.

Giorgio Colangeli, Anna Foglietta and Ninni Bruschetta are convincing in their roles and manage to convey to the viewer the different nuances that coexist within the secret services.

Colangeli is the loyal servant of the state, is the agent Foglietta faithful but with a soul, Bruschetta is the man of the cards and for all seasons.

The couple Argentero - Aksoy only partially transmits the heat necessary to tell a thunderbolt strong and overwhelming. Argentero be appreciated for their efforts, but James Bond unfortunately there is only one and it is called Sean Connery.

The screenplay and dialogues may have been affected by the forced assembly yesterday, but at the moment have some problems.
The final tries to combine the happy ending in a spy story, leaving the viewer with the bitter feeling that for "reason of state", not always the same as the right thing to do.

28) The opening night of the Rome Fiction Fest started with a tribute to the lawyer Giorgio Ambrosoli, perhaps unknown name to the new generations and also why the fiction "Whatever happens" with PierFrancesco Favino is more than ever necessary and useful.

Who was George Ambrosoli? How to tell a guy today a hero even if no mask and super powers? Giorgio Ambrosoli was a normal person, a worker, a family man, and above all a servant of the state.

In 1974 Ambrosoli, appreciated for his skills, confidentiality and independence, he was appointed by the then Governor of the Bank of Italy, Guido Carli, the liquidator of the Private Bank of the Italian banker Michele Sindona discussed.

The 70s were a difficult period of history, dramatic and complex of our country and many dark forces were opposed to the state.

Ambrosoli begin a meticulous and painstaking work of investigation to understand why the crack of the bank and especially will highlight the illegal maneuvers finance Sindona.

The fiction soon became a close duel between Ambrosoli (Favino) and Sindona (Popolizio). Two distant figures, different, opposite. Sindona was a man unscrupulous, manipulative, greedy and unscrupulous. Ambrosoli is the honesty, fairness, and dignity of the state that does not want to come to terms with the criminals.

Escaped arrest and fled to America, Sindona will try in every way to hamper the investigation of Ambrosoli, asking for aid to his powerful friends, threatening and promising.

Ambrosoli soon you will only find in this challenge. The powers that be will try to hinder it, frighten, seduce him. After initial suspicion will find a valuable ally in the marshal of Finance Silvio Novembre (Andrea Gherpellli), also a statesman, hard and pure.

The drama also tells the human side of the protagonist and private. A man who loves his three children and his wife Anna (Caprioli), but that despite the threats and the risk of losing them, not cease his mission. Ambrosoli writes a letter to his wife
testament that encourages you to be as strong as ever because "Whatever happens, dear Anna, you will know what to do and what to say to our children and to convey my ideals of country and family."

If it was a Marvel comic, in the end our hero would win the epic battle against the enemy and peace would return to reign. But this is not a comic book, unfortunately. Michele Sindona had also dangerous friendships. He was the instigator of the murder of George Ambrosoli. A killer hired by the Mafia killed the lawyer the July 11 of 79 while he was returning home, by which time the judicial circle on the banker was closing.

Pier Francesco Favino honors the memory of George Ambrosoli with interpretation intense, touching, strong. Effectively wearing the mask of decency and honesty.

His alter ego Sindona is well represented by Massimo Popolizio, his facial expressions highlight the negative figure of the banker.

Special mention to Andrea Gherpelli (name personally unknown until yesterday) is really important his interpretation. Field bean shape with a well-matched couple and affiata thrilling audiences with the positive face of the state.

The screenplay and dialogues are well written and constructed, managing to keep constant the pathos narrative and the historical function of the reconstruction of the events.

Perhaps the director does not shine for creativity and innovation, but it succeeds in combining narrative truth and show, giving good emotional vibrations to the public.

Except Governor Baffi's funeral Ambrosoli, the state will be culpably absent. A state that had the face of Giulio Andreotti that, until the last in a questionable and inappropriate, tell Ambrosoli man "if he went looking."

Last night with the presence of the President of the Republic Giorgio Napolitano, somehow come excuses later or a due recognition to the servant of the state,

The son of the lawyer, Umberto, last night there, said before the screening, "I hope this drama will help form a deeper consciousness of citizens and especially to make it a sharer in our society." One can not disagree.

We like to think that there Giorgio Ambrosoli seeing his fiction, fumandosi another cigarette he smiled and said, "It was worth still worthwhile for my country" and all this a Marvel comic he does not try.
"Whatever happens, Giorgio Ambrosoli, a true story" coming soon on Rai Uno.

29) Anti-Mafia team

There are various ways to tell a story. There are different types of languages and styles. Television and fiction, often anticipate the reality and tell us how society itself is changing.

Speaking of the Mafia is always complex, describe and understand it is even more.

The Mafia skin changes often and quickly, it is almost invisible, but no less dangerous.

The public has in the eyes of the figures Toto Riina and Bernardo Provenzano as maximum and ferocious members of the Dome. Francis Ford Coppola with "The Godfather" has described and told in an "epic and masterful" the mafia "old style".

But how is the Mafia 2.0? Difficult to give a precise answer, over the years the police investigation and the judiciary have shown at the top of Mafia association there are often female figures, if possible, even more ferocious and determined men.

From this figure, since 2009 the Taodue brought on our screens fiction "Anti-Mafia Squad" which collects many years a well-deserved success.

I confess to not being a fan of the first hour, from Sicilian I have a reluctance to see the programs that claim to tell and describe Sicily and the soul of my people.

Why Anti-Mafia team like over time and led to its popularity and success interpreters?

I could give you many hypotheses, but after it started to follow continuously from the fifth season, basiamoci on facts.

First were chosen good actors in the various series have always contributed to the success of the film, giving the audience with their characters strong emotions.

The first editions were characterized by the figures of Claudia Mares (Simona Cavallari) and Ivan De Meo (Claudio Joey), policemen engaged with heart and soul in the war against life, willing even to the extreme sacrifice. Have left an indelible memory in the audience.

Surely the "Queen" of the fiction is Rosy Abate (Giulia Michelini), returned to Palermo after an exile American, decides to take over the family business.
Rosy Abate is a mafia, a negative character and cruel, but it is also a woman he loves, a mother and often that is about to change his life and work with Justice 

Giulia Michelini managed with skill and talent to build a character at the same time ruthless and sweet, her "Rosy" is a leader, attracts and seduces men they are mobsters or lawyers as Inspector Dominic Calcaterra 

The line between good and evil, between right and wrong in "Team Antimaia" is often tenuous, fragile. 

The language and style is direct, strong and engaging. The director is good at making spectacular and exciting conflicts in focus and the scenes of great pathos. 

The script, however, reserves the constant changes and surprises, making it believable and compelling. 

The "almost" love story between Calcaterra and Rosy keeps audiences glued and or it makes you dream. 

The interaction between mafia, and political powers that are the basis of the show well-represented by 'disturbing and mysterious figure of Philip De Silva (Paolo Pierobon), opening gashes on realities not so imaginary. 

"Anti-Mafia Squad" is a fiction by women, despite the theme. Women are to have major energy roles. Women have strong, determined in addition to being beautiful, that fight and at the same time you respect. The men, though charismatic, are just co-stars. 

Last night began the sixth series of states made the long goodbye of Giulia Michelini, in fact its Rosy destroyed for the loss of the beloved son Leo, is locked up in a psychiatric ward in a catatonic state. 

Calcaterra convinced that De Silva is still alive, chases him up in Montenegro despite the skepticism of the superintendent and the companion and partner Lara Colombo (Ana Caterina Morariu) 

The Moraiu entered on tiptoe on the show, it immediately conquered its space, giving the character spirit and personality. 

The Alter ego of Lara is the sister Veronica (Valentina Carnelutti), cunning and corrupt politics. Really convincing in the role. 

The new series marks the entrance of the Family Spider: Ettore and brothers ruthless and greedy, determined to take the city.
The "Return" De Silva was definitely the biggest news and amazing yesterday.

The public "loves" the evil of "Anti-Mafia Squad". One wonders if the only De Silva will be enough to fill the void that will leave Rosy Abate.

Giulia Michelini is ripe and ready for new adventures professional, rightly does not want to remain a prisoner of a character.

Marco Bocci will have to show up at the bottom of its value and talent, the weight of the show now has almost everything on his shoulders.

It was a bet interlocutory presentation of the new characters and with some twists.

The style, the direction and the dialogues were again up to the task, even if the second part of the episode has lost pace and incisiveness.

There may be "Anti-Mafia Squad" without Rosy Abate, although heroin negative?

It is the challenge of Pietro Valsecchi and Taoude. As always the viewer the task of the response.

"Anti-Mafia Squad" every Monday at 21:10 on Channel 5

30, 31, 32) True dective, Orange Is the New Black, Hannibal

I am proud to be Italian. We are a great country and we Italians have been able to large enterprises in any discipline .. Yet there are days when my national pride suffers and acknowledges that in certain areas we are, alas, a country to rebuild. The quality of broadcast television programs often reflects the society in which you live with strengths and weaknesses. Last night at the Roma Fiction Fest, once I realized the enormous distance that separates us from America, from the point of view of the cultural and creative as well as economic opportunities.

"The fiction is today what cinema can no longer do. The fiction dares, creates, amazes. Appearance with more forward to the release of a new fiction rather than a film. "No, these words were not spoken by any couch potato, but the Oscar winner Bernardo Bertolucci interviewed by Carlo Freccero to present an evening event on "True dective" .Finally arrived in Italy after enchanted critics and audiences in America.

I was really curious to see the work of the two protagonists of the newly Oscar winner Matthew McConaughey and Woody Harrelson in the role of a couple of detectives searching for a serial killer who kills in January 1995 a young woman, making finding the body with a methodology and ritual satanic cult.
The discovery of the body is only the beginning of the story that has since undergone two floors of different narrative time. The viewer sees in fact the two policemen Rust Cohle (McConaughey) and Marty Hart (Harrelson) interviewed separately by two other colleagues in 2012 on the case of 95.

Marty and Rust have changed in body and soul after that case, they are no longer a couple and have broken relationships to an unknown quarrel.

The two interviews serve as narrator in the historical reconstruction of the survey, but it is also the means to know and understand the personalities of the two characters.

Each episode is full of visual cues and mental, full of suggestions and above all a stylish, decadent and nihilistic

True detective is a journey deep into the psyche of the characters and subtle different, but at the same time complementary.

Rust is a nihilist, visionary, drugged, but it is also a careful and scrupulous observer of the crime scenes. His life was marked by the tragic death of her daughter in a car accident and subsequent divorce from his wife.

Marty is square, rude, has a beautiful family, but it gives some "fun" affair.

Set in Louisiana, landscapes and scenarios are an integral part of the story and its spirit. It 'hard to categorize "True detective" in a genre that already exists. It 'like a Russian doll, each episode we discover a new ingredient, a new starting point of analysis and reflection.

The screenplay by Nic Pizzolatto is already particularly strong, fascinating, original, intriguing. Each word has its own weight and carefully chosen. The dialogues between the two protagonists reach great heights in terms of philosophical and introspective.

Cary Joji Fukunaga directing marks a point of rupture and discontinuity with the royal views so far. He manages to keep high and constant attention of the viewer, despite the complexity of the narrative structure and create with disarming simplicity pathos narrative uncommon.

Perfect the chemistry between the two actors that make great effect and emotional interpratativa the two different stages of history.
Perhaps the only drawback of "True Detective" is its challenging complexity, flying high is not always easy, and not everyone is able to follow with the same speed and intensity.

Out of the room, with the mind and the heart loads of emotions and feelings, I continued my journey in excellence with "Orange Is the New Black", fiction of the women, set in a prison.

I confess that he had only seen the last half hour, but it was enough to understand its potential.

Halfway between comedy and drama, the viewer follows the story of Piper Chapman (Taylor Schilling) young woman locked in the prison of Litchfield for 15 months on charges of being the carrier of a dangerous drug dealer. In true Piper was trapped by his girlfriend Alex and so is living this experience held. The first episode is served and in fact to present the different characters alias the other inmates. All different and special, those violent, those obsessive, who talkative, pushy people, rude people. Prison life view from the point of view of women with effective dose of irony.

The viewer can not help but follow with interest the story of Piper and her colleagues in a world so small, but rich in life anyway.

This time out of the room with a smile, but always entranced, I decided to close the journey into the world of darkness and see an old friend: Hannibal Lecter..

For all Hannibal Lecter has the face of Sir Anthony Hopkins.

It is difficult, if not impossible, to overcome the interpretation of the English actor in representing the elegance and charm of evil.

Yet the Hannibal series now in its second season, has definitely added some innovative and original in history.

Who was Hannibal Lecter before being the most dangerous of the cannibal story?

One answer seemingly simple, but in truth very complex when you have to tell the origins of evil, but the authors have gone there very close.

Hannibal Lecter is Mads Mikkelsen, really suitable for the role. Has demonstrated the ability to withstand the difficult comparison with Hopkins, managing to give his character, thickness and depth with a face impassive and devoid of emotion and with a minimum gestures.
The viewer enters the world of Hannibal, excellent psychiatrist, a skilled cook and charming. But are the looks of Mikkelsen that tell what lurks behind the appearance: a monster without conscience.

A series visionary, sometimes truculent, dreamlike, characterized more by the images and silences that the dialogues.

The cast is up to the task, managing the "birth" of the Cannibal and is curious, to the extent possible, as a psychopath can also have friends and estimators.

One evening that left a mark in my heart and above all in my imagination, proving once again that they will be well Yankees and Cowboys, but can recount and describe the dreams and nightmares of man especially like no other

33) The Knick

Let's face the medical drama we have filled the pockets.

In the beginning was the ER with nice Clooney then was a flood of doctors, nurses, primary and patients all beautiful, cool and charismatic.

We sighed, cried, laughed with their life histories and loving.

Scrubs, Grey's Anatomy Private Practice led us in the aisles of the most beautiful and efficient hospitals in the world making us feel ashamed if possible even more of our public and private healthcare.

Then it became our dear Dr. Gregory House and we realized two things among many maxims of this series: everyone lies and that a doctor should not be necessarily good and nice to treat yourself.

Dr House is over a few years leaving us orphans of his cynicism, his wickedness and selfishness creating us a huge void.

Until last night we nostalgic fans of Gregory wondered who could have fill and empty again Sky Atlantic gave us an answer by presenting the new series "The Knick" by Steven Soderbergh, starring Clive Owen.

Imagine knowing the true father of Gregory House when you have in front of Dr. John Thackery (Owen) brilliant scientist and surgeon by day and by night heroin addict.

Thackery works at the hospital Knickerbocker Hospital (The Knick) looking with his friend and mentor JM Christiansen new and innovative surgical techniques.
Christiansen after an unsuccessful operation childbirth commits suicide by throwing into turmoil Trackery and the whole hospital.

Hospital who lives thanks to the generous contributions bestowed by the magnate Robertson imposing guidelines to doctors and departments through the rigid guidance daughter Cornelia (Juliet Rylance).

Cornelia wants to have at his disposal a team of doctors at the forefront without giving weight to skin color. So he decides to take Algernon Edwards (André Holland) doctor "negro" who trained in Europe.

The news upsets the staid and conservative hospital environment hostile to the news and highlighting what racism is strong even in the most educated and wealthy classes of society

Trackery refuses to accept his team Edwards, clearly admitting his racial hostility against him, believing that a doctor should treat patients instead of wasting time on stupid civil battles.

The first two episodes were particularities of a leaden atmosphere and decadent in which the viewer is encouraged to see the one hand bloody and realistic scenes of surgery applied by the various doctors showing how and how medicine has evolved over the centuries and by rather each other down with Trackery the steps of a slow decline of physical and mental made of doses of heroin injected with punctures in the toes and nights spent in brothels.

Trackery lives two parallel lives in a precarious and unhealthy balance with the feeling that the two will meet before then bringing serious imbalances in the protagonist.

The screenplay and dialogues are well written, simple, direct managing to create a narrative pathos and involving the viewer even the pace is quite stiff, probably built by Soderbergh that can describe with dry brush and decided the mentality of a society on the one hand eager to grow and improve, and the other still anchored stupid stereotypes and racism burden dl.

Intriguing, catchy and appropriate to the various is the soundtrack. Worthy of mention are the historical reconstruction of the environments and costumes.

"The Knick" tells us how the medicine is also ugly, dirty and racist, and how the best minds are also problematic and vicious men, but despite all that science has progressed thanks to them.
"The Knick" every Tuesday at 21:10 on Sky Atlantic.

Dicember

34) The Ten Commandments with Roberto Benigni

I was an altar boy as a young man. I liked to serve Mass and sgomitavo with my peers to wear cassocks. I made my first communion and personally the songs of the church have their own charm. Growing up I became a Christian distracted and critical of the church hierarchy. I confess that I remember little or nothing of the prayers and the rare times that I go to Mass I look around amazed seeing the faces of the other faithful blessed and concentrated.

I honor barely religious holidays and I look askance movies and programs of religious background. So last night while Benigni began his show on Rai Uno on the 10 Commandments I was happily connected on Fox Life to enjoy a new episode of Grey's Anatomy that I once again confirmed the urgent need to close the agony of what was once a beautiful serial.

I was hoping that "mom" Mediaset had prepared a suitable alternative to Benigni, but a quick zap froze my hopes. So being a couch potato otherwise ignorant and not a man of culture I succumbed to curiosity and I tuned on the first channel.

Benigni listened to mention the suffering endured by the Jews enslaved and seven plagues of Egypt, and I wondered what had become of the man who claimed to love Berlinguer and he touched her private parts with joy Pippo Baudo or breasts of Raffaella Carra. The little devil was turning into the new secular priest of the cathode ray tube. I saw the show without being particularly affected, and so I wrote on Twitter my concern artistic thus beginning a lively exchange of tweets with my brilliant colleague of course English.

She argued that Benigni same thrilling experience for myself and instead was "artistically self-conscious." We were both on their opinions. In the days before there was much controversy on the high compensation given by Rai Tuscan actor for the two evening events. I personally believe that the talent and professionalism should be paid if you want a quality television in the field general.

So I do not dispute the cachet of Benigni, but her performance. For avoidance of doubt the Auditel has awarded the Academy Award with 34% share and 9 million viewers, but sometimes the numbers do not mean critical acclaim. If the Bible is the "book" world's best selling and at least once each of us has peeled, I wondered what was the mission of Benigni. Entice people to take up the sacred text? Bring Christians
distracted in church? Giving fun even if we talk about religion? I like the artist Benigni, I have followed with interest and attention the various stages of his career and the sudden changes in the content and ways of behaving. It has been spoiler, jester, satyr, storytellers. At each stage were clearly defined boundaries in cu moved the Tuscan actor never losing his creativity and artistic freshness. The well-deserved Oscar for "Life is Beautiful" consecrated him internationally, but now I can not place Benigni. I wonder and ask what it is today? Last night he had a couple of paws worthy of his genius and human sensibility, but I had the feeling of a tired repetition of the last show. Yesterday, the show was hosted by Benigni in a safe and quiet but never dazzle the viewer with special effects. From an Oscar and especially the Tuscan storytellers I always expect something unique and unsettling. Maybe tonight with the other seven commandments will I denied, but honestly last night by turning off the TV I was intrigued to see the rest. The 10 Commandments were the first form of love of God in our of his children are the first laws that every good Christian should follow and if today on social networks are not talking maybe Benigni won the bet, but I wonder if men which is free, will be able to break the chains of apathy and involution in cu seems fallen, because the more that of a secular priest Italy needs of his inventions to smile again.

35) Uncle Gianni Series

I am a young elder, a couch potato "old style" grew up watching TV and general commercial and I confess that I attend and I know just the products made available on the web.

Italy, as always, late compared to America, is churning out new talent on You Tube able to finally write texts innovative and produce something other than just clichés.

If a younger names "The Jackall" and "The Pills" say a lot, personally until a few weeks were the most bleak emptiness. So I wanted to fill the serious gap television and I opened up a world. I got confirmation that in Italy you can impress and make you laugh even with little money thanks to irony and creativity.

Short Movie, fast, relentless shaking and envelop the audience with a simple and direct language. Really a different music than the fiction that we are forced to sorbirici Italic.

So when Sunday evening my friend Federica I pointed out that the "The Pills" (Luigi Di Capua, Luca Vecchi, Matteo Corradini) landed last night on Rai 2 with "ZioGianni" a new and surreal series I could not give us a look.
"Uncle John" is the eclectic and staring Paolo Calabresi, a man of fifty, who suddenly finding himself unemployed and without a family, is forced to rented a room in a student house.

Each episode lasts nine minutes and is a microcosm where the viewer is sucked not being able to not get caught by the events and especially the minutes of the protagonists from the vortex.

The first episode was like saying the presentation of the characters, but from the beginning it captures the quality and freshness of the above text also written by the director and screenwriter Sydney Sibilia.

The figure of Uncle Gianni is characterized by a few clear strokes thanks to the talent and effectiveness of interpretation of Calabresi. Hunted by his wife because her husband absent, put in half from head office and fraudulent poorly tolerated by parents.

The theme of the first rent is told in a scathing and ironic when Gianni goes around the seven churches to find a room and you and forced to undergo humiliating and grotesque hearing of the three roommates: Rodolfo (Francesco Russo), the nerd group, and Chiara (Cristel Queer) biologist and vegan and ulvio (Luca Di Capua), lover of doing nothing.

A first episode that honestly I was intrigued and amused and especially pushed to score on my agenda for the meeting tonight having already fond of Uncle Gianni and his tenants. Not bad for a debut on the network generalist.

36) Me and fashion are like two parallel lines. The morning is a miracle she can wear two socks of the same color and that does not put the shirt on the contrary. I no longer count the fashion blogger on the web and also the TV could not create reality on fashion as "Project Runway." The terms "cool," "fashion", "old" have now entered our vocabulary, and now I feel like an old Indian in the reserve. Last night I was channel surfing, after an evening of theater, and my eye fell on channel 5 and the program "X-Style". After a few minutes I could not look back with longing to the "Target" and "Nonsolomoda" programs in the nineties told the fashion and costumes with a style and language differently, especially fresh and innovative. Programs that led to national prominence actress Giaia De Laurentins and former model Afef.

Well "X-style" can be considered the heir of these two programs, or if we want the 2.0 version. Missing the presenter that polarizes the attention, but there is however a beautiful and nice voice that presents the various services, designed, written and
made a valuable and attractive to the point that the undersigned was impressed. Directed and lyrics are worthy of mention. The transmission has a good rhythm and follow willingly. So even fashion, if told in a creative way, can also affect those who think that "fashion" is an ancient language.

X-style every Sunday after midnight on Chanel 5

"... I will note more if I come and I stand on the sidelines or if I do not come at all? .." So said the doubtful and snob Nanni Moretti in "Ecce Bombo" and very often this thought crosses the mind of the stars and critical when deciding whether to participate in a festival. Giai festivals are an opportunity to culture or are parties of the country? Prevails appearance worldly or artistic one? Roberto and I this year, although we are "mutandari proclaimed," we decided dresses first communion, and we pretended to be glamorous, especially radical chic and intelligent.

Were some interesting experiences, full of ideas and thoughts. We met a lot of talented people and found worthy products. We would have done better to stay at home? Maybe you, but you want to remove the emotion of limestone for a minutoun red carpet desert? ...

FESTIVAL

1) Rome Fringe Festival (June)

"With the culture you do not eat and do not GDP." "The theater is dead."

Hands up who has not at least once heard these phrases disheartened by actor or a director of a theater. The theater is often elitist, snobby and almost always cryptic. I myself confess, despite the will, I frequent little theaters. I have not developed an education and theater culture, but they are a curious person.

Two years ago when my friend told me about the actress Elisa Rome Fringe Festival and the "theater off", I opened a world before. I struggled at the beginning to understand what it meant to experimental theater, but during the weeks of the festival saw some shows and I was impressed by the talent and creativity of the entries. the Rome Fringe Festival was born from the idea and especially by the courage of some guys who love culture and especially the theater has quickly created a solid reality in the city. the artistic director Davide Ambrogi and his staff work all year to make possible a miracle of production, self-produced by the same companies participating, ensuring quality and innovation. a few numbers to describe the Fringe 2014: 72 theater companies not only from Italy, but also from Belgium, England, France and the US. 80
shows, 230 replies, 9 shows per night. Last night the Fringe opened its third edition in its usual, but fascinating location of Villa Mercede in San Lorenzo.

As per tradition, the opening of the event was entrusted to Diego Bianchi and friends of Gazebo. The real winners of the last television season gave to their large audience over three hours of live show. The evening was opened by Mirko Matteucci aka "missouri4" acclaimed packed Villa Mercede like a rockstar. The only missing the "band" was Marco Damilano, cosisubito the evil they thought was the first victim of the purges renziane after winning the European. Diego Bianchi with his usual ironic, mocking, but still polite, told a year of alternating Gazebo old footage to some unpublished. Launched the hashtag #gazeborisponderebbe immediately gaining consensus on Twitter of course could not miss the cartoons brilliant and always poignant Marco Dambrosio alias Makkox and social-topten. The creativity and originality of Gazebo has found fertile ground in the audience of the Fringe. After over midnight Bianchi, closing the evening, gave appointment in October with the new edition of Gazebo and invited the public to see the various performances of the companies, because they were just the appetizer of this beautiful event

I do my invitation and recovery: if you want to spend an afternoon or an evening different and especially challenging not have to do nothing but go from Villa Mercede the San Lorenzo district of Rome.

Rome Fringe Festival until July 13.

2) Festival Internazionale del Cinema Povero (July)

I'm not a writer, not a literary critic and as a child I never thought of doing neither the reporter nor the footballer, I dreamed to be a maximum of Mike Bongiorno. The last time I "studied" to prepare for an interview, I was still young, skinny and I had some hair longer. It was 2007 and chased across seas and mountains to the aspirant. You all know what happened on the night of Rieti and how that interview changed my life. Many in my place would avoid to try again, but I love the nature of the risk. So here I am in the role "journalist for a night." Step by "Aspiring Diva" to "Sage Reluctantly". Please do not smile, I am honored to interview the friend screenwriter Giancarlo Buzzi. We met on the national writers' forum in February 2013. It is also born a
valuable collaboration that I am sure that we will soon lead to tread the best red carpet, but they are not my dreams on the agenda tonight.

We are located in Ispra, delicious little town on Lake Maggiore in the province of Varese, where tonight started the first edition of the "Festival of Poor Cinema" conceived and precisely by Mr. Giancarlo.

Are you wondering what this festival and why is conducted in Ispra. that you will be looking on google maps, after the initial loss. We begin, however, from the presentations as would the "good journalist"

Good evening Mr. Giancarlo, thank you for accepting my invitation and I ask now how would you describe to my three readers Giancarlo Buzzi in 5 words?

Ignorant person with some ideas

I have defined the Sage Reluctantly, Ispra is considered an 'institution, wanted to make this Festival to become a celebrity in the rest of Lombardy?

Believe me, in Ispra consider me a "poor pirlone" except my faithful four friends that I believe, help me, comfort me and enough for me. Celebrities ??? is a title that absolutely is not mine, I do not wish, indeed, celebrities irritate me. The "celebrity" is a sentence ... I want to be free, not locked in a status.

Poor Film Festival, the only name stride cones clichés luxury and whims that the man in the street shooting at the bar on the film world and its inhabitants, because its Festival is different and should be visited by the people?

It really is not different from other Festival ... we just tried to exploit the film at a reduced cost, but well cared for, where you can see the commitment of those who filmed, photographed, music, voiced and interpreted. Everything here and, in fact, arrived little masterpieces from around the world, especially by students of the faculty of communication ... some even in their first film ... I'm happy with this. We will never have the Red Carpet because we prefer the Green Carpet, in the sense that the festival takes place on a lawn where you can see a beautiful view of Lake Maggiore. Our Festival is original for this, because he wants simply to show the masterpieces without the spotlight and unnecessary red carpets ... and oh well, but if it's festival maybe I could buy a couple of meters of red runner in hardware ... I will see.
Mr. Giancarlo she writes stories for the theater and cinema for years, it's probably a dreamer, but I noticed his mood melancholy and romantic shades of pessimism. Am here for my dementia advancing or I approached?

Almost all those who write or most of them written in a moment of despair or of absolute need to express themselves. A psychological situation which undoubtedly is also reflected on the contents. Are situations that I regret. Getting old slowly and without realizing it I lost all these strong emotions and triggers; for this for about 3 years I do not write more.

What story writer Giancarlo would like to write?

I do not know. The stories are born so, from a sudden idea. I started to write many stories starting with crazy ideas and as such, must-throw; Well, are the threads that I remain more in mind. I run in front shiny, even if I deleted the manuscripts for years: An example: a chicken that an old gentleman keeps hidden on the roof of the building, away from the eyes of the administrator, to have fresh eggs every day and, I 'egg that gives him, has the yolk black ... why?

What do you want to be great Giancarlo Buzzi?

Buzzi from large would do exactly what he has done until now. Maybe with some ailment in the least.

Thanks for the time that he has spent and maybe now I do a tour in this blessed Festival.

Taormina has the greek theater as location, Ispr has a staircase with stunning views of the lake are the envy of the Spanish Steps. The evening conducted by Giancarlo Sammaritani and Pier Ley in a pleasant and informal, however, was characterized by warm emotions. On the screen are passed documentaries interesting, instructive and at the same time curious. Coffee lovers know the origin of our beloved drink? I Have Not? Well in Ethiopia and precisely in Bonga. If you are curious to know more I suggest you take a look at the site "inviaggioconilmercante" where Sammaritani takes you around the world with the excuse to talk about coffee. I appreciated the talent of delicate Portuguese Fernando Santos who showed the force of nature in a windy day in Ispr and masked beauty of Venice during Carnival. I was moved by the film "The Visit" the talented Marco Bolla
Tonight and Sunday replicates. The film "poor" becomes the star and what I saw last night as taste, I am sure that if you decide to make a jump return home "" richer

3)Roma Fiction Fest (September)

"Fiction is culture. Fiction is the new literature. "No, they are not my words, but I hope one day to tell her to Daria Bignardi during "The Barbarian Invasions".

So spoke last Thursday Carlo Freccero artistic director of the Roma Fiction Fest during the press conference of presentation of the Festival at the Casa del Cinema in Villa Borghese ..

The crisis bites, scared and anxious. They turn a little money and even the World of Toys has had to adjust. The president of the ATP Marco Follini (it's him, the 'Harry Potter policy, former secretary UDC and former deputy prime minister of the second Berlusconi government) stressed that the eighth edition of the Festival was born under the sign of the most rigorous austerity: from 11 million in 2011 to 1,5 budget today.

Freccero promised a festival of quality of civic engagement and criticism even without big stars.

With these drum rolls, last night I went back to the Festival after an absence of seven years.

The Auditorium Parco della Musica is definitely a nice stage to tell the world through fiction, as recite the billboards, often anticipates the reality.

The opening night of the Rome Fiction Fest started with a tribute to the lawyer Giorgio Ambrosoli, perhaps unknown name to the new generations and also why the fiction "Whatever happens" with PierFrancesco Favino is ever more useful and necessary to know the civil history of our country to those who do not know and who probably does not remember most.

4)Roma Film Festival (October)

There is always a first time: some are beautiful, others ugly, others to forget. Yesterday was my first time at the Rome Film Festival, and the festival was the brainchild of former popular mayor Veltroni. In previous years I had snubbed the Roman Festival considering quite provincial and car celebratory. Every town has a festival or celebration and the quality is always to pay the price of this ravenous
desire to appear and be glamorous. The program of this year's Festival has caught my attention and so I decided to break the piggy bank and buy salted tickets (25 euro the opening night!). Last night I arrived just in time and with the breath in almost packed hall Cecilia Auditorium of Music to see the opening ceremony of the Festival led by director Marco Muller and Godmother: Nicoletta Romanoff.

If Muller was a presenter anonymous and of few words, the Romanoff proved jaunty and a proper hostess amusing the audience with a gag on a patient by compulsive festival on the psychoanalyst's couch.

The highlight of the evening was definitely the delivery of Marcus Aurelius career at Thomas Milian. L 'old actor Italo Cuban receiving the prize from the hands of colleague Sergio Castellitto thanked Rome and moved his audience to the esteem and affection received in his long career.

The short and spartan ceremony ended after the Godmother explained how the popular vote for the films in competition, innovation desired by Muller for the Festival closer to the spirit of the origins of the people or a party for the cinema.

You are off the lights in the room and was presented the first film being "Soap Opera"

The theater is in crisis. The theater is for the old. The theater coast. The theater is the cemetery of starlets falling out of favor. If televisamente talking Vittorio Us "elderly", from the theatrical point of view we are the "infants". For years we have seen this art form with distrust and dislike. We felt rock and felt the theater "slow". Then when we finally look in the mirror and seen mainly inside we realized that maybe the theater was the right place to spend the winter and at the same time to lift a nimimo the level of our ignorance. We were explorers and the same as children in the World of Toys with amazement and wonder as fellow travelers. The theater is neither rock nor slow is just emotion and magic. Go there and you will understand, trust me.

Theater
January

1) "WORDS chained" is a show with Claudia Pandolfi and Francesco Montanari
adapted from the thriller Jordi Galceran

Italian version of Pino Tierno
Me and the theater we hang out a little, I confess.

I do not have great experience in this area and this seemed a good time to fix it.

Pandolfi and Montanari are two very good actors and television. The first we will see from January 13 on Channel 5 with the second season of "thirteenth Apostle."

Montanari, besides being "The Lebanese" in Crime Novel series, starred as "the bad boss" in anti-mafia team 5.

Two faces of fiction in the theater. This I knew, a fly sitting in the audience.

"Words chained", more ch thriller as announced by the poster, is a comedy "dark". The show begins with shock video of the protagonist, who confesses a 'murder in front of a woman bound and gagged to a chair.

Slowly discover what relationship binds the two characters.

The dialogues are paced and engaging.

Montanari shows to be an actor grew up on bread and theater.

Personality and physicality are the ingredients of its effective performance.

The Pandolfi, reads more "jerky" as is his habit, but proves adequate shoulder.

A couple "atypical", but it is noticeable.

The pathos and irony accompany the public for an 'hour and forty.

In the end the show, perhaps, lose of incisiveness and mordant.
"Words chained", reminded me at times, "American Psycho", the famous novel by Bret Easton Ellis, and then film with a shocking Patrick Bateman.

Sometimes a couple in danger of slipping into the dark side, without even realizing it, even playing..

"Words chained" up to eight January to Quirino theater of Rome.

2) I Married You for Fun is a comedy in three acts of 1964 by Natalia Ginzburg.

Over the years there have been several adaptations of the play as well as in 1967 a film by Luciano Salce with Monica Vitti in the leading role and with Giorgio Albertazzi.

This time it is the turn of Piero Maccarinelli to stage the opera in two acts with Chiara Francini and Emanuele Salce.

I Married You for Fun is a comedy that makes you reflect with a smile on the customs and traditions of a bygone era.

The script even if written in a simple and clear, evokes delicate and complex issues such as abortion, marriage and divorce.

The Francini Giuliana is a young girl of Emilia, who ran away from home at age 17, is hoping to find fortune and love in the city.

It's a naive girl and vital, unlucky in love and no job prospects.

At a party he meets Peter (Emanuele Salce), a "quiet" lawyer, and after a week just decide to get married.

The story unfolds through the emotions and thoughts of the new couple on marriage and on their "new status".

I knew Chiara Francini for comic roles interpreted in fiction and film.

Roles often "over the top", sometimes exuberant and in other cases "amicably" provocative.

Yesterday I was "astonished" positively for the grace and elegance with which he played Guliana.

The first act is based in large part on his "almost" monologue "of life, interrupted with irony and effectiveness from the waitress Victoria (Anita Bartolucci).
Chiara Francini manages to keep the tension high and the viewer's attention by telling too bitter moments and melancholy with the right irony.

The second is more fun and crackling through the entrance of the "mother-in-law" masterfully played by Julia Weber.

Trade between mother-in-law and daughter in law are insightful and hilarious. It's a comedy very feminine. There are described different types of women.

The man is a minor, almost sly. Salce with her performance captures the essence. The Francini and the rest of the cast pass the test with flying colors faces.

The audience at the end of the show has two questions: Who is really Lamberto Genova and if especially in 2014, despite the rampant selfishness, marriage for joy is still possible.

I Married You for Fun answers to the second question, and even for that alone deserves to be seen.

The Sala Umberto in Rome until February 2.

3) "The Prisoner of Second Avenue" is a play in two acts by Neil Simon.

Produced by the Contrada-Teatro Stabile di Trieste, adapted and directed by Giovanni Anfuso, with Maurizio Casagrande, Tosca D'Aquino, Barbara Folchitto, Adriana Giraldi, Paola Bonesi and Marzia Postogna.

"The Prisoner of Second Avenue" debuted on Broadway in 1971 with great success and in 1975 became a movie with Jack Lemmon, Anne Bancroft and Eugene Sacks, produced and directed by Melvin Frank.

"The Prigioniero" tells the story of Mel Edison (Casagrande), simple and honest man, middle-aged American, who is 22 years suddenly out of work, due to the economic crisis.

Mel for the shot, of course, very hard. His nervous system emerges tried.

From the first scene the protagonist, on a warm summer night, shows the public throughout his anxiety neurosis and venting his anger against conditioner poorly operated.

His wife Edna (Aquinas), loving and worried looking to be near him.
Mel, after a burglary in the house, he had to tell his wife the bitter truth.

Edna convince her husband to go to therapy for Curasi nervous exhaustion, will return to work and will bring together the family of Mel for help.

"The Prisoner" is a bitter comedy and current. If the insecurity and the economic crisis care about young people, are a tragedy for people like Mel.

The script deals with these delicate issues alternating irony and melancholy, succeeding only in part to be brilliant and convincing.

The director is essential, but accurate and precise

Casagrande and Aquinas, will show up instead of their talents.

Their "Neapolitan" emerges during the recitation and helps make sympathetic characters "American"

The first is able to convey to the public all the emotional charge of the protagonist, showing how man is "naked" without the dignity of a job, a prisoner in the house.

The second is the proper shoulder and positive counterpoint to the neuroses of the protagonist.

The couple works, there is a good chemistry and dialogues albeit discounted, are enjoyable and fun thanks to their verve

The first act can be considered more "ironic" and the second most bitter and thoughtful.

Weighs on the entire show, I think, a sense of slowness and little freshness in the telling.

The entrance in the second act of the rest of the cast (family of Mel) has the merit of making the scene more alive and dynamic.

The story takes on a somewhat "farcical" and gives the viewer more than a smile.

The final wants to give hope and confidence about the future, despite everything.

Mel can count on Edna and vice versa. Love, for the director, is not allowed and crisis breaks.

A comedy that wants to be optimistic and these days, it is a merit.

"The Prisoner of Second Avenue" from February 25 to Sala Umberto of Rome.
4) "The mysterious disappearance of W" by Stefano Benni, directed by Giorgio Gallio, Theatre production of Archivolto with Amber Angiolini.

Last night when the lights are ablaze the theater at the end of the show, before the deadline applause, his mind went back to when I was young, thin and with hair (please do not ask the year) when back from school, I opened the beloved TV and watched "is not the Rai".

A distant time you say, a time when a girl lively and sassy nailed front of the screen millions of Italians, with an unexpected eloquence.

That girl was Ambra Angiolini.

It was said that "it was remote controlled" by Gianni Boncompagni. Yet even at the time "that" girl caught the attention of critics and the sympathies of fans.

Years later Ferzan Ozpetek saw Amber, to the amazement of many, an actress.

With "Saturno contro" won a David di Donatello and Silver Ribbon for Best Supporting Actress.

I had never seen Ambra Angiolini live.

I followed, often, to the movies, always leaving a good impression.

I was curious to see the examination theater.

Well, yesterday I attended an excellent performance as an actress.

Amber with talent and irony ennobles a complex text and traits indigestible.

V is a young woman problematic, especially neurotic and anxious.

"The mysterious disappearance of W" is a monologue of an hour, where V tells herself and her life through the evocation of memories and people dear to her.

V feels that in his life, something is missing.

The absence of "W" the conditions and questions about who or what it is.

W is for Miss V, the "Holy Grail"

Start a search of the lost serenity.

Amber from the beginning of the monologue, with a recitation at times "nervous", but especially ironic and compelling involves the audience in his "special" investigation.
Directed by Gallio is simple and enhances the role of the actress.

The text of Benni is thoughtful, poetic, ironic, evocative.

For a large part of the show, Amber alternates comedy and drama with lightness.

Successful is definitely part of the Wolmer boyfriend.

The final, perhaps, it is time less engaging.

Too rhetorical and less impressive, with the risk that the viewer's attention is directed to another.

When I started the convinced applause of the audience, I thought that for me is the W Liberty, nowadays a really difficult "Holy Grail" to achieve.

But a certainty, at least since yesterday we have it. Ambra Angiolini is a 'Actress and that "is not the Rai" along with my youth, Aihm are just beautiful and distant memories.

"The mysterious disappearance of W" until March 2 at the Teatro Vittoria in Rome.

   MARCH

5) "Love and Madness" is a play written, directed and starring Max Tortora with the participation of Stephen Sarcinelli and Roberto Andreucci.

Max Tortora is an Artist. Let's start from here. Define it only as an actor, is limiting.

Last night at the Olympic theater, the Roman actor has created a fun and enjoyable "one man show".

The public has learned to know and appreciate over the years for its extraordinary imitations of Califano, Sordi, Arbore, Amadeus, Celentano to name a few.

The character of Ezio Masetti in fiction "I Cesaroni" made him popular and loved by the general public, yet yesterday Tortora has proven, with skill and talent, to know how to sing, play and dance.

From the beginning of the show, when Tortora debut with the song "ovindoli", the audience can not help but laugh and applaud, immediately creating harmony and involvement.

The various monologues are original, ironic, sometimes mischievous and played on double meanings, without being vulgar.
Tortora homage, in its way, the great music reinventing some of their famous songs, with "slight modifications" to the texts.

The show is also a fun "excurus" on changes in society, based on the recollections of the artist's life.

Paradoxically, the show enjoys less and lose intensity when the actor part with imitations, its strong When Tortora "hiding" behind a mask, become obvious and predictable.

Tortora, accompanied by an excellent band and two "eye-catching" dancers, the public does spend two hours in lightness and joy.

Appreciable valid and the support of colleagues and Sarcinelli Andreucci.

The finish is a tribute to the figures of Califano and Sordi, both dear to the artist.

Max Tortora said yesterday that it was his first experience as a "one man show", better late than never.

This "splendid fifty" has the potential to get noticed, he deserves it.

Producers and directors are advised, even in large barrels, there is good wine.

"Love and Madness" until March 30 at the Teatro Olimpico in Rome

May

6) Metamorphosis" is a play written and directed by Vinicio Marchioni and Milena Mancini, produced by Cantus Planus Slate Productions and Music School.


I made the classic high school, but I always hated Latin literature. I remember the afternoons, yawning, between the texts trying to understand them and especially to translate.

But I've always had a soft spot for Apuleius and especially the story of Cupid and Psyche taken from his work "Metamorphosis" only work integrates Latin arrived today. I always imagined as a "fiction" before its time. Psyche, a 'naive girl of such extraordinary beauty to be "only human" to the point of the envy and jealousy of
Venus who decides to punish her, giving her in marriage to the most ugly and slimy men.

So he orders her son Cupid, God of Love, to shoot his arrow against Psyche, but refuses, in love of human and decides to take his wife.

So Apuleius tells the love story of the two protagonists between pathos and emotions varied.

Vinicio Marchioni last night went beyond the theatrical experiment, confirming that this text can be told by various forms of art.

The soothing voice, warm and safe actor Roman takes the audience into the story, being able to excite and engage. Alternating with talent and intelligence tones and interpreting the text as only an actor level can effectively

But the ears of the viewer are also solicited from the intense and deep melody that give talented musicians with two pianos, guitar and violin, creating a perfect symbiosis with the words of Apuleius.

After the hearing, the view has an interesting sight thanks to the dancers that make real the magic of words, interacting and dancing with them, managing to find a harmonious balance of images and sounds.

Painting also makes its contribution to the history with three painters who put on canvas their emotions and their own view of history.

The show is nice and has a good rhythm. The viewer is struck in all its senses by history and how it is told through the various types of art.

Beautiful and elegant set design and appropriate costumes.

Marchioni proves to be a good director as well as a good actor.

"Metamorphosis" supports "Save the children" in his battles and is a reason more to go and see him.

Apuleius wrote a beautiful love story, Marchioni and his group have made modern and if possible even more beautiful.

"Metamorphosis" until Sunday at the Teatro Ghione of Rome.

7) "How to survive in the work at home" is a comedy play by Michael Caputo, directed by Paolo Migone, with: Michele Caputo, Ilene Lazzarin, Jury Monaco and Vincenzo De Lucia.
When a couple is really strong and close-knit? There are tests that put a strain to try the patience of anyone. Hands up who has not at least once in their lives had to do a move or even worse a home renovation.

Those who venture often enters a Dantesque and above end up with an empty wallet and a nervous wreck.

You fight with your partner for a wall to be removed or for the kitchen to choose from.

Michele Caputo addresses this "labor" with this story ironic and surreal, giving the viewer a lot of laughs.

A young couple in Naples, Mario (Caputo) and Silvia (Lazzarin) married for five years and already in crisis, they decide to make "small jobs at home."

Silvia, petulant and bored woman, takes the opportunity to give a jolt to his plate marriage. Backed by an unlikely architect (De Lucia) decides to revolutionize the whole house, instead throwing into disarray the husband.

The jobs are outsourced to a handyman (Monaco) which will prove inadequate and grotesque.

The viewer follows so the continuous and hilarious gags between Mario and the two technicians and the quarrels of the couple incapable of listening.

A simple story, but very current, that makes us think, smiling, on what is important and what it takes to be a real couple.

Michele Caputo did not know until tonight, but I can not sing its praises both as an author and as a performer. Creativity and humor are rare qualities and possesses both.

Ilene Lazzarin, theatrical debut, departs from the usual character of Viola Bruni's "A Place in the Sun". With commitment and skill can give the character of Silvia a moderate intensity, resulting in complex credible.

Should refine the comic timing, but it is good place to start.

The couple Caputo-Lazzarin works pretty, they're cute, and almost always fail to engage and excite the viewer.

Definitely deserve an applause convinced Jury Monaco and Vincenzo De Lucia, although only "co-stars", contribute talent to the success of the show.
The direction is up and manages to bring out the best from the cast with ease. Manicured sets and costumes.

The only limit is probably the language. Conceived, designed and built for the public to Naples, plays and sometimes abuses the dialect. A spectator of Bergamo would be able to grasp all the puns and double meanings of dialogues?

The Neapolitan dialect is almost poetry, but for how beautiful it can also be "crypt". Perhaps any corrections to be made, it would be a shame to disappoint the audience of Bergamo.

"How to survive in the work at home" deserves to be seen, the viewer can not fail to find inspiration and advice on what to do for future work in the house.

Until May 4 at the Teatro Diana in Naples.

July

8) "Taddrarite-bats" is a play written and directed by Luana Rondinelli with Claudia Gusman, Anna Clara Giampino and Luana Rondinelli.

Last night, as a good Sicilian, I feel very German when Davide Ambrogi artistic director of the Rome Fringe Festival has announced the victory of "Taddrarite". The jury also ruled Claudia Gusman as best actress Luana Rondinelli and conferred the award for best drama

I thought and made my motto Teutonic "uber alles Sicily". You know how it is not a great connoisseur of theater and only recently I approached this noble art thanks to the Fringe. When I saw for the first time "Taddrarite" last Tuesday, I was struck by the beautiful text and talent and intensity of interpretation of the actresses and with conviction I gave the maximum score as a paying spectator. I thought it was just my humble opinion, but when Thursday night during the entertaining spectacle of Giorgio Montanini (Public Enemy) I heard the roar and applause another stage, I realized that "Taddrarite" had made inroads in the heart of the public.

Never before this time agree with the judgment of the jury.

"Taddrarite" is the story of three sisters Sicilian: Maria (Gusman), Rosa (Giampino) and Franca (Rondinelli) that are as ancient tradition, to pay homage to the deceased husband of Mary last night before the burial. What should that be a time of prayer vigil and instead becomes the occasion of confession for the three sisters than their married life was difficult and hard. Married men violent and drifters, but have also
become mothers of three beautiful girls. For love of her daughters have been silent for so long outside the physical beatings and psychological abuse they suffered. The three sisters are different, but united by the desire to leave behind a past of pain and violence: Maria, the youngest, dreams of a different life, Franca had the strength to get divorced and remarried desiring the good life, Rosa instead the more reflective and staid. On stage, the three women tell their experiences and their loneliness. Deluded by love found themselves trapped in a nightmare, but you are resigned to suffer. This night is an opportunity to start a new life as women and mothers. "Taddrarite" tells the Sicily and especially the philosophy of the Sicilians divided and torn between tradition and modernity. The Sicilian woman is the heart and hub of family and too often becomes the "pungiball" for the frustrations of her husband. The script really well written gives intensity and emotions managing to unite with a melancholy and irony sicula the issue of violence against women with the ‘incisive and intelligent representation of the world Sicilian current. Directed in its simplicity and essentiality manages to give an increasing pace to the story, involving the public and to extol the remarkable artistic qualities of the protagonists.

The award for best actress Claudia Gusman is really deserved. The actress Marsala is masterful in combining the comic moments, dramatic and melancholy of "his" Maria. An interpretation made of the heart, stomach and nerves. The tears shed by Claudia at the time of receiving the award, confirm, if possible, the strong sensitivity of the actress. But if the Gusman deserves the award, no less deserving of commendation and a staunch acclaim are the other two protagonists, really touching and profound. "Taddrarite" leaves you in so many emotions at the same time it makes you think. From what little I knew of the theater, is not a trivial matter.

Sicily has won, but mainly with "Taddrarite" yesterday women have one more weapon to make their voice heard with strength and reason.

August

9) "Taddrarite-bats" is a play written and directed by Luana Rondinelli with Claudia Gusman, Anna Clara Giampino and Luana Rondinelli.

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September

10) Sentenced to death "is a play of David Sacco novel by Victor Hugo" The Last Day of a Condemned Man ", music by David Sacco, Luigi Sacco scenes with Horace Cerino

Life is sacred. Equal justice for all. The state must ensure the safety of the individual citizen. I am a conservative, vote always right and I would be in favor of extending the 41 bi (rigorous imprisonment for the mafia) offenses of blood, child abuse and violence against women.

The death penalty is for many a barbarism, a legal monstrosity to be condemned without ifs and buts.

If you take the life of a person, in principle and cold, is definitely a serious and dramatic, I wonder, quietly, if you should consider a murderess, a rapist and a pedophile a "human being" and not an animal, with all due respect to the innocent animals.

Over the years there have been fiery debates on the topic in the right tip and not of principle.

The rule of law may provide by law for the death penalty?

Iran, Saudi Arabia, Iraq, China are the countries "Leader" for this "practice."

I personally have a "approach" American on the death sentence, but I will fight so that there is always a fair and effective justice. There have been too many mistakes over the years. Too many innocent people executed, too many hasty judgments were issued.

In this spirit, yesterday I attended this show in the Roman festival "Summer Fontanone" the Janiculum

Amnesty International has for years been in the forefront of the battle for a moratorium in the world and last night a His represented before the show gave some
"figures" on the death sentence in the world and especially explained the efforts of the movement to stop the countless executions.

"Sentenced to death" to use an expression dear to our Adriano Celentano, is definitely a rock show. The viewer goes right in the heart of the problem through the words and especially the face and the physicality of the protagonist, Horace Cerino.

Cerino brings to the stage with strength and talent, fear, anxiety and thoughts of a young man condemned to the gallows in a post-revolutionary France and executioner.

It 'a monologue badgered, tense and quite addictive. Cerino is both perpetrator, victim and spectator event.

I got to see and know Orazio last July, the Rome Fringe Festival during another monologue. The actor Campania, despite his young age, proves to have a considerable artistic maturity. He has a remarkable ability scenic and manages to alternate in the same show drama and comedy never exceeded.

Write down his name, I will hear.

The stage adaptation, perhaps, needs further refinement, although written in a direct and creative does not always have a steady pace and at times it is over the top.

The director is particularly aggressive and innovative, but paradoxically it is also its limit, for the type of text would serve a more "conservative".

"Sentenced to death" whatever your opinion, deserves to be seen and with his final asks the question "Prince" the viewer is right to kill because it has determined the state?

October

11) "If everything goes wrong I become famous" is a play written, directed by and starring Gabriel Pignotta with: Fabio Miser, Christian Vaccaro and Siddharta Prestinari.

The economic crisis has changed our habits and unfortunately upset forever the lives of many. This crisis continues to bite with no intention of diminishing in intensity.

We Italians are masters in the art of getting by and especially to reinvent ourselves.

We are a nation of poets, sailors, writers and some time devoted to talent show contestants.
Once there was the "Corrida" Corrado to give free rein to our artistic ego, today you'll be spoiled for choice.

Economic crisis and the desire to appear at times can lead people to make choices and challenges unthinkable.

This is the story of four forty employees of a major financial company: Jacopo (Pignotta), Dario (Miser), Micaela (Prestinari) and Sara (Vaccaro) who suddenly find themselves unemployed.

The four have different reactions to their new status as unemployed: Jacopo is the optimist and eternal Peter Pan of the group, and dreams of becoming a brilliant musician, Dario, the future father of twins is content to be a waiter in a pub just to earn some money, mother and wife Sara anxiety begins to cut any unnecessary spending and instead Micaela plans to open all its financial agency with the help of banks or European funds.

But soon the hopes or better yet the illusions of our protagonists are swept away from the bitter reality of a country where if you lose your job at forty is very difficult to be relocated despite professional qualifications.

So James proposes to initially skeptical and hesitant friends to participate in a talent show where the prize for the winners is 300 thousand euro. But you can participate in a talent without knowing how they sing, dance or play? In the rest of the world not, in Italy and you are likely to become even celebrities (Big Brother docet)

The well-written text of Pignotta tells with irreverent humor and freshness of our society where they are no longer rewarded the deserving, but rather with the characters for most of the cases nothing artistic and human .. The language used is simple and direct without but being vulgar. The dialogues are funny, well constructed and interpreted.

A text that invites the viewer to smiling melancholy reflections on what values underpin today's society.

The director is of good quality capable of giving a steady pace to the story and to have given a convincing narrative structure. Perhaps the only drawback is having divided the comedy in two acts, demands for theater, doing a little disperse the viewer's attention.

The entire cast is certainly worthy of mention and a staunch acclaim. I did not know until yesterday Christian Vaccaro and Siddharta Prestinari and proved a pleasant
surprise. They have been shown to have a 'good stage presence and mastery of comic timing and flawless style falls.

Confirmation instead for Fabio Miser, professional value capable of giving smiles with the word and with his physicality. Deserves, in my opinion, the national spotlight.

The final funny and critical at the same time convincing and is consistent with the story, leaving the viewer with the hope that you can also lose your job, but you can not start giving up on your dreams and love of life.

12) "Stories of Love with the death penalty" is a play written and directed by Marco Costa, with: Lorenzo De Angelis, Nina Torresi, Paolo Macedonio and Stella Egypt.

We live in a historical era in which, if a man has values, is a 'soul destined to succumb. The romance is dying and now feeds cynicism and hedonism.

There is still room for love in this world? Selfishness is the real authentic feeling that drives man to loneliness and meanness.

Are cylinder engine? Perhaps, but these thoughts and reflections arise spontaneously after seeing this theater.

Marco Costa presents us with his new work which is the state of human relationships and how to evolve today.

The viewer knows in quick succession the four protagonists: Sanni (De Angelis) Frida (Torresi), Arctic (Macedonio) and Mia (Egypt) all linked by a long and lasting friendship.

Before being adults were children with their dreams.

Then adolescent men who love porn movies, women hand eager to have beautiful gifts and the right man.

They are all young, beautiful and with a nice career. Yet they are restless souls and fragile.

Sanni is kind and romantic, Arctic cynical and sex maniac, Mia is a dreamer instead Frida is an ambitious girl and moody.

They meet at a party, you like and decide to dating Sanni and Frida become the stable couple. They decide to live together and attempting to build a future together. The daily life, as often happens, turn off the love and ignites the fuse of the problems.
Frida suffers for her work as an actress slave data Auditel negative, Sanni strives to do the boyfriend caring and attentive, but is consumed by the constant quarrels caused by jealousy.

Instead Arctic and Mia are the liberal couple who love each other in the excess of sex and drugs without thinking about the future.

Two love stories designed to go off for different reasons, marked by the limitations of character and human protagonists.

The screenplay is rich in content, well written, ironic and yet cloaked in bitter cynicism.

Costa confirms a pen interesting and growing artistic not only as an author, but also as a director's creative and innovative managing to hold high and constant pathos narrative of the story. The dialogues are crisp, well-built and inspired.

The four main characters show up and adjusted to the role. The two couples work, are credible and convincing. The symbiosis is triggered not only in the scene between the characters, but also with the public.

De Angelis, Torresi, Macedonio, Egypt have talent, passion and strength interprativa, we hear about here, take note names. They have the gift of touch the public, alternating effectively with their characters irony and drama

Difficult to establish a ranking of merit, are all worthy of a strong applause.

The final, halfway between the drama and the bitter, is consistent with the spirit of history, managing to make the viewer smile in the sad realization that the dreams of the children of today are different from those that were previously.

November

13) Tears Juliet "is a play by and with Catherine Gramaglia, live music Ennio Hope, assistant director Rosa Morelli, production Sycamore T Company.

Being a fan is often seen by respectable snob as something childish and useless layabout.

Love, follow, support their idol in his work means sharing at least partially successful.

We identify with the star, there are dresses like it and sometimes it becomes an obsession.
But putting aside the stalker, the star you company and maybe it can become a source of inspiration.

Hands up who at least once had a crush on an actor, writer or sports.

There are fan clubs of any kind and are part and unsuspecting people of different social and cultural backgrounds.

Sometimes you become an actor watching on TV or the movies their idol.

Perhaps this is the case of Catherine Gramaglia that last night he wanted with his show to pay tribute to his idol and who knows Muse: Giulietta Masina.

Catherine Gramaglia enchants and moves the audience retracing the life of the "Charlie Chaplin" Italian and wife of Federico Fellini.

The public is approaching with curiosity and sympathy to the figure of Masina and his artistic and personal life. A life characterized by two loves: Fellini and the family, but have not prevented it being also an Artist that the world has envied.

The Gramaglia once again demonstrates his skills as a versatile and talented actress alternating moments of intense poetic recitation and others from pure comedy.

The viewer is also kidnapped dall'azzecata and engaging music that accompanies the words and gestures of the actress Tuscan.

The text is well-written, fluid, linear and enveloping.

The few who do not know Giulietta Masina have the opportunity to know and appreciate this show of twenty years after his death.

Catherine Gramaglia deserves national stages for its qualities as an actress and author and are certain that from there also Giulietta Masina smiling either agree with us, because sometimes the fans have nothing to envy to their idols.

Until tonight at 21:30 at the Clock Theatre of Rome.

14) The White Room is a play written, directed and starring Catherine Gramaglia.

In the collective a white room and possibly padded is the place where they are confined to the "crazy" or who does not adapt to "normal" sets the company.

His room is also the personal and intimate retreat where every person can recharge your batteries and heal the wounds of the soul after fighting and above all seen the ugliness of the everyday world.
The white room of Catherine Gramaglia is instead a place without time and space where the viewer enters on tiptoe and knows a variety of surreal characters, grotesque, ironic.

Some of them we know them live: the funny Japanese couple flirting and courting with the game of the looks or the histrionic actress who thinks that you are in the most important theaters in Italy and when he realizes he is in a very modest reality flees away screaming the name of Gabriel probably the lover or maybe the director.

Others, however, we are presented with the funny video: the woman who recorded a video message perhaps for a chat loving? Weeping because a girlfriend dumped by her love, a fortune teller and an unlikely star decadent theater that lends itself to make the fiction.

But the white room is also a tribute to the talent of Giulietta Masina and one of his most intense: Gelsomina in the film "The Road" by Federico Fellini.

I got to know and appreciate Catherine Gramaglia this summer to Rome Fringe Festival to be confirmation of talent and creativity.

Catherine with this show gives a proof of Actor in the round. In just fifty minutes of the show manages to alternate effectively comedy and poetry, taking the stage with personality and strength interprativa.

The text is well written, fluid and has its own narrative coherence that can keep high and constant attention of the viewer throughout the play.

The first part of the show is definitely more lively, brilliant, original thanks to the use of video well designed and constructed.

The second is more intimate, intense, delicate, perhaps slower, but where Gramaglia shows that in addition to having a significant vis comic has the ability to arouse emotions and move.

The white room is the center of our universe, and perhaps for all of us will change the color of the walls, but at the end of this show remains in the viewer the feeling that all the emotions and situations are possible because very rich and unpredictable is our soul.

14) "MaternoinCanto" is a play created and directed by Daniela Champion, With:

Dancers: Unless Alicata, Daniela Champion, Salvo Cavolina

Item: Valentina Vaques.
Actors: Doriana La Fauci, Peter Cucuzza.

Guitar: Claudio Iudicelli

Violin: Benedict Saccuzzo

Tabla: Riccardo Gerbino

Paintings: Sergio Fiorentino

Coordination: Carmelo Failla.

You know that my relationship with the dance was born in 2008, when it was convict my meeting at the airport with my dear Ballerina. The lightning strike or, if according to my mischievous friends, physical attraction led me to be more than a year and a half regular and convinced the viewer to "Flash Dance" of the most diverse and particular contemporary dance.

The dancer is. Aihm, fled away without which I could not even to offer her a coffee, but curiosity for dance remained. So last night when her friend Felliniana asked me to accompany her to the Theatre "Erwin Pescator" Catania to see a dance show I did not bat an eye.

But it would be simplistic to believe "MaternoinCanto" only a performance of dance.

The viewer is immersed and involved in many forms of art: acting, singing, music, literature and dance course.

Forms of art together to pay tribute to the figure of the Mother, source of life and pillar for each child.

Mother par excellence is Mary, who carried in her womb the Son of God.

The association "New World" from a religious requirement and devotion to the Virgin wanted to tell and show what and how many ways the Arts draws the figure of Mary and of women in general.

Alternate on stage so the sinuous and hypnotic dancers, the two narrative voices that declamo poetic verses or extracts from writers that even in a completely secular extol the virtues and especially the strength of the woman, the backbone of every family.

Music is the co-star of the show through the beautiful melodies of ancient and modern marked by deep and intense voice of the vocalist, Valentina Vasques, who
Despite being a rookie demonstrates professionalism and talent in being able to hold the stage.

The show is complex and ambitious, but made absolutely enjoyable and engaging by the skill and passion of the performers.

The direction is appropriate, linear and able to combine harmoniously and effectively the various interpreters.

"MadreinCanto" is a bell 'tribute art that will appeal to everyone, regardless of faith.

Theatre Ervin Piscator Catania Review "New Dance Movements"

December

15) "Cinderella" is a musical comedy-drama by Charles Perrault: with adaptation and directed by Angelo Tosto, music by Eugenio and Giuseppe Cardillo Vasapoli, sets and costumes; Giuseppe Andolfo, choreographic movements: Silvana Lo Giudice. With: Valentina Ferrante, Massimo Giustolisi, Olivia Spigarelli, Margherita Mingemi, Barbara Gallo, Evelyn Famà, Giuseppe Bisicchia, Giampaolo Romania, Riccardo Tarci, Amelia Martelli, Iridiana Petrone, Cindy Cardillo, Giorgia Torrisi.

Once upon a time, long ago, in a land far away, so start the tales that our parents and grandparents we read when we were little and that allowed us to dream and to learn about extraordinary characters and places the weird and wonderful.

The tales are the first contact with the world of literature and a childhood fantasy and you can not feel happy without their company.

Cinderella is probably the most widely read and well-known fairy tale in which almost all women, once girls, were identified and have sighed thinking of Prince Charming.

Already the prince, the shoe of glass and the triumph of love and the good against the bad guys del'ingiustizia.

In the end even those who are cynical and hard can not help but smile thinking of Cinderella and so yesterday when I attended the musical inspired by the famous fairy tale, despite my well-known reluctance on love and romance for two hours I entered another world.

A world of music, dance and songs in which the many interpreters bring the colorful characters on the scene showing the viewer how this story can still be modern and fun.
A Cinderella (Ferrante) we could call in version 2.0: dreamer and eager to love, forced to endure the harassment and teasing of the two stepsisters Citronilla (Spigarelli) and Shortbread Mingemi) and the ostentatious coldness stepmother Madame ricott (Gallo).

A Prince Charming (Giustolisi) naive and impractical for managing a kingdom and then easily manipulated by greedy ministers Lapparel (Bisicchia) and De Faillance (Romania) intent to open the ice cream parlors.

Fortunately Cinderella comes to his aid from the future the "pop" Maga Rica (Fama) which together with nice helpers Mannequin (Martelli), Poltrocina (Petrone) and charcoal (Cardillo) will push the girl at the big ball court and win the love Prince for its beauty.

The show is divided into two acts, is written in a fluid, fun, simple that manages to keep high the attention and concentration of the audience.

The alternation of music, drama and dance is designed and calibrated in an effective and convincing.

The set design and costumes are appropriate and worthy of mention because they help give color and liveliness to the story.

The entire cast is certainly deserving of praise for the talent and passion shown, but you can not point out the bubbly and successful interpretation of Evelyn Famà able to make his Maga exuberant and overflowing without being excessive and out of tune, holding the scene with style and personality

They are deserving of applause and Margaret Olivia Spigarelli Ningemi brave in making the two stepsisters so histrionic and grotesques such that the viewer would really like the part of his family.

Finally, it is worthy of commendation also Riccardo Maria Tarci is really hilarious in the role of Shelter giving true and pure pearls of comedy in the way and the right time.

Children should read fairy tales because they have the right to dream and smile, but also for adults it would not hurt to remember what it means to be carefree and with this Cinderella and her friends can do.

Until December 14 at the Teatro Brancati of Catania.
"Liolà" is a play in three acts by Luigi Pirandello directed by Accursio Di Leo picked up by Gilberto Suitable with: Gilberto Suitable, Suitable Alexander, Joan Criscuolo, Manuela Ventura, Loredana Marino, Amalia Contarini, Gabriella Saitta, Lucilla Toscano Giorgia Boscarino, Liliana Furino, Nellina Fichera.

I confess that until last night laziness had only school-age Pirandello bed, but I had never seen one of his works staged. So out of curiosity and to my mother I wanted to give confidence to the company of Gilberto Suitable and I settled on the beautiful chair of the Metropolitan Theatre not knowing anything about the history of "Liolà".

Before the show was the same Suitable to tell the origin of the large audience "Liolà" staged by Pirandello for the first time in Rome in 1916 with actor Catania Angelo Musco. Liolà breaks the theatrical tradition and tells the rural world using the dialect agrigentino bringing to light the habits and customs of a world that even former and away is still present not only the Sicilian hinterland.

Liolà (Alessandro Suitable) is a young and exuberant peasant who seduces and enchants all the women of the country. Seduces, becomes father and takes her children with her. A play boy on generis it could be called. Yet in the country has a bad reputation, and so when asked Zia Cross Azzara (Criscuolo) daughter's hand Tuzza (Ventura), also seduced and pregnant, is sharply rejected. In fact, the two women have other projects in mind. They want to fit Don Simone (Gilberto Suitable) rich farmer husband twice, but unable to become a father. Don Simone just to have a child accepts "scandal" taking the paternity of Tuzza, throwing into turmoil and shame his wife Donna Mita (Marino). Mita, who is also in love with Liolà, takes refuge in tears by his family. The pact between Don Simon and the two women is obviously an open secret among the inhabitants of the country who do not hesitate to speak ill and take up the defense of Mita.

Liolà decides to resolve the situation, in its own way, spending the night with Donna Mita unbeknownst to Don Simon and thus giving "a son to the woman and the heir to the coveted second.

A well-constructed comedy full of twists involving and offers more than a smile, but at the same time while using the art of irony and comedy shows that in some quarters the appearance accounts most of the substance.

The viewer of today can say without fear of contradiction that we are no longer a country sexist and that women often do not decide at the table with those who stay and do family?
The direction is simple, careful, precise and coordinate effectively all interpreters sula scene

L'interpretation of Alexander Suitable, I personally did not know, is broadly appreciated, no flaws, clean, though perhaps lacking the paw to make it really effective and memorable.

Suitable Gillberto is an actor of the old school and is seen playing his character with talent and intensity making it believable and vivid.

The nine women who take turns on stage are good, funny and talented and give depth to their characters, but it definitely deserves a special mention Nellina Fichera really successful in the role of Signora Carmina convinced underlined by applause from the audience.

With the final agrocedolce Pirandello we want to emphasize that men often deemed unreliable are those that when it's time you take their responsibilities towards society and life by highlighting the human misery of so-called serious and respectable

17) "Small and Dingy Carillon metropolitan" is a play written and directed by David Sacco, Luigi Sacco scenes, costumes: Silvia Tagliaferri, lights: Francesco Barbera, By: Horace Cerino, Eva and John Sabelli Merano.

The family is Italian for us all, while being at the same time mixed blessing. The family dramas often and often overlook the joys and at least we have sworn ourselves to cut the umbilical cord and run away.

What is today the family? Many would say an empty shell or at most a concentration of hypocritical rhetoric, but the ties of blood and affection as weak never break.

David Sacco with this show takes us into the dramatic and sad reality of today where the individual lives his life consumed by loneliness and lack of love.

A loneliness and lack of love that become stifling and destructive family where each member gets an emotional barrier impenetrable.

When you turn on the spotlight on the stage of the New Theatre delightful San Carluccio the viewer enters the lives of three brothers Mimi (Sabelli), Mimma (Cerino) and Hector (Merano) they are supposed to be under the same roof in a long time because mother's death to a bad disease. Three brothers, three different souls, three personalities in opposition to one another.
Mimi is the young woman left child, maybe delayed, playing with Fefè the goldfish died not think of the mother who is no longer there

Mimma is a "woman" trapped in the body of man who always fights to be truly herself among the others, but at the same time is the man who takes care of his sister and who witnessed his mother dying.

Hector is instead the brother who runs away from his past because you do not feel up to the memory of his father and escapes from the diversity of the other brothers because they do not grasp the wealth.

The text is well written, vibrates emotion and emotion and conveys to the public a pathos constant throughout the show. There are flaws in the narrative structure and immediately the audience is involved in the story in every aspect competence without loss of attention thanks to the dialogues well calibrated, delicate and well interpreted.

I had seen last September in Rome "Sentenced to death" of Sacco and his style of directing innovative albeit not completely convinced me, however tonight he showed talent and artistic maturity in the ability to tell this story without ever wrong when and how jousting alternating on the scene and the three actors in an effective and practical for various and intense scenes.

Horace Cerino tonight confirms his talent and ability to stand on stage without fear succeeding in creating a perfect symbiosis with the audience emotional thanks to his intense and evocative monologues.

But if for Cerino is a confirmation, confess the thunderbolt artistic Eva Sabelli, unknown until tonight. The actress Roman origins Neapolitan gives the audience a touching and delicate Mimi thrilling and doing even smile and above all reflect in the second part.

Eva Sabelli: Write down the name you also on the agenda, we hear in the future.

Last but not least worthy of mention is the interpretation of John Merano, which gives the audience the figure of a man seemingly strong, but in reality fragile, contradictory, son of ignorance and prejudice. The dialogues with Cerino have really succeeded not only verbally, but also thanks to the synchronized physical movements and facial.
The trio Cerino-Sabelli-Merano works, like and convincing, creating empathy with the audience. The further demonstration that exist in Italy talented actors, just look for them patiently.

We do not choose which family to be born in or what have brothers and often Destiny gives us bitter disappointment and bitterness. But let us not close ourselves to curl and put on a line that divides us from the rest of the world, basically just to sound a chime to remind us that even in the family we were happy with little.

18) "Semo Semo or Nun" is a musical in two acts by Nicola Piovani, written by Pietro Piovani, with: Sara Fois, Pino Ingrosso, Donatella Pandimiglio, Carlotta Proietti, Massimo Wemuller.

In this historic moment live in Rome and be Roman is not exactly the best.

The world shows the capital of Italy with epithets ill suited to your age-old tradition.

The word Mafia-Capital has filled the social network and the bars do not talk about other of corruption and crime that is rampant in Rome.

A really bleak and depressing that should push political leaders to step back and make you blush many salons.

In such a climate there may be will and desire to sing and claim the Roman pride and especially enhance the musical culture?

Oscar winner Nicola Piovani has thought of you and cosiiieri evening at the theater Ambra Jovinelli presented an evening of songs Romans interpreted by four talented singers and punctuated by warm voice and ironic Massimo Wertmuller.

The Roman song has little to envy to the Neapolitan sounds, texts and lyricism.

For two hours the audience is enraptured by the melody and words of cheer and dall'avvolgente and sympathetic empathy created between stage and audience.

The songs follow each other with pleasant rhythm interpreted with passion and intensity by the artists.

We listen to love songs, nostalgic, ironic, mocking, all catchy and repeatable even people like me who is the polar opposite of the music.

At the end of the nineteenth century in Rome was born the Festival of St. John, or as it was called "the night of witches" and here is comparing the best voices of the city.
One stood out over the others: Romolo Balzani, a man of humble origins, but with great musical talent.

Many of the best songs of the Roman tradition are her along with those written by the actor Ettore Petrolini such as "Tanto pe sings".

Barzani wrote "Semo Semo or Nun" to wrinkle (to reason) that somehow sings the essence of the Roman and the ability of these people in any historical period and in any unfavorable conditions also is able to get busy and get respect.

The audience at the end of the show though not Roman and who knows maybe Bergamo Alta will not whistling cheerfully and say "Semu Romans damose to do."

Al Teatro Ambra Jovinelli in Rome until January 6, 2015

19) "Peppa Pig and the Treasure Hunt" is a play produced by Fiery Angel Ltd and Limelight Production and organized by size and Events Ventidieci, directed by Claudio teach.

The phenomenon Peppa Piga after the TV and cinema, now arrives at the theater.

A musical fun and easy for the next few months will turn the theaters of Italy.

22 and 23 "Peppa Pig" has amused children Romans at the Gran Teatro.

Me and my brother Piero, we did uncles models and brought Aldo event.

Show in the show, you see an audience full of children smiling and happy patients accompanied by parents.

A group of young actors give life to the characters of the cartoon, with a show of 75 minutes, divided into two acts.

The story is, as always, simple. The narrator of Pino teach accompanies Peppa and his companions on this adventure.

Guided dal'amica Daisy begin a treasure hunt, moving from the mountains to the wood, until you navigate to the sea to reach the island of pirates.

The actors are increasingly seeking contact with the public. The interaction is the basis of the show.

The songs are catchy and music.

Simple but colorful set design.
The language used by the actors is suitable for children.

The young audience appreciates and remains involved with the story until the end, laughing and singing with the cast.

Perhaps Peppa Pig is a widespread fashion, but if it brings a child to know and appreciate the theater, so be it.

"Peppa Pig and the Treasure Hunt" continues on tour to Italy!

20) "From Father to Son" is a "one man show" with Max Giusti, written by Max Giusti, Andrea Lolli, Claudio Rinaldi Pallottini and Giuliano. Music by Gaetano Curreri Saverio Grandi. Directed by Marco Carniti

Being a father is perhaps one of the most difficult jobs in the world.

When a man becomes a father, son and stops being especially dreamer.

When you are ready for this step?

Once we got married and started a family very soon, today everything is dilated. It becomes father of forty years before with great anxiety and fear.

The generation that grew up between the years 80 and 90 has many Paturnie and uncertainties, but at the same time is very selfish.

I want to be a father, but not now. In ten years when looking in the mirror, I hope not to have become neurotic and obsessive as my father.

To a child before dell'agiatezza economic, environmental serenity must give in order to grow well and very often forgets

Max Giusti with her "one man show" recounts his personal transition from "being childish-dreamer" to the status of father. The protagonist is a forty year old, an aspiring actor, who want to present their son to his father, hospitalized.

The monologue Giusti alternates with grace and talent ironic and intimate reflections on his life before, and now the son of his father.

The well-written text and airy invites reflection on the complex relationship between father and son in the past and how the frenzy of today's society also requires to be a father 2.0 and about what should be taught and transmit their values and passed to his son.
Just shows a good ability in the "hold up" the show. Manages to give rhythm and liveliness to the story. Show instead still limitations when borders and attempts to be a singer as well as a storyteller.

Pleasant and catchy soundtrack. Appreciable interludes with the corps de ballet.

Max Giusti is definitely a good actor, can and should improve further in order to define a complete artist.

"From Father to Son" is recommended to all these young men living fatherhood with mixed feelings. Becoming a father definitely closes the doors, but opens another season as rich and intense in the life of a man, as happens to the protagonist of the play.

It becomes a father, when you stop to be son and are gathered and you lose the weaknesses and limitations of man before his father.

"From Father to Son" at the Teatro Sistina in Rome until April 17.

21) The White Room is a play written, directed and starring Catherine Gramaglia.

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His room is also the personal and intimate retreat where every person can recharge your batteries and heal the wounds of the soul after fighting and above all seen the ugliness of the everyday world.

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Catherine with this show gives a proof of Actor in the round. In just fifty minutes of the show manages to alternate effectively comedy and poetry, taking the stage with personality and strength interpretativa.

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The second is more intimate, intense, delicate, perhaps slower, but where Gramaglia shows that in addition to having a significant vis comic has the ability to arouse emotions and move.

The white room is the center of our universe, and perhaps for all of us will change the color of the walls, but at the end of this show remains in the viewer the feeling that all the emotions and situations are possible because very rich and unpredictable is our soul.

22) "A family ... almost perfect!" Is a play in two acts written and directed by Carlo Buccirosso, with: Carlo Buccirosso, Rosalia Porcaro, Gino Monteleone, Davide Marotta, Tilde De Spirito, Peppe Miale, Fiorella Zullo, Jordan Bassetti.

I had never seen a show Ambra Jovinelli historic Roman theater and so when I saw the bill Carlo Buccirosso, actor whom I respect I did not hesitate to take the ticket.

I confess that knowing and appreciating the irony and melancholy calm otherwise Neapolitan Buccirosso I expected a satirical comedy about family and instead the synopsis itself somehow takes you off the road.

Buccirosso signing a work that is a true hybrid of comedy and drama, but that leaves the whole a sense of incompleteness.

A drama because the viewer is accompanied in the delicate and complex quagmire legal adoption of children from both sides on the desire of a natural father to see her son.

What matters most right or the blood relationship? After twenty-two years, an can claim the title of true parent for a child?
Salvatore Troianelo (Bucciroso) is an ex-con who served twenty-four years in prison for killing his unfaithful wife. It 'a rich man, but basically just wants to get back with him and his son Pinuccio (Marotta) after abandoning him to six years. So assume the controversial lawyer Percuoco (Monteleone) to obtain the adoption of Pinuccio.

Pinuccio that for twenty-two years was adopted by Vittorio (Miale) and Silvana (Porcaro) Terracciano forming a "normal" family.

The drama reaches its climax when Salvatore swoops home Terracciano and try even with bad intentions: threatening with the butcher knife of his father, he wanted to see his son.

The tragedy becomes comedy in the second act, effectively displacing the viewer puzzled when Salvatore discovers that his son Pinuccio is suffering from a rare form of dwarfism, forced to grow old in the body of a child.

Salvatore is shocked by the news and initially refuses Pinuccio, considering it almost a freak of nature and the adoptive family accuses of having ruined her son, causing obviously felt proud and reaction mother Silvana.

The weak point of the show is right in the text that although well written proves little linear and fluid in the organization and narrative structure. It is not clear the thread that the author wants to give the show. Does not have a precise identity, remaining halfway between two genres without, however, be as bright as incisive as comedy or a drama.

The dialogues are insightful and funny and well made, but not enough to give polish to the show.

Carlo Buccirosso confirms an actor's talent and experience, but less convincing as a writer and director, leaving the viewer questions and doubts about a story that has a broken rhythm and perhaps a feeling of sluggishness in the complex

Kosala Porcaro like in the role of Silvana, successfully forging with skill and talent the role of wife and mother alternating effectively irony and neurosis creating empathy with the audience.

I did not know David Marotta but it turned out "a giant" on the scene, showing equally dramatic and comedic skills Pinuccio His character is definitely the most successful and fun thanks to a convincing interpretation that provides blood and thickness

Mention also for Gino Monteleone which is really hilarious in the role of the lawyer.
Maybe we do not know what is today the most correct formula for a family almost perfect, but definitely to be such need many ingredients and fatherly love can not fail despite the time and distance.

23) "The in-laws Albanians" is a funny comedy Gianni Clemente, currently on stage at the Sala Umberto.

The story revolves around the story of Lucio (Francesco Pannofino) and his family, consisting of his wife Geneva (Emanuela Rossi) and teenage daughter Camilla (Elizabeth Clement).

Lucio, former communist convinced, is an honest local politician. The wife Geneva became a chef molecular, and is not accustomed to please his loved ones with tasty foods and not very "fashionable". The family is in perpetual quarrel because of Camilla, flawed and irascible whose parents fail to convey the typical values of the left of a time yet, despite an increasing gentrification, proudly claiming.

Complete the family picture the bulky friend of his wife Benedetta, in perpetual conflict with advancing age and with a prince who is slow in coming.

The wheels daily is interrupted by the arrival of a new neighbor, the talkative globetrotter Corrado, who immediately broke through in the heart of Benedetta and especially by the arrival of a pair of hydraulic Albanians, hired to fix the plumbing a bathroom.

It 'just when the Albanian brothers come powerfully in the life of the family that the much-ballyhooed values of equality and brotherhood collide against the harsh reality and bring into crisis the existence of the protagonists.

Here came some very comical scenes, dragging the public until the final of the play, predictable but addictive thanks to the talent and the sympathy of the actors.

The driver of the group is definitely Pannofino, bravo to focus on facial expressions and vocal characterizations become a cult among fans of the series Boris and surprising comedy Maurizio Pepe, able to force the hallmarks of a typical worker Albanian thus ensuring safe laughter. Review of Franco Delli Carri
"Reading broadens the mind and makes known places and unique characters"
"Reading is the food of the mind" "A book is always a welcome gift" .Quanti of you have heard one of these sentences spoken by a parent or a teacher in school?

Roberto and I many times. Personally when I said softly uttered "That's precisely the books you read and let me enjoy it in peace my beloved BBC. So all vivrano happily. "Roberto instead raised the volume of the television or simply spent his days staring at the ceiling of his camera. Non know when and how it happened, but one day we took a book in hand and marveling did not bite.

We started reading, certain simple things, trivial that intellectuals would say "Spazzattura", but in the end the important thing is not to read?

Here are our readings of 2014, who knows maybe someone after studiatolat a Journal will want it to check on the field if the books they bite ...

Books

1) Life according to Woody Allen.

I've never been a player of excellence, indeed.
I was the despair of my professors at school.
I devoured the Gazzetta dello Sport. Reading was a waste of time,
I did not see "fiction" in the books.
I can not tell when it happened, but one day out of curiosity I opened a book.
I was too ashamed of but ignorance.
My elementary school teacher died of cold.
My focus has always been poor.
I recall that in June of 2001, I was at Termini station, when a beautiful girl came up to me with a big smile.
I thought I had made a splash instead asked me to become a member of Mondolibri.

Beautiful rip say. I accepted, hopeful that at least one book every three months I could read it and maybe the girl, Federica, could accept my invitation for coffee.

Federica I have not seen, but I continue to be a member of the World books.

I would like to share with you today, my modest readings.

I hope they like it.

The first book of the year "According to Woody Allen"

Christmas gift of my dear friend Sabadua.

I recommend it. The best jokes of the famous American director on the life and women through the pen of Stuart Hample.

Anyone who loves comics and film will surely find bread for his teeth.

Stuart Allen and give the reader irony and reflection at the same time.

A gift for those who believe that reading is boring.

2) "CARNIVAL IN YELLOW" IS A COLLECTION OF STORIES WRITTEN BY Gian Mauro Costa, Alicia Giménez Bartlett, Marco Malvaldi, Antonio Manzini, Francesco Recami and published in February 2014 by Sellerio

The house editrice Palermo has taken a liking, after Christmas and New Year, come the stories set of Carnival.

Some of his best talents, give us the stories starring the characters that made him famous

Pedra Delicado and Femin, Maximus, the old men of the Bar Lume, as always, have fun and involving.

Barlett and Malvadi give us suspense and humor in equal measure between devils and lace "sauce Pisan"

Barcelona and the Pineta are now familiar places

Bitter and strong tale of Manzini, the story of a vendetta waiting for thirty years, with the deputy superintendent Schiavone, cynical and disillusioned, now close to the transfer to Aosta
The Tales of Costa and Recami, albeit well-written and linear, are a less interesting.
The tenants of the house are still railing figures Pirandello.

Enzo Baiamonte, electrician of birth, but detectives by vocation, arouses sympathy and tenderness.
The Sellerio confirms a publishing innovator and always top level.
We expect at this point, the surprise Easter..

3) Stories of everyday parallel Laura Rapicavoli published by the cultural "Akkuaria"
   Laura is a talented author and theater actress, this is his debut as a writer
The various types of love are told with elegance and efficiency.
Sensuality is told in a simple way, but with passion.
In my opinion it is very intense episode of the priest also father.
There are also moments "comedians".
Pen Laura describes the world of love and its various facets in a unique and engaging.
Reading it gives beautiful emotions.
The stories are very cinematic, it is natural to tie a story in a movie.
The Rapicavoli on paper is a "rookie", but in true show the ease of a veteran.
Few beginning, remain etched in the mind, this is a case, not to be missed for those who love to be "talent scout" for talent.

4) THE SHADOW OF SYCAMORE
Telling, comment, criticize talent John Grisham is definitely difficult, especially for people like me is player recently.
Grisham invented the genre "legal thriller." Translated into several languages has millions of fans.
Each of his book is a best seller.
The same Hollywood has "looted" often his books.
Why read the shadow of the sycamore?

Because for the few who do not like Grisham and / or gender, is the right opportunity to expand the horizons literary.

The language is simple and straightforward. The pace is relentless. The reader reads and mind imagines scenes.

The beginning is strong and dramatic, with a detailed account of a suicide by hanging.

The suicide is Seth Hubbard.

We'll find out to be a very rich man as well as seriously ill with cancer

We are in the deep south of America, in the late 80's.

We discover that the "suicide" has prepared a holographic will, which indicates as the only heir Lettie, her black maid, excluding surprise his family

The charge of "run" the last will is a young and idealistic lawyer Jake Brigance.

Will begin a legal battle for the succession with no holds barred.

The part of the process, perhaps, is the least successful, too technical.

Grisham tackles the issues of racism and of human greed with an air, leaving the reader's judgment on American society.

The final shows "exculpatory", perhaps the writer, felt the need for peace at least in the book.

Sycamore Row is now a good book, we believe that tomorrow will be a good movie.

5) Salt, Sugar and Coffee is the last "effort" literary Bruno Vespa.

I know for many of you, Vespa is not ideal as a journalist and Porta a Porta will produce hives, but in a country where we read little or nothing, in my opinion, the books of Vespa play a useful role.

In this book the Bruno national recounts and recalls his career as a journalist, starting from its first steps from Aquila, his country of origin.

The part of childhood and adolescence, are on the whole, enjoyable and interesting.

The Vespa "historic", but boring is not his job!
It draws a parallel between the life of the country and the one for the writer.

Some moments are addictive, more cloying.

Vespa Rai describes the world and how it was, how it is governed by the parties. As always, interesting "behind the scenes" of the political current.

Since the elections of February 2013 to the decadence of Berlusconi as a senator in the fall, the reader feel involved "in games" Palazzo.

The language is simple and colloquial.

Vespa probably never win a Pulitzer, but I think even Travaglio.

Vespa is a journalist, may not like it, but it's a professional.

The book you read, unpretentious and expectations, already an achievement for our Bruno.

6) The Creature of Desire:

Camilleri, now and then, you take a vacation from Montalbano, and enjoys writing of historical facts with his undeniable talent and verve.

This is the case of this book.

The protagonist is the painter Oskar Kokoschka, set in Vienna in 1912.

Camilleri tells the crowds and passionate love affair between the painter and the young Alma Mahler.

They will love you for three years, then the woman tired of the jealousy of the painter, will leave without ever looking back.

Camilleri taking a cue from the diaries of Kokoschka, he describes with pique and pathos, evolution and degeneration pathological love of the protagonist.

Haunted by the memory of his beloved Alma, he decided to build himself a "doll" with his likeness, wonderful friends and the entire environment Viennese.

At the side of the painter, is "the loving" waitress who favors his "madness".

Kokoschka will push you to the limit, consumed by his obsession and loneliness.

Reading the book, we found many similarities with the film of Alberto Sordi "Io e Caterina".
Camilleri, with skill, shows us how a male can be reduced to love.

A book suitable for those who love without limits.

7) "Expo 58" is a book by Jonathan Coe, set all"Esposizione Brussels World's Fair in 1958, the first major event after the end of World War II.

We are in a cold war, oppose the two big blocks for supremacy: America and the USSR.

The Expo becomes fertile ground for spying and the rivalry between the two nations to excel in the field of development and progress of science and culture.

The protagonist of the story, is Thomas Foley, used simple English, called to treat the pavilion of England.

Against his will be involved in a spy story, where love is lacking, despite Foley is married with a young daughter.

I did not know before this book, I confess, Jonathan Coe.

Literary criticism enhances the talent and irony, typically English, but honestly in this book I have seen little.

The story is from the beginning obvious and predictable. It has a slow pace and a little addictive.

I struggled to finish it. The reader will find it hard to create a "empathy 'with the characters.

Written certainly good, but the style is not enough to "adopt" the book.

The dialogues are rhetorical and boring.

"Expo 58" is not my kind of novel, but the irony does not live by these parties, of course.

8) The Call of the Cuckoo "is a thriller written by newcomer Robert Galabrath and published in Italy by Bloomsbury Publishing in November of 2013.

Reviews of critical predate the publication Italian were positive, if not enthusiastic.

A few weeks later, it was revealed that behind the mysterious Galabrath, was JK Rowling, mother of Harry Potter.
JK Rowling had already tried to break away from the boy wizard, with the novel "The vacant seat", but with negative results.

Despite advertising and favorable reviews, the book had not warmed the hearts of readers.

Personally I found it quite boring, slow, and sometimes trivial.

"The Call of the Cuckoo" instead marks a change of trend in the style of the author.

The book tells the investigation of a "suspicious" suicide of a beautiful model, Lula Landry.

The protagonist is Cormoran Strike, former military, now private investigator after he lost a leg during a mission.

The book starts well. The pace is high since the first beat, and the reader can not help but be involved by the story and the characters, which are introduced gradually.

And 'written in a clear and direct.

The figure of Strike is well defined by the author. Son of a famous rock star, an extended family, a love ended in a stormy after ten years.

Strike looks scruffy, but his work is meticulous and precise.

And 'hired dall'inconsolabile brother of the victim to find out the truth about her sister.

If Strike is one Sherlock Holmes 2.0, at his side there is a sui generis Watson, represented by its "temporary" assistant, Robin.

Cute girl, intuitive and with the secret dream of being a cop.

Form a pair well affiata and convincing.

The characters that revolve around the ephemeral world of fashion are well described.

The book in the second half, however, lost momentum and vitality.

The author extends the broth, falls in the common places of yellow and the story becomes predictable.

The reader's attention fades and the ending seems rushed and uninspired.
The reader, however, becomes attached to Strike and his assistant Robin, and this is definitely the greatest merit of the book.

At the end of the novel, is the desire to read other cases of the protagonist and to discover other details of his life.

Especially not just for a "novice writer."

9) "Do not look for me ever again, (but stay with me a little longer)" is a book by first time American Emma Chase and published in Italy in November of 2013 by the New Compton Editori.

The protagonist of the novel is Drew Evans, ambitious and rampant thirty, unrepentant womanizer.

A play boy, aware of its charm and willing to do anything to sleep with a different woman every night.

The life of Drew runs off between work and women, without jolts when one day he meets a woman in an evening. One is immediately struck by the beauty and immediately sees in her, something different than the other.

Discover a few days after this "mysterious" woman, is Katherine Brooks, his new colleague.

Katherine besides being beautiful and 'too intelligent and ambitious. With Drew will immediately "sparks" at work.

The attraction between the two will be almost immediate and of course after the first skirmishes triggered passion.

The novel as well as I've told him so far may look like the usual romance granted.

In large part this is so, if it were not, the Chase fairly original, does tell the story directly from the protagonist.

The language is direct, simple and ironic. The author tells us how they think and act "almost" all men under the influence of sexual desire and conquest.

The reflections and thoughts of the protagonist in part amuse the reader, even if they are very stereotypical.

And 'appreciated the attempt of the Chase to describe the thirties today dedicated to career and selfishness that prevents bottom to create a relationship.
The book ends in the middle phase, when the author influenced by "various shades" describes, in his opinion with romance and passion, the embraces of the couple, but that the reader can give boredom and yawning.

The message of the book, is how true love can do to change even the most hardened and selfish womanizer.

The book loses bite and liveliness because in this step so important, because the author describes the man according to his eyes and sensibility of a woman.

Men cry and are desperate for love and are ready to make follies and making fools of themselves for the right woman, but do not transmit Drew in sentiment, does not involve the reader, but it is a cliché démodé.

The finish is an epitome of romance cloying, with a splash of superfluous "eroticism".

It 'a discrete onset of the Chase, sin that is lost along the way in the story.

The male world is as complex as the female: free ourselves of clichés.

"Do not look for me anymore" is recommended for those who believe that "the speeches from the locker room" are not only male prerogative.

10) "Chasing a shadow" is a book by Andrea Camilleri and published by Sellerio Publisher.

I discovered Camilleri fourteen years ago thanks to Flavia. How many love Montalbano and his investigations, but Camilleri is much more. His verve creativity with the years does not seem to suffer any form of dryness delight the reader with long essays, novels and pamphlets on the theater and on our society.

I am an avid fan and give up everything when I see a library in his book. I devour them almost always in a few days and with great taste.

I know to be "otherwise ignorant" and that my elementary school teacher died of cold, but with the 'help of a dictionary at his side, trying to overcome the obstacles of the Italian language.

I confess that "Chasing a shadow" is difficult to tell and to be placed in the production of Camilleri.

You could, perhaps, be considered camilleriana version of "One, no one hundred thousand"
The author right now is keen to stress that it is neither a historical novel, or environment, or costume.

The book set in 1400 has as its protagonist a young jew Samuel Nissin Abul destined to become for his intelligence and charisma, a character torn between his world and the Catholic. Samuel loves his friend Hakmet and knows of being "different". A series of events led him to conversion and to become a fierce persecutor of his people through his overt dialectical skill. "Born again" Christian by the name of William Moncada.

Camilleri between fantasy and reality follows the protagonist in its affairs, also dark and dramatic. "William," as a result of a crime committed, will be forced to run away and to change the name again. Become Mithridates, a teacher, a humanist at the service of powerful men, including Pico della Mirandola. Will fall in love madly young Lancelot.

Despite the escape and disguises will eventually be recognized, brought to justice and taken to prison, from where you will not have more news about his fate, shrouded in mystery.

I honestly do not know what the message the author wants to launch out with this book.

A criticism from secular convinced the abuse of priests groped period of the conversion of the Jews?

He wants to describe the greed and the undergrowth of the Sacred Palaces?

I re-read the book twice and I could not give me an answer. Camilleri This time, though with the usual skill and talent, misses the point, in my opinion.

The reader will find it hard to follow him in his thinking and reflections. The book has little rhythm and sometimes is confusing and convoluted.

I make my motto football "Camilleri do not argue, we love" but the reader can not but wonder at the end if this pursuit has not reported to the starting point, with nothing in hand.

11) "Revenge Wears Prada, the return of the devil" is a book written by Lauren Weisberger and is published in Italy by piemme editions.
the novel is the expected "sequel" of "The Devil Wears Prada," which in 2004 conquered audiences and critics point to become a successful film with Meryl Streep and Anne Hathaway.

confess "original sin" I have not read "the devil", but appreciated, like many, the film.

I was struck once again by the immense talent of Streep and if possible, and that he loved even more Anne Hathaway.

Andrea, Miranda and the other "aliens" in the fast-paced world of fashion had left me a great memory and so I could not resist as many fans, and I took my copy in the library.

I was really curious to know what had happened to "My aliens" favorite.

if the "devil" was the debut novel, "revenge" comes after other books have consecrated the American author internationally.

Aono past ten years and Andrea Sachis has grown, matured and is getting married, not with her old boyfriend Alex, but with the rich and fascinating Max.

His "historic" enemy Emily has become her best friend and together they founded "the plunge", a magazine "cool" on marriages. Andy, shortly after their marriage, discovers to be pregnant.

The book follows the wait and above tells us about the emotions he feels the woman in front of this significant life change.

Everything seems to be going well when suddenly the past comes back to knock back or would be more correct to say "the devil" alias Miranda.

Magazine Andy and Emily becomes the object of a complex acquisition by "Runway". Andy will be called to make important choices and return to "clash" with Miranda with unpredictable outcomes in terms of professional and personal.

The book reads lightly, well written, but personally I was not enchanted, as I hoped.

While reading, my mind imagined scenes on screen with the historical protagonists and honestly the mental sequel did not convince me.

the book does not have the rhythm that you expect from a sequel. The originality and freshness of dialogues evident in the film, in this book are just mentioned.

The protagonists are "earned", but the viewer is not involved, as the author hopes.
Andy has changed, knows what he wants and what he does not want. Clearly has its priorities and is ready to do anything to defend his freedom.

The finish is bittersweet, but does not satisfy the palate of the reader, who has "eaten" the book "with the memory of delicious flavors passed.

Will fix soon to "My original sin", the "devil" should be read from the beginning.

But with "revenge" the reader is unable to dream like it happened in the movie. The feeling is like the one he had wanted to wear after ten years, an old dress, dear to us, but despite the good will and the discrete form, looking in the mirror you realize that the weather often does not match expectations.

12) "Bridget Jones, A Love of Guy" is a book written by Helen Fielding and published in Italy in the fall of 2013 by Rizzoli.

For millions of readers Bridget Jones has become the icon of the woman who fights every day, eats and suffers in the name of love against the scale and seeking their own space in the world.

Like so many, I loved the two Bridget Jones movies with extraordinary Renee Zellweger supported from the exhilarating and convincing pair Grant-Firth.

I enjoyed it and excited with the adventures of this awkward woman, even if otherwise ignorant, after the movie, I read the books, loving them almost equally.

Bridget Jones is one of those rare cases where the film made, if possible, even more memorable protagonists and the magic of the novel itself.

The Fielding with its unique style and captivating gave voice to the anxieties and insecurities of many women, with telling irony and in an original way the search for the ideal partner to avoid being alone.

This third book in the series is a crossing point in the life of our heroine.

We had left happy and married to her beloved Mark, we find fifty years old, mother of two wonderful children Billy and Mabel and widow. Darcy is tragically died four years earlier in a diplomatic mission.

The book begins with the dilemma of Bridget on whether to take her "toy boy" at the birthday party of her friend Talitha. Yes, Bridget also succumbed to the "fashion" of the toy boy, like so many stars.
After four years of widowhood and almost "virgin return" pushed by old friends (Tommy, Jude and Shazzer) decides to get involved. Signs up to Twitter, will go into a beauty farm and will change its look and invent screenwriter.

We also find Daniel and mom, all a bit 'aged, but always unique and hilarious.

The reader follows the protagonist in his discovery of the social network and its attempts to "collision" with the male world. After a false start, knows Roxster, the handsome toy boy of thirty years, that seems to be the right person to start over.

The book alternates Bridget "mother" of two children and Bridget "old girl" struggling with chronic insecurities of love.

Bridget The two are mixed together and the result does not fully convince. One has the feeling that between the fight against lice sons and hesitations of the relationship with the toy boy, the story goes on to tear, without the freshness and liveliness of the previous novels.

If the style of the writer has remained the same, however the main character has aged. The saying "Never change a winning team that" this time it did not work.

The melancholy and sadness of the bottom of the protagonist who tries to react to the death of his great love, does not involve completely and excites the reader.

When the phase toy boy closes and Bridget seems resigned to return to "virgin" and mother, comes the happy ending that is flat, improvised and detached from the rest of the story.

There can be a second Mark Darcy, as is the author tries to make us believe.

"Bridget Jones" marked an era, caught the imagination and excite, but like all heroes, it's time to enjoy retirement, leaving the reader, however, a good memory.

13) "How stumbling into Prince Charming" is a book written by Anna Premoli and published in September 2013 by Newton Compton.

In life you never stop learning. And if you are otherwise ignorant, because my teacher died of cold, probably would not be enough eternity to fill the gaps.

I recently found out, thanks to Wikipedia that exists "Chick Lit" an English expression with which you define a literary genre emerged in the nineties and represented mainly by British and American writers, that cater mainly to an audience of young women, singles and career. To this kind belong to several international best sellers last two decades."
We know Italy always comes after and when I found myself in his hands the book of Premoli, I began to understand why.

Feminism has changed many things and often for the better, but maybe the literature has paid an excessive price.

I did not know Anna Premoli, albeit Stall Prize winner for his book "Please let hate". Reading on the web, I found that it was one of the few cases of self-publishing Italian happy in years.

I confess that I bought "How to trip over the prince" because it was my "fio" Quarterly as a member of the world books. Reading the back cover, the story seemed "acceptable" for a night reading.

I have known so Maddison Johnsonn, a twenty-eight English: single, beautiful, intelligent, but in the full phase "what I want to be great and the life."

Maddison lives in London and works with hard work as a consultant at a major investment bank.

His life goes by without jerks, until his boss John advised her to do work experience abroad to mature. Maddison dreams of New York, but the Doom port in faraway South Korea. The shock to our protagonist will be strong for a radical change of life style.

Will be forced to grow up and face a different world from her and above will start a complicated relationship with his boss Mark Kim, Korean, but American origin.

It will be "dislike" at first sight. Two strong personalities are compared, but the inevitable physical attraction will start between the two.

Korea with its landscapes and traditions form the backdrop to the adventures of the protagonist and the fledgling romance.

The style of Premoli is simple, enjoyable and most unpretentious.

The story is quite obvious and predictable even if it set in Korea obviously gives a breath of freshness and curiosity.

The reader likes to read the thoughts and emotions of the protagonist, well constructed and described.

The love story is rather flat and not very engaging.
The idea of building a "Prince Charming" in Asian sauce, initially cold, aloof and not inclined to romance unconvincing.

The pair Mark-Maddison eventually not warm your heart to the reader.

More lively and interesting when the first part of the novel through the eyes of the protagonist, the reader knows and around Seoul, loses bite in the second half and becoming quite boring and banal.

Well constructed figures of the mother and grandmother of Mark, different and opposing each other.

The rest of the characters are a good shoulder to the protagonists.

Premoli also falls in the syndrome of "50 shades" and dwells no reason in particular sull'intimità of the protagonists.

The Finale is obviously a happy ending, but again just engages the reader.

The "Chick list" will surely be a literary genre expanding and loved in the world, but at least the Italian version remains, at least for me, a genre that just makes you dream although well written as "How to trip over the prince" of Anna Premoli.

14) "La Sirena" is a book written by Camilla Lackberg and published in Italy in March of 2014 by Marsilio Editore.

The Nordic countries are famous for their civilization, progress, efficiency and also for beautiful women.

But with the trilogy of Stieg Larsson the yellow kind was no longer an American supremacy.

After the sudden death of Larsson, readers were in total despair, when she appeared, almost out of nowhere, Camilla Lackberg young Swedish writer that in a short time has bewitched millions of readers with the investigation of the dynamic and colorful pair Erica- Patrick, set in the small town of Fjallbacka in Sweden.

The style of Lackberg simple but catchy and pressing has given a new impetus to creative yellow kind.

Over the years, the reader has known the micro world of Fjallbacka with his characters and stories often dark and dramatic.

Erica Flack writer and especially curious woman and intuitive often helps mate Patrik Hedstroom, policeman, to solve the most complex cases.
The last book had left already the mother of the little Erica Maja, surprised to discover to be pregnant again as her sister Anna.

"La Sirena" starts with the investigation conducted by Patrik on the mysterious and inexplicable disappearance of a man, Magnus Kijellne, and Erika, expecting twins, in the role of mentor to a young writer Christian Thydell, author of the novel "La Sirena ".

Once again, the reader follows, apparently, three stories divided between past, present and the beginning of the investigation, but in the course of reading, one wonders what is the thread that ties the stories.

The "disappeared" Magnus is found dead trapped in glaciers, the writer Christian, critically acclaimed, begins to receive anonymous letters and death flashback raccontanti firsthand show a dark past and anguish of a mysterious protagonist of the story.

The book has a lively rhythm and enveloping, the reader follows the developments of the investigation with curiosity and wonder.

Each page gives almost always a twist. Christian is not the only one to receive threats.

Will be involved other characters, united by an unspeakable secret.

The structure of the novel is well done and smooth. The characters all have their depth and are well described even in small nuances.

The pair Erica-Patrik alternates moments of intimacy with those action never exceeded or bored.

Perhaps the only drawback of the book, paradoxically, is the wealth of creativity and news, the reader is likely to get lost.

The finish is at the height of the story, passionate and excited, although dramatic.

"La Sirena" we read all in one breath and leaves you with the desire and curiosity to know what will happen in the next book to pair Erica-Patrick.

Larsson has left a void, but it is filling Camilla Lackbderg great.

15) "Dust" is a novel by Patricia Cornwell and published in Italy by Mondadori.

Before CSI and its derivatives that have changed the history of the fictional world and especially the tastes of the television audience, the world already knew Kay
Scarpetta, the beautiful and combative anatomopatologa created by the pen of Cornwell.

The cases of Scarpetta are often very cruel, but at the same time have a language and a style very technical.

Cornwell's books are not "simple" yellow, introduced the medical literature as part of a novel, making it fascinating and interesting.

Over the years the player has accompanied Scarpetta and her staff in various adventures.

We met her husband Benton, charming and cultured FBI profiler, Marino, crabby and alcoholic cop in love with Kay and shady Lucy, computer expert.

I know the world of Scarpetta about ten years ago and immediately I'm impressed, though not always an easy read.

The style of Cornwell is very "cinematic". Manages to imagine the scenes to the reader.

Serial killers, rapists, psychopaths, shady political plots never fail in the novels.

"Dust" is the twenty-first case of Kay Scarpetta. The story starts immediately with our protagonist proven by a case very violent and bloody, a massacre of children happened in Connecticut.

Is called to action by Peter Marino, returned to police, the murder of a young woman, Gail Shipton, who turns out involved with his niece Lucy in a deal unclear.

Benton instead is under pressure from the top of the FBI for the case of "Capital Killer" who is terrorizing Washington with a series of brutal murders.

The two apparently separate cases, in the course of history will unify, marked by shady plots within the same FBI.

The story even if written well and with a style quite insistent, is overall fragmented and confusing. The reader follows with effort the various plots and developments. The various characters of "support" is not convincing and are not extensive.

The scene alternating Past and Present of the protagonists, with little harmony.

We have more negative characters, but no one emerges and remains in the memory of the reader.
"Powder" does not exalt like the author's previous books. Seems written on autopilot, without that spark creativity that characterizes ds always Cornwell.

The book begins with good intensity, but in the course of reading goes off closing with a final fairly flat and predictable.

"Powder" maybe not the best case of Scarpetta, but it is still an event not to be missed for those who love the genre and CSI in his personal Pantheon television.

The distance from Helsinki is the first novel by Raffaella Silvestri published in May 2014 by Simon and Schuster.

Who is Raffaella Silvestri, you ask? For the first time a couch potato, smiling, might respond before a man of letters. A few months ago on Rai Tre ended "Masterpiece", the first talent show for writers. A reality atypical for content, tone, timing and especially for the language.

Yet during the episodes have emerged over the talent also the human qualities of the writers.

I confess that he had begun to see him only at the end, but right now Dr. Silvestri struck me not only for its beauty, but especially for a strong personality and a fighting spirit.

So when I read that even defeat in the final, the Bompiani would publish his novel I wanted to give her a chance.

"The distance from Helsinki" tells the "not" love story between Viola and Kimi, two different guys, but at the same time very similar. Both olds, the first in Milan, he Finnish. Both motherless and complex communication relationships with their fathers.

They meet for the first time in the summer London during an English course and between their snaps empathy, friendship outside the box.

Kimi lives in his musical world and is unable to open up to the world, Viola is a rebel, a free spirit, but chased from the duties that his world imposes.

The book follows in parallel the lives of the two protagonists in the course of fifteen, the emotions, and especially those not declared during their brief encounters.

And 'one constant brushing against, seek, but neither has the courage to speak openly about their feelings.
Viola and Kimi grow, mature, make their experiences, but a common thread binds them anyway.

As I read "The Distance from Helsinki" my memory evoked an 'other book "A Day" by David Nicholls.

The two stories are very similar, but the styles are very different. To Nichols is very warm, enveloping, passionate and full of emotions and ideas, that of Silvestri is very restrained, sedate, dare I say cold.

Grace Kelly Alfred Hitchcock called "hot ice" and allow me to use this definition for the first novel by Raffaella Silvestri.

You read between the lines that the characters of Violet and Kimi have definitely something autobiographical writer, but "something" clicks only occasionally, between the reader and the characters.

"The distance from Helsinki" is definitely a good debut novel, well written and read with ease, yet it feels like the author did not want to throw your heart over the obstacle.

Despite everything, the final (re-read three times, I confess) is convincing and consistent with the history and especially with the underlying philosophy of the book. Not always the great loves become great love stories, and often the reality does not force you to listen to your heart.

"The distance from Helsinki" gives perhaps emotions cold, but always emotional and not always the happy ending is synonymous with happiness.

17) "Story of Irene" is a book written by Erri De Luca and published by Feltrinelli in 2013.

I had never read anything about the Neapolitan writer. Confesso have found it very difficult to understand the style and language,

De Luca while having a writing dry and short, use words and expressions not always comprehensible to the first reading.

"Story of Irene" contains three stories all the common element surreal and metaphorical.

The sea, the winter and the war are the themes of the stories in which the writer talks about himself and his past.
Pleasant, especially the first, set in Greece where the protagonist Irene, a 14 year old girl pregnant, tells her story to a "storyteller" Neapolitan. Irene, a girl who is more comfortable with dolphins than with men. A story that, perhaps, wants to underline the inability of communication between people and how it is instead the more genuine relationship with nature.

The second story, "The sky in a stable" evokes a memory of war instead of the writer's father, after the signing of the armistice, through the figure of a Jew his traveling companion.

Finally "A very stupid thing" compares the old and loneliness of man, represented by an old man who despite the storm leaves the house and eats taste the almond tree, cold winter in full in February.

De Luca is a writer for reading and maybe relax under the umbrella, but certainly stimulates the intellect.

18) "Smoke Signals" is a book by Andrea Camilleri and published by Utetlibri in May of 2014.

Many, as a boy, keep a journal where you collect all the emotions, feelings and above all the secrets that cross a life.

The diary becomes our best friend and confessor. The diary is probably the highest form of nudity soul. To write down our thoughts makes people more conscious and free.

"Smoke Signals" is a kind of public diary Andrea Camilleri. The Sicilian writer gives his reader 142 "smoke signals" or if we are reflections on the past, present and future of his life and especially of our society. They are short, but intended brushstrokes that Camilleri leaves in these pages.

Written in a simple and direct style, in the "signals" alternate ironic tones, melancholy and bitter. The reader follows with interest the personal memories and work of the author, having fun with the considerations aloud Camilleri on how and how much has changed the customs and mentality in society and often agree with his negative opinions on the current political class.

Camilleri shows part of his soul and takes stock of his life that he himself admits almost at the terminus. An old man, however, retains a great desire to write and invent although with so many physical ailments.
Camilleri "private" like and involves more than "political", but a great artist and a keen observer of things man always manages to give food for thought to the reader.

"Smoke Signals" is a reading light and relaxing atmosphere that allows you to learn more about a writer loved and respected, but above all you feel that you have a chat with an old friend.

19) "Confessions of a sociopath" is a book of ME Thomas and published in Italy in 2013 by Marsilio Editore.

The unknown frightens us and ignorance often leads to prejudice and distrust.

The company requires us conventions and labels with a certain superficiality.

The man in the street associates the sociopath in a wicked man, devoid of emotions and unscrupulous manipulator and thus to keep completely away

The books and especially the film over the years have told almost all sociopaths as murderers, maniacs and rapists.

If you read the various manuals of psychiatry, the most widely used definition of sociopath is a person incapable of oneself limits, amoral, aggressive, sexually ambiguous and especially liar and megalomaniac It 'hard to diagnose sociopathy and unfortunately there is no way to heal from this condition and the same drugs have only a limited effect.

But who is really a sociopath? Really does not prove anything? It has a social life? He has a family? All these questions and many more, it is really interesting and stimulating read this book.

ME Thomas (pseudonym) is a fascinating and ambitious American woman, brilliant lawyer and law professor, has many friends, and fervent practitioner Mormon, but it is a sociopath always.

Thomas tells uncensored his life with a dry style and dry, but that involves the reader. The writer alternating personal memories to research and scientific studies try to do his thesis that sociopathy is a disease that combines genetic and lifestyle.

While not obvious trauma in childhood, the Thomas tells us how his parents were not adequate to the task of raising their children and how from childhood was manipulative, dishonest and megalomaniac. Brilliant in studies with minimum effort and music lover, the writer tends to emphasize that the sociopath has in its DNA, the
charisma to become leaders and great managers, being unscrupulous and unable to feel emotions.

Throughout the book there are constant comparisons between the author and "empathetic", but it is not known as no regret at the absence of emotions.

Thomas claims to be "a sociopathic social", that is able to control his instincts and impulses and to wear a mask so perfect as not to make it clear to the outside world, what his actual condition. The reader reading discovers the world seen from a definitely 'other perspective and can only wonder.

There are various types of sociopaths, says Thomas, not all are criminals and criminals, she has never broken the law or ended up in jail. He loves to take risks and manipulate, we note that a sociopath can get bored easily and as the impulse to damage and destroy the next. The sociopath loves power, but most want to control the people close to him, so he tries in every way to understand the secrets to manipulate.

The sociopath "loves" even though in his own way, can become almost like a "geisha", but can suddenly lose interest.

As I read the book, I thought all "friend" Gigio defined the phone from Serioso as sociopath, but between him and Thomas is a noticeable difference. The first is unconscious, but mostly it is a being of bad character and intended to solitude, instead Thomas though sociopathic interacts with the world and tries to build a life of relationships and understand how his soul is devoted to the well.

Thomas first book, opened a successful blog, where thousands of sociopaths write and confront every day and especially fighting their destiny of loneliness

"Confessions of a sociopath" is recommended because it opens truly a glimpse of a reality often marked by prejudice. Be sociopaths often is a conviction beyond being an incurable disease. Thomas with his confession approaching his world to that of "normal", may not be born an empathy, but at least maybe we could give it a chance and understand those who are different from us.

20) The Devils "is a book written by Guido Maria Brera and published in 2014 by Rizzoli.

I'm a curious person, but at the same time lazy. I read every day at least three newspapers and try to understand our policy, changes in our society, but I confess that the pages of finance and related them I always jump at the foot even. As all of
you for a few years in my life came words "dark" as: crisis, spreads, differential, speculation, fiscal compact, balanced budget. I saw in 2008 the dramatic images symbol of the employees of the historic bank Lehman Brothers who left with the boxes in hand offices.

Listening from the hot summer of 2011, with grim attention, the debates and I look especially goggled faces of our politicians. In my life I have only bought the shares of the Lazio 14 years ago and continue to keep them out of affection, even though we have lost much of their value.

I did not know who it was Guido Maria Brera and that did work, but even reading the gossip magazines I just knew it was the new partner of the show girl Catherine Bailiff.

Brera is an investement chief officer of a major asset management company, so recite his biography, but a few months is also a writer with the rookie debut "The Devils. So after seeing it advertised in TV broadcasting possible by Vespa to Bignardi through Santoro, I did "seduce" and I bought it.

What is "The Devils"? Presented by critics as a novel, in my opinion, should be considered as written essay on finance in the form of narrative.

The protagonist of the story is Massimo, 43, ambitious and talented trader of a major US bank. He lives in London has a wife and two children. After a long and arduous apprenticeship, obtained by his boss, the American Derek Morgan, responsible for leading the desk of "fixed income" area Europe. For Massimo should be the beginning of a career, if possible, even more flamboyant, but at that moment his life begins to fall apart on all fronts.

Massimo is a trader and particularly brave, lives and for the numbers, but it is also an idealist. Decides to launch a "short" against the economic policies of the United States, to the amazement and skepticism of his staff. The relationship with his wife Michela, after a beautiful and romantic love story, is slowly wearing out. They speak little and understand even less. Fails to follow the beloved children India and Roberto as he would like. So the first part of the book ends in a bitter for the protagonist. And "forced to give up short when including how strong and complex economic powers who run actually the world balance during a dramatic meeting with Derek on "philosophy and ethics" of finance. And on the side of the family after having had a fleeting affair with a colleague and understanding, decides to leave his wife and children and leave London. Massimo, perhaps, living a premature midlife crisis, also due to a bereavement that hit him, he decides to reinvent himself as a funder of
scientific research for breeding of tuna. So in the second part of the book, after three years, the reader discovers that the protagonist has returned to live with his son Roberto in the beloved and nostalgic places of his adolescence. Massimo is always restless and torn by anxiety and obsession can help make the world a better and more just above. The past, however, comes knocking at his door, when his former boss Derek asks him to help save Italy from a dramatic financial speculation.

The book even though it deals with a difficult and often arid which is the world of finance, has the merit of using language quite simple and clear. It has a good rhythm and the reader is able to read it with ease. But despite the commitment and passion of Brera, the financial part is, however, less addictive and exciting compared to the private sphere of the protagonist that arouses more interest in the player.

The world of finance is told as various factions willing to do anything to win, but above all with different philosophies and opposing the world and the quality of life.

Brera proves to have a style at times aggressive and at times melancholy and existential, resulting overall enjoyable and interesting. The book does not convince all the way because it lacks the creative twist that will make it more attractive and accessible the black box of finance.

The final, when viewed from the perspective of the film would be well constructed and adapted to the style American thriller where the hero triumphs in the end, from the tip of literary seems rather excessive and not credible in tone and content.

The player at the end of the reading wonders who are "The Devils". The definition that gives the same Derek Massimo towards the end of the story "We deceive ourselves, we perform miracles, we modify the reality ... We are the devils, Massimo" we like and basically comforts us that "The Devils" sometimes have a 'soul.

21) "The centenary who jumped from the window and disappeared" is a 2009 book written by the Swedish writer Jonas Jonasson and published in Italy by Bompiani. Sometimes otherwise be ignorant is a positive thing. Last spring I saw some trailers of a Swedish film that honestly I had not particularly impressed. The actors were unknown and the plot seemed confused. The film went on Italian without leaving traces special. I remember that I read that it was inspired by the Swedish bestseller "The centenary who jumped from the window and disappeared." So when I had to choose the book for the second quarter 2014 for the World Books, I wanted to give a chance to the book, intrigued by the good reviews of literature.
Obviously did not know the writer Jonasson, but from the first pages, one can not detect a good dose of creativity and originality. Has clear language, direct and engaging.

The protagonist of the story is Allan Karlsson, a neo centenary who decides to run away from the hospice, throwing into chaos the structure and law enforcement.

Our protagonist takes a bus to get away, but decided on impulse to steal a mysterious suitcase in a mysterious boy.

He soon discovers that the reader inside the case there are many solid, almost 50 million, of dubious origin

Karlsson thus finds himself pursued by a particular criminal gang the "Never Again" that wants to recover the suitcase. During the pages Allan knows various characters who become his fellow adventurers: the thief Julius, the seller Ben, the irascible Bella with the elephant Sally, his animal "domestic" and Bose's brother Ben.

But who is really Allan Karlsson? It asks the reader baffled. A simple, gentle, likes to drink and perhaps naive, but with great talent: knows and loves the dynamite to blow up houses and bridges.

His gift will allow him to contribute inadvertently to the discovery of the atomic bomb, and so to know in the course of his life: American presidents Truman, Johnson and Nixon, Stalin, Mao Tse-Tung, Churchill, French President Charles De Gaulle and many others.

The book travels between the past and present, of Allan, always adventurous, even if in a 'atmosphere suspended between the grotesque and the surreal, but using an ironic and simple that surely amuses and fascinates the reader.

Allan is a protagonist, despite himself, the story and somehow influenced the world.

Karlsson and his friends to a series of misunderstandings will be suspected of several murders by police and searched for the whole country and the same newspapers will become the escape of the centenary, a real case from the first page.

The book reads taste, although in the long run these flash back on the past and the historical passages of humanity seen through the eyes of Allan are tired and repetitive.

Jonasson is definitely a writer interesting and confirms what Sweden is rich in literary talents beyond the yellow kind.
The ending of the book explains why Allan decided to run away from the hospice and has a smile on like a man even though late in life can be interesting for the government.

The player after finishing the book, probably, will not be driven to see the film, but it can not hope to live a full life as our Allan Karlsson.

22) "The pyramid of mud" is a book by Andrea Camilleri and published by Publisher Sellerio last May 29.

I met Inspector Montalbano fourteen years ago, on the advice of Flavia, and it was love at first sight. I discovered a different Sicily from that in which I was born and raised, I made the acquaintance of various and special characters, but mostly I am passionate to a new way of doing investigations in Italian dressing, despite the spread of the various CSI.

Fazio, Augello, Gallo, Livia, Catarella, Dr. Pasquano, Nicholas Zito are not only "co-stars" of the stories of Montalbano, invented by the brilliant Sicilian writer, but are becoming especially "friends" of the family that will brighten our readings from time Montalbano before being a commissioner is a man with his strengths and weaknesses.

Eternally engaged to Livia, a lover of good food and an idealist melancholic and disillusioned with the moral decay of the state.

The player over the years has followed the human and labor Montalbano often are superimposed and especially read critical thinking and negative Camilleri on our political class through the monologues of the Commissioner.

This new survey begins with a premonitory dream of Montalbano that prepares him to an investigation of a murder that took place inside a building site.

The survey proves once complex and delicate. The victim is an accountant that door behind him so many dark secrets. Montalbano and his team discover the complex and delicate world of public procurement and construction business as the face throat to the Mafia.

The survey goes on to hiccups, rarely linear and often confused. Reflects the mood of the Commissioner distracted and especially concerned about the health of his partner Livia, very sad, after the tragic death of the beloved Francois.

Only when Livia seems to recover with the arrival in the dog house Selene, Montalbano is finally able to concentrate and to find the key of ’intrigued skein.
Camilleri as always gives a compelling story, although the pace of the story is not regular: dynamic beginning, slow in the central part, accelerated, perhaps too much, in the final.

The structure of the survey only convincing in part, although the theme is interesting. The style is repetitive and predictable, lacking the usual paw creative and innovative author.

The final convincing enough and sobering, with bitterness and anger, as the big contracts allow "nefarious" alliances between businessmen and politicians and "create" an unexpected pax mafia clan enemies.

Montalbano is in the Pantheon of the investigators, but mostly it is the symbol of the man who still wants to believe the state and especially the right to justice, despite all odds.

23) "The lights in the houses of others" is a book written by Chiara Gamberale and published by Mondadori in 2010

Ours is a country particularly, moody, old and largely traditionalist.

The idea of the ideal family is changed, the changed over the years. the "dogma: a family consists of mom dad and son no longer exists

Even in the deep South words such as: divorce, cohabitation, extended family entered the common vocabulary of the common man more bigoted.

"The lights in the houses of others" is' the second book I read by Chiara Gamberale, familiar face of radio and newspapers, but until last December I did not know the qualities of a writer. and so after reading, intrigued by the title, his latest literary work "for 10 minutes", rimastone impressed I wanted to give her a second chance.

Chiara Gamberale was confirmed writer interesting and challenging with a lively style, but at the same thoughtful and melancholy.

With this novel, the author addresses the issue of the family and the relationship with parents with delicacy and depth to avoid falling into the rhetoric and giving the reader a new perspective and above all more appropriate to the society in which we live.

The protagonist of the story is the small Almond, shy little girl and reflective, orphaned after the sudden death in a car accident of his mother Mary, administrator of a building in Rome.
The future of Almond is set in a surreal and funny meeting of building when it is read a letter from the mother, in which he reveals that the father of the child is one of the tenants of the building. The wonder and panic obviously overwhelms all. The fear of making a DNA test and discover the truth scares and so pushes the condos to seal a "bizarre pact": all together they grew Almond and mishandled her parents.

So the same Almond locked up in the cell, for an unknown charge, takes the reader into his world telling her extended family.

We know the first floor the old teacher Tina Polidoro that to combat loneliness entertains evening with old and dear friends imaginary.

On the second floor there are Samuel and Catherine Grò with small Lars. The first is an aspiring filmmaker, the second divorce lawyer. A couple tries to hold together the pieces of a relationship every day more threadbare.

On the third floor instead discover the gay couple composed of Paolo and Michelangelo, love and be proud and eager to consider you as a family.

On the fourth floor instead we Lidia and Lorenzo with the dog Efexor, a couple who shows his love arguing constantly.

Finally the fifth floor the reader gets to know the family Barilla: the engineer, Ms. Carmela and children Julia and Matthew, very close in appearance to the Family Mulino Bianco

The various characters are well described and narrated with their nuances and characters through the eyes naive and the irony of the protagonist.

Almond so for 10 years passes from one floor to another, growing up, falling in love before Matthew and then the rude Palomo, growing and bringing with her the question about the identity of the father, after the secret pact condominale was unveiled causes marital betrayal

During the night in jail, Almond is said and especially becomes aware of itself and what is truly important in life. Than it is a DNA test to establish the affection and true knowledge of parents and how necessary it behind them to grow and stand on their own legs

The finish is compelling and exciting and rips a bitter smile when she faints revealed the identity of the father of Almond, with the voice of the same mother that evokes the famous night former washhouse.
"The lights in the houses of others" is recommended for those who have a vision of "traditionalist" family and those children who have a complex relationship and often conflicted with parents, for both is an opportunity to change perspective.

24) "Leo, Women and conspiracies" is a book written by Benjamin Baldacci and published last December by "The Circle-publishing initiatives" and sold on amazon, and libreriearion.

I do not love, I confess, the historical books, still less those of religious background with the Popes protagonists. Despite being a believer, despite the disappointment and endless nagging of my friend Flavia, I and the Vatican are years away and I usually spend my Sundays in a more interesting that in a Church.

So when I had in my hands the book of Dr. Baldacci, estimated medical and debutant writer, I had an initial loss. Already read the title, I was afraid of having to put up with the story of a Pope and the like. Instead starting to read my prejudices were swept away quickly. If you loved Dan Brown, this book can not miss in your library Baldacci takes the reader by the hand in a distant era and mysterious, where stories of religion, conspiracies and riders come together and mingle. The various characters alternate on the scene by dragging the reader in the various intrigues and nell'emozionanti and incessant changes of scene

The author reveals first end and a passionate historian, being able to write and describe with great care and precision the environment in which they move the protagonists. His style is never didactic or boring, riescendo to keep alive the attention and interest of the reader.

The female figures are, surprisingly, central in the story described as brave and valiant warriors ready to defend their extreme sacrifice Pope from dangerous enemies who plot in the shade in a Rome fascinating and obscure.

The reader is thus simultaneously read a thriller, a historical novel and a spy story all well mixed and distributed in the pages.

The onset of Baldacci is certainly positive and belies the clichés so doctors can only aspire to write prescriptions, and at most research in specialized journals.

25) "House of Cards" is a book written by Michael Dobbs and published in Italy by Fazi Editore.

Drug addicts often go in withdrawal symptoms when I can take at least a small dose. Even couch potatoes suffer, especially in summer, when the beloved TV serial
Quando two weeks ago ended on Sky Atlantic the first set of "House of Cards" with Kevin Space and Robin Wright, I had my own personal crisis. I lacked the fierce cynicism Frank Underwood. So to try to fill the void, I decided to read the book by Michael Dobbs from where it all started. Literary criticism were enthusiastic and cosicon a good predisposition of mind I approached this reading. Well rarely I happened to not being able to say whether it is better the paper version or transposition television. Two products are both extraordinary and shocking for pathos and narrative ability to nail the attention of the reader / viewer. Michael Dobbs, leader of the British Conservative Party during the era of Thatcher, with her debut novel tells the British policy and its dark sides like a thriller paced and dark, leaving the reader breathless every page.

Set in London, the reader is catapulted into the hectic and chaotic day of the general election follows the head to head between Conservatives and Labour after the fall of the Iron Lady. After an election campaign opaque and uncertain, wins measuring Premer outgoing conservative Henry Collindridge. With a direct and insistent rhythm know the various characters in the story: the young and ambitious journalist Mattie stoin, Charles Collindrige, the drunkard brother of Prime Minister, the President of the Conservative Party Lord Williams and Ewan especially Francis Urquhart, cynical and calculating leader of the Party conservative and the icy wife Mortima. Francis has high political ambitions for the next elections which are however frosts by Prime Minister seeks to secure the precarious majority decides not to change the government team, asking him to remain leader. Urquhart officially accept without a murmur the decision, but it really starts playing underground and ruthless to destroy the premier and upset the political balance in the country. Urquhart knows the weaknesses and above all the vices of his "friends" conservative and does not hesitate to exploit them. Engages the brother of the prime minister with a fake stock market speculation, convinced by deception and false flattery O'Neil director of communications of the party, cocaine addict without hope, to work his diabolical plan. The leader moves with intelligence without trace and one after another fall his opponents and the way to becoming premier is smoothed thanks all"appoggio greed television mogul Landless.

The fluid style and dry Dobbs pushes the reader to devour every single page with growing curiosity. The reader, while reading, discovers the background, intelligence and above all weaknesses of the sex scandals among politicians and unbridled greed. Dobbs presents us with a reality if we want, dark and cynical, but basically true and credible.
Each chapter begins with a brief and incisive reflection on politics and life, pills wise and loving. The reader wonders who really Urquhart, which label give: Bad, Anti hero? Murder? Politically cynical and unscrupulous? Probably all this species is opposed to the figure of Mattie, perhaps, of Dobbs and civil conscience of us all. The dramatic and intense final tells the full essence of House of Cards, where the line between right and wrong is really thin, especially in politics. The Italian player at the end of the book if one side has the curiosity to know if Urquhart .momentaneo winner of the game, able to escape its misdeeds, the other with a bitter and quick reflection take note that no Italian politician today is to 'height, however, our "dear" protagonist.

26) "Holidays in yellow" is a collection of stories written by Gimenez-Barlet, Malvadi, Manzini, Recami Robecchi and Savatteri and published last June by Sellerio Publisher.

There are publishers who have the player in the heart of a particular preference. When I see a book of Sellerio, drop everything and buy it. So I did, for the traditional collection of detective stories for the holidays. Who loves the characters created by these talented writers can not help but to read and know how they decided to spend their summer holidays.

As always there are the funniest stories and other less exciting, but it's still an enjoyable read to be done under the umbrella.

I laughed with Petra Delicado, in the role of "babysitting" the children of her husband Marcos, hoping to make a quiet holiday, is involved, despite himself, in a 'survey solicited by children themselves intrigued by a couple of Russians. A 'sui generis investigation born of a misunderstanding that will also involve the deputy inspector Femin, which confirms the wise old proverb "the dress is not the Monaco".

I participated with care, as usual traveler d 'plane, to the vicissitudes of the Commissioner Rocco during takeoff of his flight to France. Manzini manages with skill and irony to tell the neuroses of the passenger and air traffic delays as causing them sometimes the worst of man, especially if they are due to the privileges of the undeserved political shift.

Melancholy and bitter "fragile side" of Savatteri that honestly I had never read, but that describes the Sicilian reality and the relationship of the institutions and of "intelligentsia" with the mob through the eyes disillusioned and sometimes sarcastic Xavier, journalist fired from Undersecretary of the moment, as scapegoat of a policy unable to speak clearly.
Obviously could not miss the irony of Malvadi scathing and witty with his bartender Massimo and irreverent old men of the Bar Lume ch, and if even on vacation, they fail to make the "quiet" and retirees are involved in a murder of fruit revenge brood long.

"Holiday in the yellow" reads almost in one breath, well written and fast-paced.

Once again the Sellerio and its authors wish us happy holidays in a compelling and entertaining.

27) I hate love ... or not "is a book by Lidia Ottelli, self published since last July 1 and available on the platform amazon.

When I read a book usually I try to imagine in my mind the various scenes and passages involving the protagonists of the story. More like a book and involves me, the more my imagination gallops. Perhaps it is a limitation, but being a passionate drama try in the books that I read the possibility of seeing new characters beloved serial.

I got to know Lydia, recently, as a good and competent blogger, but I had never read anything by her. When I bought his novel presented as erotic and gender "chick lit" I confess that I was hesitant, fearing, as often happens to me when I read these types of novels by yawning and bored. Well, as I delve into history, instead flowed in my mind images of serial as Sex and the City, Desperate Housewives, Ally Mc Beal, Melrose Place and in films such as "A Woman in Business", "Moonstruck," "Gloria ".

Set in Italy and precisely in Milan, the protagonist of our story is Samantha Head, successful businesswoman, beautiful, life-loving and good sex without complications. Written in the first person, the reader enters the life of Samantha knowing merits and virtues.

See parading on the scene dear friend Alessia, Mom "Dracula" Carolina and especially the various lovers had the protagonist.

Lidia with this book without censorship and customs clearance with talent and humor the role of women in 2014:

   the determined and sympathetic Samantha who thinks and acts like a man. If we still believe in the proverb "The soul of man is a hunter."

Samantha loves to have sex, but mostly fun and his life is going very well until it meets or should revise Alexander, brother of Alessia.
Between the two is immediate and compelling passion and not just sexually. Samantha tries to resist, but soon discovers the victim of Cupid and fatally in love.

Samantha discovers frail woman dreamer until "Prince Charming" Alexander abandons the climax for personal reasons.

Disappointed and embittered our heroine seems poised to an unhappy life and especially without sex, but will instead, surprisingly, support and confrontation in Eduardo, lover of passage.

Himself to the plot of the book is not original, at least for those who have a "culture of fiction" and Lidia has the merit of telling this story with freshness and gracefully pushing the reader to read with interest and sympathy the plot without ever falling intensity and rhythm.

Personally the few scenes "hot" are superfluous, I do not add anything to the good quality of the novel, but they are described with elegance and dignity without having to jump the bigot on duty.

"I hate love or maybe not" it read that I recommend especially to male colleagues to understand, if possible, the female world every day changing and different, but the end is in search of true love and safe as in any good fiction.

28) "Who cares of the world" is a book written by Wild Lucarelli and published in April 2014 by Rizzoli.

I am a lazy, indolent, ignorant otherwise, couch potato and somewhat snobbish.

I know "televised" Wild Lucarelli long. His "physicality" disruptive and its corrosive eloquentia are definitely the "something" that have allowed the emergence of CRT and especially on the web.

I confess that before reading his second novel, I did not know the "talent" as scribacchina and despite the echo of the success of his blog I've come to the ear, I had never stopped to look. I am a man of the right, but the newspaper "Libero" I look just the fun and irreverent titles.

So having to choose which book to buy to spend my mid-August under the umbrella, I wanted to give confidence to Lucarelli.

My confidence was well placed from the start, in fact I immediately knew the colorful world of Viola Agen, a young woman of 38 years, columnist of a famous and popular TV show, mother of Orlando mature and sedate child of eight years and
above me had fun with the tangled and intense love life of the woman. Set in Milan during the campaign for the new mayor, Viola, despite himself, will be involved in the political split between past and future love. The reader knows her ex-husband and infant rancorous Fabio, the group Tortoise (Ilaria, Ivana Anna) that the protagonist sustain and advise each other in their respective misfortunes. The style of Lucarelli is conversational, light, simple and direct. It is certainly not a read committed and probably will not win the Nobel Prize for Literature, but the book has a decent pace and we read with pleasure, though perhaps at the end "the broth has been stretched too much."

I do not know how much is autobiographical in the book and how many similarities there are between Viola and the author, but it is impossible not to note that Viola has become a mother, perhaps without having thought carefully hit by a "romantic rapture." The protagonist is constantly striving and passion in this "role". Grows and matures along with his son Orlando. Every day is a challenge and an adventure that succeeds, although with difficulty, to overcome. Purple is also a woman, however, despite a flash marriage, a former fiancé important that hid in the world because "unpresentable", dreams of love and above all to fall in love.

It 'a book perhaps more geared to women, but some interesting information leaves the reader with the male.

I am a Southerner, "practical" little Milan and certainly not glamorous as the protagonist, but I would, softly, to give a hint to Mrs. Lucarelli and all women like Viola: Try to get off the "Gothic Line" and to grant five minutes of your time even the "young elderly" with thinning hair and the belly cumm, believe me, you'll discover a world. Maybe you do not have a marriage proposal immediately, but at least an invitation to lunch is guaranteed and surely you will be offered with a phone call, because we "young elderly" we still believe in courtship "old style".

I spent quite a Ferragosto also because of Wild Lucarelli and a "blogger flashy" is not a trivial matter, I guess.

29) "Things that no one knows" is a book written by Alessandro D'Avenia and published in 2011 by Mondadori.

When I find an author I like, that excites and invites me to reflect, immediately triggered in me the desire to read everything you wrote. So it was for Professor D'Avenia after "Biancacomeilatterossaccomelsangue". I was curious if after a debut so beautiful, the Sicilian author was able to repeat itself.
So I took advantage of the good that my brother Piero gave me for my birthday and I chose as reading post ferragostana "Things that no one knows."

If in the first book D'Avenia tells the world of sixteen, in the latter is still a step backward in time to the events Margherita, 14 year old girl to his "debut" at the high school.

Once again, however, the school and the adolescent world are just a "literary device" to address issues and deepest feelings.

Daisy loves and is very attached to his father who, without warning, abandons the family.

The theme of abandonment and loneliness are present from the first page with our protagonist unable to accept the paternal gesture and looking for answers.

A family that falls apart and a family that has never existed for the orphan Giulio, another character in the story, restless guy, but mostly angry at the world.

The book is also a tribute to Love in its various shades: teenage love and pure born between Margherita and Giulio, love complicated and uncertain in their thirties represented by Professor dreamer and the library Stella, love worn and tired parents Margaret and finally, perhaps, the most beautiful of grandmother Teresa and the late husband Peter, because a love lived down without barriers and overtones destined to live and endure beyond the life.

The book has a good rhythm and intensity in the first part, characterized by an atmosphere of melancholy, reflective and poetic not in never falling cloying and trite

More dreamlike and consequently less intense and rhythmic is the second part, where the emotions are evoked and described and in particular the love between the characters, but left to the reader the feeling of nice exercise in style of the author and not completely successful addictive

The characters are well developed and described in the complex, with a special mention for the delicate figure of grandmother Teresa.

It 'hard to repeat for a writer, perhaps D'Avenia does not equal the beauty and emotional peaks of onset, but will remain an author capable of narrating and describing the human mind and emotions with a delicate style and elegant.
The man eats and lives of emotions and feelings, though often not be described in words, but in this case it's a nice "ignorance" to take with you and share with who's next.

30) "White as milk Red like blood" is a book written by Alessandro D'Avenia and published in 2010 by Mondadori.

Adolescence is a time at the same time beautiful and dramatic. All emotions are experienced at best and there are no shades. At sixteen masters of the world and we feel almost invincible. Are we alone against the world. Personally my sixteen years not rivivrei them, too unnecessary time pledged to discuss with my father and suffer labels from the rest of the world. Sixteen years you are no longer a child and not a man, but you start to feel the emotions and make requests to the latter. How many sociologists, psychologists on TV and in the papers trying to explain what you think and feel teenagers and especially how parents should deal with them. Last year I saw the movie based on the novel because attracted by good advertising campaign and from the soundtrack of Fashion, but honestly I was out of the room was a little hit and involved with the plot and overall quite disappointed, except for the good performance of 'intense and beautiful Aurora Ruffino in the role of Silvia. So when a few weeks ago my friend Marilu gave me the book, I was a bit 'dubious, but as often happens if you get rid of the injury, you can go over and see the essence of anything

Forget the movie, the book is really something else, not only in form, but especially in the spirit. D'Avenia takes us into the world of Leo, sixteen year struggling with the first great love, but above all with life and how to grow and become a young man.

The same protagonist tells us about his school year marked by the crush on the ethereal Beatrice by beautiful and bright red hair, from the company of sweet and patient friend Silvia and football games with his friend Niko and the ritual and difficult communication with parents.

Leo is in love with Beatrice, a new feeling and strong that it invests and transforms.

Beatrice is the center of his world, he does not know how to get noticed, he dreams of being observed and reciprocated. Leo does not like to study how almost all teenagers, but a temporary sudden leads him to know "The Dreamer", new professor of history and philosophy. After the initial distrust and dislike, Leo is in Dreamer, a guide and especially a shoulder to understand the complexity of life and how to turn their dreams into projects.
Leo is forced to confront the thought of Death when he discovers that his beloved Beatrice is suffering from cancer.

The book where the first impact may seem directed at young audiences to the issues addressed is true much deeper. God, faith and the 'acceptance of their fate are the real themes of the book described masterfully with the figure of Beatrice, a young girl forced to mature and become already a woman because of her deadly disease.

Leo accompanies his beloved in the last weeks of life, and thanks to the serenity and awareness reached by Beatrice, Leo manages to find its way and especially to understand how Silvia is important in his life.

E'si a love story between two young people, but also between the protagonist and the life.

The colors are red and white, but also two sides of the same coin. White represents the blank page of life that we all have to have the courage to face and live by writing every day our deeds with blood indelible fact of passion and even pain.

D'Avenia shows, although onset, the ability to excite and engage the reader using a simple story, but at the same time rich in content and narrative of pathos, with a direct style and informal.

All of us were Leo and all we had a Beatrice and lived an era of dreams and rebellion.

After reading this book, the very young, perhaps, find some answers to their endless questions, the "old men" like me can not help but remember with a melancholy smile as long as you blushed even just seeing the beloved woman pass along the corridors school.

31) The bones of the Princess "is a book written by Alessia Gazzola and published in January 2014 in Italy by Longanesi.

Despite being a stubborn conservative in everyday life I try as much as possible to listen to the advice and put them into practice. In the literary field instead are more receptive. I admit my ignorance and I am happy to read and discover new authors and genres. So when my friend told me about a few months ago Marliù Dr. Alessia Gazzola, my countrymen, as an interesting talent for the genre yellow sauce Italian, I was intrigued. So I took the opportunity of purchase for the third quarter of the club World Books to test the surgeon messinese.La sell proprietary library in "The bones of the Princess," he said, "is his most successful book." On the web the numerous
fans and the same critics call Alessia Gazzola as "Patricia Cornwell" italiana. Leggo long books of American writer and are a fan of the adventures of Kay Scarpetta and I find few similarities between the two authors not only in style, but especially in content and in outlining and developing the personality of their "heroines". The protagonist of the books of Dottssa Gazzola is Alice Students, young doctor thirties who divides her time between working at the Institute of Forensic Medicine of Rome and its uncertainties amorose. Alice Students at work is clumsy, insecure, but it has a great intuition investigative and a girl who dreams Prince azzuro. Kay Scarpetta also the beginning of the "saga" was a woman determined, decisive and very competent in his work and despite varied and dramatic episodes, consistent love with Benton and finally his bride. The player with "The bones of the Princess" enters the world of Alice in a delicate and funny. Succeeds in a short time to become attached and above all to imagine the various characters: the story connects Lara, the roommate Cordelia, the inspector Calligaris, the inflexible upper Wally, the dog Ichi and especially the two men that make the heart beat of 'breed: the fascinating Claudio Conforti and regret former Arthur. The book begins with the mysterious disappearance of the hated colleague and rival in love Alice Amber Negri Della Valle. No one knows where she is, police investigations beat, of course, all the tracks, including murder with former Conforti more suspect. Soon, however, the investigation is complicated when a field is found in the bones of a young woman, who disappeared years before, named Viviana Montosi. The two cases are unified when it comes to know the friendship between the two women in high school. Viviana Montosi was an archaeologist and a passionate supporter of the Palestinian cause. So Alice with the consent of Calligaris, begins to read emails of the unfortunate woman, and so enters the world of the excavations in the Middle East and especially in the life of the field made of love and even of envy and jealousy. The story travels in parallel between the reading of emails Viviana and the search for Amber from the funny duo Calligaris-Breed. The novel, however, is not just a thriller, indeed in many ways is a romance in which our protagonist is divided between her love for the cold Arthur, son of its director and the attraction to the fascinating and unfaithful Claudio with which had a night of passion a few months earlier in Taormina. Mystery, murder and love are the three ingredients well mixed the successful book of Gazzola. No shortage of twists and various characters are constructed and introduced on scena. Lo style light, fresh and crisp invites you to read with curiosity and desire pages. The plot is pretty convincing and compelling, perhaps in the final set the pace doing diminish the pathos narrative. The reader can not smile the clumsiness of the protagonist, follow with keen interest during investigations and participate in its heartbreak. At the end of the novel, the reader has two certainties: Alice Allevi has become his favorite doctor and especially
that Alice is Alice Gazzola Gazzola, although such comparisons are flattering, however, does not make it due credit to the talent and creativity of the Sicilian writer. Is avoided in the future.

32) "He is back" is a book written by Timur Vermes and published in Italy by Bompiani in 2013.

Nostalgia is rogue.

Melancholia you pining.

It has often been lamented and considered after death. We retired to seniority, to fatigue, boredom, for convenience or because you lose a war.

The sequels are in fashion at the cinema, the "returns" to the scene of actors and sung guarantee box office. II returns instead of politicians at most produce hives voter.

When "I'm back" I brought in my little confusion and nervousness in the colorful world of Toys. I had sung the "De Profundis" and instead have been here for 18 months to break and I have no intention of quitting.

Yet there are expected Returns and other less welcome. For those who are believers expects the return of God and the awakening of ours and eternal life. If, however, came back to life, Adolf Hilter what would happen?

Dismay? Fear? Disbelief? Anger?

We Italians we removed the thought and we settle accounts with Mussolini in Piazzale Loreto with a dismissive stoning, then discovering that all cheerfully antifascists.

History teaches us that in Germany, the end of Nazism and the war was very different.

I've never been to Germany and I honestly can not say what you think a German of Adolf Hilter.

Well read "He is back" helped me to better understand the people and especially his relationship with his own history.

As in a fairy tale, perhaps a little dark, Adolf Hilter awakens in the German countryside. We are in 2011, the world has changed, yet the "dear" Fuhrer has remained the same. After the initial bewilderment and dismay, our Adolf with extreme lucidity and raziocino goes down in the new reality. Began studying the
habits and customs and to appreciate and use the Internet and all the comforts of technology

Does not know why he came back, but he does not care, Providence has sent back to bring top Germany. Despite realize that the war is over and that Nazism was banned, Hitler does not deny himself and his ideas. Yet who approaches him is only a brilliant comedian with an extraordinary physical resemblance. His oratory and his extreme ideas quickly make a popular TV personality. Signing autographs, creating a website and divide public opinion by putting to shame the politicians of today.

Hitler comes back and makes you smile the German people with its inventive. The interaction between the Fuhrer and the various characters may appear at times surreal in their comedy, but in telling the true reality of Germany and especially the way of living and thinking. Nobody really believes to have before the bloodthirsty dictator. The German man common, probably, does not like to confront his "dark side". The Germans have gone ahead and somehow removed the Nazi past.

Vermes with his novel brings out the contradictions with irony and sarcasm of a people and as has been experienced and managed by the younger generation the "phenomenon" Hitler.

Monologues and reflections of "Returning" oscillate between melancholy and crazy ideological coherence. The Dictator shows no remorse or repentance, yet the reader is unable to detest the protagonist, even accompanies him with curiosity in this adventure, observing the world and especially the decadent society through his eyes.

The tragic theme of the Holocaust is treated gently by the author. In a beautiful and intense dialogue between the young secretary and Hilter, the first asks if he has no shame and embarrassment to "interpret" the charge of genocide. Dry and lapidary is the answer "No, I did what was right to do for Germany"

The book is well written with a style dry and direct, but it has a steady pace. If the first part is fun, original, engaging, the second part with Hitler television character loses bite and rhythm, almost becoming monotonous. Vermes proves definitely a talented writer and great creativity and a 'keen observer of his society.

Adolf Hilter has tragically marked an era and is rightly regarded as a monster, and the embodiment of evil

33) "A 'summer life changing" is a book written and self-published by Giacomo Pedroni in 2013 and available on the platforms YouCan Print and ibs.it.
Summer is usually the season of love and passions intense, but brief. L'estate is also time and sea vacation for those who can afford it, Aihm.

I met James Pedroni few weeks ago at the International Film Festival of Poor Ispra. Between one and the other proiezione we exchanged a few thoughts on the world of publishing and dreams common to aspiring writers. Before returning to Rome, I made a gift of his first book with modesty and simplicity, saying only that it was partly autobiographical.

Unlike many, the autobiografie or otherwise of personal life stories interest me and if well written I am passionate about. I can almost always to imagine the scenes involving the protagonist, and so it was with the book of James. As heralds the title, set in the summer of 1998 we know the twenty six year old John Pegani, gentle and thoughtful boy Varese, who decides to spend the holidays in Cervia to enjoy a bit of the sea.

John travels alone, but hopes to make new friends and above all to know some new girl. John is not lucky in love, his past experiences were short and disappointing. He dreams of having next to a woman with whom to share his life and his passions.

Sports lover and especially cycling, John can not help but cheer and get excited for the extraordinary feats of Marco Pantani in the Tour de France that year.

The book is a detailed and accurate account of the holidays of the protagonist. The reader accompanies John in the knowledge of new friends from dall'Italia and Europe and on fine evenings in Riviera punctuated by drinks at the pub and later to the disco, but the novel is also more.

The author describes the skill with the uncertain, doubtful of John. As every guy is attracted to beautiful women and their forms. The reader can not help but smile for the inexperienced and impetuous approaches of John and not feel tenderness for the ingenuity sometimes infant Pegani.

Just a little to the protagonist to fall in love with a girl. One afternoon by accident, he meets the young Mary, Belgian and Italian girl between the two immediately triggered a spark.

Get engaged and live those few days of holiday together with great simplicity and affection.

Unfortunately Maria, which carries a difficult past, is forced to return home, leaving in full despair Giovanni convinced he had found the love of life.
This belief will profoundly change our protagonist prompting him to take radical decisions on himself and his life.

If I had to choose a soundtrack of this book I can think of two famous films, which I guess you know: "Stand by Me" and "Taste of you", especially when you get to the final.

The style of Pedroni is dry, simple, direct. The book is well written and with adequate speech.

Perhaps the limit of the book is in the rhythm is not always constant and monotonous stretches when the author tends to make the report "minute by minute" of the days of the protagonist. The final part is definitely more intense and engaging, you hear more of the author's passion for telling, perhaps, driven from his memories.

We all had a moment, a Mary, a summer that have marked our lives and after reading this, you can not not go back with a smile at the memory and gently.

34) "The Fault in Our Stars" is a book written in 2012 by John Green and published in Italy by Rizzoli.

Until two weeks ago I did not know John Green and I knew nothing of the "phenomenon" Blame the Stars that has bewitched and touched millions of readers.

As usual, "I recovered" quickly before seeing the film, and now reading the book.

It 'hard to say what the most beautiful and intense of the two. Both hit and wrap the reader / viewer into a world full of emotions and thoughts.

The film differs little from the book, the few changes in the script are overall acceptable and shareable.

Rarely the film version of a book is convincing and winning.

Often the spirit of the book is betrayed for the sake of box office and objectionable tastes and interests of the producer.

Because a spectator otherwise ignorant like myself, should read the book as well?

Legitimate question and the answer as it may be tedious and disarming is this: The Fault in Our Stars also goes to bed moved and think, if possible, with greater depth and strength.

The Fault in Our Stars is at once a story of love, death, pain and hope.
A book even if aimed at young audiences, it's up in the emotional chords true also of the greatest.

Cancer is the new plague, when "enter" in the life of a family, it destroys the balance and harmony forever.

The author telling the love story of Hazel and Augustus, young, sick and in love, takes the reader on this Dante's circle of suffering and pain through the eyes and above the heart of the protagonists. Hazel is a girl of 16 years, but the disease has matured and become a woman soon. Does not have the dreams and the whims of her peers. He is aware of his fate, helps and supports its own loving parents in this way trip.

The unexpected meeting with Augustus, the face of optimism and positivity despite everything, the door to live unique moments and especially feelings unthinkable.

The book shows us how adults live and react to the illness of their children, without censoring the fear of loss.

Augustus does not fear death, but rather oblivion. Forgetfulness scares and restless. The memory is perhaps the only legacy that we leave in our passing through this world.

The style of Green is hot, direct, simple. His words are evocative and push the reader to imagine the scenes read. Really touching the kissing scene between the protagonists in the Anne Frank House. The book even in its tragic ending is an invitation to hope. The reader along with Hazel includes really, that love is the only and indelible sign that man can leave on the earth. Love and be loved is a privilege of the few, and if at the moment of farewell will have someone who will shake hands, you can not say no to your partner, smiling, "Okay, I'm ready."

35) "Women" is a book written by Andrea Camilleri and published by Rizzoli last August.

For three years, my psychiatrist, the Shining, gave me the "Madonnaro" arguing that my life has always revolved around some female figures.

"Without women, six imploded Vittorio" said the Shining. I love and respect women. As I read "Women" I wondered what he would say smiling the Shining Camilleri.

The reader sees now old, with a cigarette always in hand, shiny, fighting in the civil and political battles, full of verve creativity, but I believe it never would have guessed that the man was Camilleri "Madonnaro" and at the same time "fimminaro".
Camilleri and women is a long story a life. A life of real moments, raccontanti, beds and perhaps imagined.

The Sicilian writer tells how the female figures have influenced and affected his life. The book is a detailed list of women more or less important that hit the soul of man even before the heart and eyes.

Plump, with great personality, but at the same time capable of loving and being next to her man with a unique passion and strength.

The player can not smile for the first love or initials sexual impulses of young Camilleri. Memories of childhood and adolescence are marked not only by war, by some mysterious women or came from the "mainland". Do not miss the tribute to some women who marked the history and literature as Antigone, Nefertiti and Beatrice. Personally impressed me most ordinary women, perhaps of humble origins, who Camilleri meets long life, but who in an extraordinary true inner strength and their soul shines a blinding beauty and engaging.

Camilleri telling these women, tells himself and his experiences and emotions with a confidential and spontaneous style, almost like a diary. A "diary" that still fascinates and entertains the audience with amusing anecdotes and reflections typical ironic and witty author.

The player with this book will know definitely better man Andrea and will not do, in turn, a list if only mental women of his life, between a sigh and a smile even melancholy.

Already knows if at Shining, man from 500 women conquered, would this list ..

36) "The head makes us direction Dialogue with Andrea Camilleri" is a book of Marcello Rise and published in 2000 by Sellerio.

Sometimes we discover a book by chance, on the advice of a friend or because Fate has willed it so.

In my case the Destiny had the appearance of Mrs. Cavalotto, kind owner of the homonymous and beautiful library, located in Catania. A few weeks ago I tried a shy "courtship" for my "Being Melvin" and instead I found myself in his hands this book, which had escaped my Camilleri addiction. The Lady Jumper pointed out to me, with just satisfaction, of being mentioned by the same Camilleri for a presentation made in its library.
So I found this long interview or should I say chat between Sicilian exchanged between Marcello Rise and Andrea Camilleri.

The book tells "the phenomenon Camilleri writer" of the distant 2000. The reader if one side can not smile because 14 years later we can no longer talk about the phenomenon, but with consolidated. The other one can not but be struck by how Italy and his company has not changed much, Aihm, in these years

It's definitely an interesting read for those who still do not conoscessel'uomo Camilleri and was curious to know the origins of the Sicilian writer and above all his professional history.

Arise brings the reader with skill and elegance in the world of Camilleri, made up of memories, anecdotes and reflections of various kinds.

We know women, the passions and the ardor political man. We discover the first Camilleri, brilliant playwright and television.

We learn with curiosity the origin of the beloved Montalbano.

As often happens, the most important careers are born by chance and likewise, the season of Camilleri writer. Started on thrust of his Sciaccia and then publishing the enlightened Sellerio Elvira, in a short time the word of mouth will bring Camilleri to be a literary event.

The book is also a tribute to Sicily and the way to think of the Sicilians.

"The head makes us say" a book is always present, and with the excuse to talk about Camilleri, know and love a world that no longer exists and probably definitely remember with nostalgia, the old lira, when with 13 million lire bought a book.

37) "A Long Way Down" is a book written by Nick Hornby and published in Italy in 2005 by Guanaa Publisher.

A few months ago the actor Robin Williams chose to take his own life. His gesture shocked and moved the world by opening a series of debates on depression and especially on suicide.

Suicide is a difficult topic to address. For a Catholic is a sin against God, for an atheist is an intimate and personal choice, especially for a sick person is a liberation.

All are legitimate views and at the same time disputable. The choice of the curtain down on his earthly life by an individual is born from suffering, discomfort and especially from a deep and painful solitude.
E 'can reflect smiling suicide? Yes if he does as a writer Nick Hornby.

Months ago I saw the film adaptation and overall I was not sorry especially for the skill of the actors. So I decided to take the book and know better the spirit.

The last day of the year is perhaps the most difficult to deal with for those who are alone. See all celebrate, kissing, joking and You, however, mirrors in your sadness and loneliness. The thought of committing suicide to end it becomes the only way possible.

This happens to the four protagonists of our history: Martin, Maureen, Jess, JJ. They themselves are told directly to the reader, taking turns in the story, explaining why they decided to make this dramatic choice.

Each of them has arrived at a crossroads in their lives. They feel alone and mostly unloved.

Martin is a major television presenter, overwhelmed by an embarrassing sex scandal. Maureen is a fifty year old mother, forced to look after the children differently abled always. Jess is a rebellious girl and little loved by parents shocked by the sudden death of her eldest daughter. JJ is a rocker that failed over the music has no project or prospect.

They are located on the roof of an important building in London decided to jump, but driven by mutual curiosity born a solidarity that leads them to make a pact of mutual aid and referred the extreme action up to Valentine. So the reader follows the protagonists in the weeks following the agreement and in their attempt to get to his feet with the help also of friends and relatives. They decide to treat yourself to a holiday in Tenerife and five minutes of popularity with the press calling themselves the Four saved by the Angel of the roof. The pact was renewed again on Valentine's Day on the same roof, when the four "would-suicidal" powerless to extreme act of a stranger.

D-Day is set for March 31, but with the passage of weeks, the protagonists discover a reason to live and to take back their lives.

The Pact has led them to be a "band" as the same JJ or if we want a family ready to support and help each other. Different solitudes found themselves, meet and have teamed up to make a path towards a new beginning.

Hornby succeeds with humor and lightness to tell even the saddest moments and embarrassing the four protagonists, different from each other, but at the same time
united by the feeling of being rejected or still too much in this life. A feeling of worthlessness and emptiness that affects men and women, young and old, rich and poor.

The book reads as a whole with pleasure and interest, although it has a few moments of stillness and slowness narrative, remaining the pathos still high and engaging to the end.

Hornby does not express an opinion on the suicide itself, but invites the reader to reflect on the emotions that nourishes the suicidal and how certain instincts can be vanquished and overcome with the help of strangers. Be heard, understood and loved is the only medicine in a world where indifference and loneliness in the crowd spread out like wildfire and "A Long Way Down" has become not only a wish, but a real and strong conviction.

38) "Best Italian" is a book written by Carlo Lucarelli and published last June by Einaudi.

"It was better when it was worse", "When there was" the good 'soul' the trains were on time and you could leave the doors open "

There has been at least one time when you heard your grandparents and father say these words between nostalgic and discouraged reading the newspaper or watching the TV in front of the moral and political collapse of our country.

Fascism was a dictatorship, and as such it can not be condemned, but deny and remove the ideals of a movement that has led millions of people to wear black and march on Rome and fill the squares would be wrong.

Mussolini dreamed to revive the glory of the Roman Empire and of extending the borders of the African continent. The tragicomic wars of Ethiopia, Eritrea and Libya started with the illusion of enhancing the strength Italic war, proved true in our inadequacy and military organization.

They wanted to export and impose our model of civilization and democracy in the distant peoples and different from us, and the results were disastrous from the point of view of economic

Carlo Lucarelli I appreciate in previous works for the dry style, direct and compelling with this novel combines two genres: historical and yellow.

Set in Eritrea during the fascist colonization, the player enters the heart and soul of the African continent through the eyes and thoughts of the various protagonists.
The casus belli of the story is the mysterious murder of Antonio Farandola, officially typographer of Turin, in a room of Italy during his inauguration

Surveys by the captain of Colaprico and his aide native Ogba lead to unthinkable scenarios of international politics and will highlight economic and financial scandals in the form of the Banca Romana that might put a bad light on the King himself.

I confess that the part that impressed me most of the book was the accurate description that the author makes the black continent and its mentality. Well embodied by Ogba divided between its origins and traditions and his work as a soldier in the service of "t'lian". Enchants and captivates the figure of "Ualla" alias "brat" that describes the Ethiopian woman with her overflowing sexuality and vitality.

The character of Colaprico convincing in his integrity and for his sense of the state as a police officer and man, least successful part of the staff built around flirting with the femme fatale Margherita. Snaps the quid emotional with man

Like the warm, enveloping, mysterious places. The "thriller" although well built overall is quite obvious and predictable. The intertwining of business and politics is definitely present and can only lead to bitter reflections the reader.

The book does not have a steady pace highlighting some breaks in the story that limit the pathos and emotional narrative.

"Best Italian" is a journey through time that was and shattered illusions, but also the cynical awareness that certain vices have no age and as he wrote Giambattista Vico "history repeats itself"

39) "Death in the open sea and other surveys of young Montalbano" is a book written by Andrea Camilleri and published in October by Sellerio Publisher.

When we learn to love a character whether it be the protagonist of a book or a television drama we want to know everything about him.

We are curious about the origins of his life and to discover what were the choices that led him to become the character that we know now.

In film called prequel, in literature instead become time travel through maybe stories.

So Andrea Camilleri to meet the endless curiosity of fans on the life of the darling Montalbano has chosen to tell eight small surveys conducted by the young
commissioner between the seventies and the nineties in order to capture new aspects of the character and the modus operandi of man.

Eight stories of different genres: murder, robbery, kidnapping, fraud, drug trafficking, which is no shortage of surprises and maintain complessivament a good narrative pathos

As more surveys are conducted by Montalbano and his team also using unofficial methods and responsive, but always getting the desired result.

The reader beyond the cases some more interesting than others, but although always well written and constructed, can look like the character Montalbano also present as a young man those qualities of character and especially human that made love by the public.

The love for the sea, for the kitchen and his personal vision of justice jump al'occhio the reader right from the start.

The other characters in the series are confirmed and interesting details: Livia, Fazio, Augello, Catarella, Zito are the proud companions of our hero.

Eight stories that can be seen as eight drafts of screenplays that could very well become the film to the innate ability and talent Pen Camilleri to be able to conjure up images of the reader.

We will not tire of reading surveys Salvo Montalbano and for him the time of retirement, at least for the reader, remains far if not a chimera.

40) "House of Cards 2- Checkmate to the King" is a 1992 book written by Michael Dobbs and published in Italy in September 2014 by Fazi Editore.

The policy has now become the cattle market where the interests of a few prevailed over those of the community.

We Italians are accustomed to, unfortunately, to see our politicians as a chaste immune to scandal and shame and above all characterized by the moral mediocrity.

But we are sure that the politicians of the rest of the planet shine for honesty, intelligence and ability?

Michael Dobbs with the second chapter of "House Cards" takes us behind the scenes of British politics revealing the paucity human and especially what are the ideals that inspired the protagonists of that world.
We had left our "dear" Francis Urquhart at the end of the first book just acclaimed premier by his party, after having deceived, manipulated and killed in order to achieve its ambitious and amoral project.

But as happens in Italy, becoming prime minister does not mean take care of the real problems of the country, but rather start a series of initiatives to consolidate its power.

Urquhart from political expert realizes that his appointment has the limitation of not being ratified by the people. England starts in a period of economic recession and its "honeymoon" with the country is likely to be short and not very effective.

So right from the start craving for new elections for the popular legitimacy and burn time on opposition and economic crisis.

His plan is, however, the new king, he just took office, an unexpected obstacle and opposition.

A Re idealistic, eager to make a contribution to revive the country and new polish to the monarchy, from the first meeting with the prime minister comes a mutual dislike and distrust.

Thus began a conflict between the government and the constitutional and symbolic monarchy with no holds barred.

Urquhart will not hesitate, as in his costume, to bring out the press scandals involving the royal family while d 'weaken the figure of the King.

On the scene appear new characters: the ambitious and beautiful pollster Sally Quine that will turn heads at the cold and calculating Urquhart, as well as the press secretary and close friend David Mycroft with a private life and especially Tim Stamper and cynical faithful collaborator in Urquhart party. We could not miss the figure of the ambitious and confident communications magnate Benjamin Landless that will soon be a great supporter of the prime minister in his fierce opponent in the name of economic interests above.

This second chapter confirms the freshness narrative style that involves dry and direct author and passionate reader.

The duel between the prime minister and the King seems really a game of chess where the weapons are allowed the cunning and intelligence. Maybe compared to the first book, the pace is not constant and can detect certain moments of stasis in the intertwining.
Dobbs opens with intelligence also a gash on the couple's private Urquhart, showing the human side of the protagonist and his wife Mortima, humanly perhaps distant, but united by ambition and desire to emerge into the political arena.

The open end, the height of a beautiful thriller, offering several twists and displacing surprising the player leaving the curiosity to know how it will end the duel between two people but between two opposing visions of life and how to serve their country.

"House of cards 2" is a political manual that every citizen / voter should read to understand that between idealism and make concrete policy at any latitude, there is a clear and profound difference and it should be remembered in the cab when voting.

41) "The wireless phone" is a book written by Mark Malvadi and published in October by Sellerio Publisher.

There are authors and books that you discover by chance and fall in love at first reading.

I'm a fan of Camilleri, Montalbano love and I followed all his investigations, but since I made the acquaintance of Massimo and old men of the bar Lume, my life as a reader has improved.

Malvadi for those not familiar is a chemical Pisan which since 2007 has captivated readers with its ironic and funny yellow set in Tuscany and precisely in Pineta.

Who loves Vigata and other sights of the Montalbano, can not give an opportunity to Malvadi. Over the years I have come to know the bartender-mathematical Massimo and his team of investigators of the third age: Ampelio grandfather, Aldo, Pylades and Rimediotti. A bar that becomes the center of gravity of each story set in the country, where our protagonists directly or indirectly help the police to solve crimes more strange and complex.

Tuscany and especially his sharp wit and sarcastic will embrace you and make you imagine to be in the bar along with the dear old men to investigate between coffee and played billiards.

This new installment of the Yellow Bar Lume confirms interesting and particular. As always the case starts from the gossip from bars on Benedetti discussed spouses who run a farm in Pineta and a visionary who proves to have an incredible talent in solving other people's problems for lots of money Two stories that eventually intersect when Mrs. Benedetti disappears suddenly following a quarrel with her husband and the seer after announcing urbi et orbi where to find it is found dead. So
the police opened investigations in the figure of the wily and lover Capuchin neo
Commissioner Alice, ready to welcome the suggestions of Massimo and old men. A
survey that goes from the spy story to technology and then glide on depression and
weaknesses inner man, reserving constant twists

Malvadi as always gives us also the private and romantic moments of the protagonists
in this case on the one hand through the figures of the busty bartender Tiziana and her
ex-husband Marchino forced to work together to Bar Lume necessity and
cohabitation may lead to rekindle the flame never turned off and the other side of the
old men impertinent and shrewd push Max to come out of his shell and to woo the young commissioner.

The style of Malvadi confirms intriguing and sliding, giving smiles and moments of
hilarity to the reader. A book full of irony and sarcasm Tuscan that can compete with
the bitter irony and reflective of Camilleri. Two languages, two worlds and different
atmospheres, but share the ability to engage the reader in the cases and in fact very credible.

Maybe the plot of this book is more articulate than usual and has passages less
successful and brilliant, but the pathos narrative is on the whole good and interesting.

Once inside the Bar Lume, you will be reluctant to get out of it because there's
nothing better of bar talk with good coffee and some friends nosy and curious as our dear protagonists.

42) "With the love of a rabbit" is a book written in 2013 by James Pedroni, self
published in print on You can print and instead made e-book with Cavinato Publisher
International. E 'available on the best online store and libraries.

Crisis, spreads, GDP, Fiscal Compact, taxes, toxic assets.

Our vocabulary in recent years has been enriched by new words cold and dull to rule,
but that led to serious distortions in our lives.

It was once the knowledge the true power, today the power itself counts for little, the
real powers that are composed of those who manage economic flows. There are small
elite unknown to the multitude who decide the fate of the world economy.

The man in the street pays his own pocket the mistakes of others.

The crisis of 29 was terrible, but the one we are experiencing today is perhaps even
worse and you do not see on the horizon a Frak Delano Roosevelt who can invent a
new deal.
The economic crisis that began officially in 2008 in America was already biting our country for some time and in the summer of 2011 has become chronic.

A crisis that has brought confidence, depression, fear among Italians as well as to shut down many businesses and shops.

The fear and uncertainty for the future are the prelude to bad thoughts as the anguish and sadness. If you can not imagine a future as you live in the present?

Giacomo Pedroni with his second book tells us about the effects of the crisis on the skin of ordinary people and how their lives are forced to undergo dramatic changes often.

Set in an unspecified village in Northern Italy at the beginning of 2011, the reader knows Alessandro Sereni, a nearly forty unemployed suddenly after 20 years of work in a historic factory forced by the crisis to close. Alexander tries in all ways to react and find a new job even modest, but without results. A crisis that also affects a young couple composed of Stephen and Fiorella living in precarious jobs. Fiorella is fired from the hotel where she worked as a waitress because customers are beginning to fail.

Stefano himself is "forced" to leave Italy, after the company where he works decides to close and reopen abroad.

Two different stories accomunanti the difficulty and despair and a rabbit.

The couple has a nice pet rabbit, Dado, who loves and takes care as a child. The sudden transfer abroad forces Stefano to lose it reluctantly placing an ad on the web.

An announcement providential for the life of Alexander came to a tragic crossroads, after the despair for not working and a disappointment in love were taking over everything.

Alessandro located in nut that ribattezzerà "Cue Ball" the strength to start living again, discovering love for rabbits.

The arrival of Alessandro Pallino will change the perspective of life and make important and surprising choices in life.

I had already read "A summer life changing" of Pedroni and I can not emphasize artistic growth of the author.

The style is definitely improved, more or less directly than in the past.
Shows greater experience in writing and so as to give greater pace and incisiveness to the rhythm and the pathos of the story. Emotions and distributes heat throughout history.

Perhaps it is more interesting and engaging the first part of the story where the author manages to gently tell and describe the face and the effects of the economic crisis in the everyday. The second part focuses on the rabbit and nut on the beneficial effects it produces on the protagonist if one side transmits and demonstrates the passion of the author for these animals and giving useful information on how to treat and cure the other loses momentum and impact, action becoming more static and gooey reading is overall pleasant and interesting being able to create between the characters and the reader a good feeling.

"With the love of a rabbit" the author invites us to reflect that despite the difficulties and anguish of this load of problems, you can be happy if you are willing to open their hearts to the love and hope, yet even better if with animals

43) "The days of Eternity" is a book written in 2014 by Ken Follett and published last September by Mondadori.

It 'hard to comment on a trilogy, is almost inappropriate to judge the talent of Ken Follett.

Only in 2007 I got to know the writer Welsh and be enchanted by its style and its quality as well as the historical reading "World Without End"

Already considered because Ken Follett only as a writer is very simplistic. Handles historical themes with the look and the authority of one historian said.

With this trilogy on the twentieth century the author accompanied us in the historical period probably more intense, dramatic and perhaps more cinematic humanity.

The real skill of a writer is to combine fiction and reality managing to keep the reader glued to the pages and get caught by the events of the protagonists.

So Follett has built a solid and convincing narrative structure based on four different families to social class, language and tradition, but for causation, work and especially for love will cross forming in some cases mixed blood.

The player in this trilogy has experienced two world wars, classism and social prejudice, the workers' struggle to get the deserved rights and protections, the advance of the feminist movement and the new findings on the industrial and economic.
"The days of Eternity" closes the circle on the past century highlighting how the Cold War between the US and USSR have risked more than result in true dramatic conflict with the nuclear crisis in Cuba and later with the birth of the Berlin Wall which has split the world in two and devastated the lives of millions of people.

A century which was also marked from the exhausting and bloody struggle for civil rights. The paradox of American foreign policy that stood to champion of freedom and democracy, while at home he denied to men and women of color the most basic rights.

The reader reading the lives of Rebecca, George, Mary, Wally, Jasper, Tanja, Dimka and many other characters observes and reflects on the events of a complex and controversial period and can not empathize with their feelings: cry, are moved, are indignant and above all dream of a better world because they are boys and girls who live and grow up in a world of rules, prejudices and fear of an imminent conflict.

Follett makes human telling even their vices and their limits historical figures such as Kennedy, Martin Luther King became martyrs in the battle for change and putting salt on the tail of the contradictory and short-sighted communist leaders who took turns in the lead.

The style of Kollet is flowing, rich, engaging and despite the length of the stretched never bored while keeping the rhythm and narrative pathos.

Follett somehow condemnation in equal measure the model American politician is communist because both are unsuited to grasp the real needs and aspirations of their peoples.

As often happens politicians realize for the last of the changes and trying clumsily and unsuccessfully to ride them

Solidarity in Poland was the beginning of the end for the Soviet bloc that after bloodily crushed the desire for freedom in Hungary and Prague in the sixties, did not realize it was the same people tired of an oppressive dictatorship that had very little and the ideals of Marx and Lenin.

The trilogy ends with a leap in 2008 with the historic election of Barack Obama as the first African American president of the United States between the tears of the now old George.

Obama's victory has access hope will be many and as always the story to determine whether the high expectations have been dashed, but surely the new ruling class has a
duty not to make the mistakes of the past and to the world in this century not characterized by wars and civil conflicts even if the opening words of this new "novel" does not seem to give glimpses of optimism.

44) "The positive side" is a book written by Matthew Quick and published in Italy in 2009 by Bloomsbury Publishing.

They are probably one of the few who felt the film version of the book really boring and without teeth despite the presence of a talented cast.

Yet the Oscars two years ago has crowned Jennifer Lawrence as a star of the first magnitude premiandola best actress of the year in my modest perplexity

So when I found myself in his hands last week I was undecided whether to read the book, but eventually prevailed curious to know if the original text had some more arrow in his bow.

Americans are compared to us a step forward in the field of psychiatry.

If we feel ashamed and embarrassed to admit that we go to therapy, for them to go to a psychologist is almost glamorous and is especially essential to have a good quality of life.

The mental illness and its management by the patient's family are times delicate and complex.

They are difficult to tell and describe, let alone write a comedy traits bittersweet. But Matthew Quick succeeds with skill and talent, bringing us in life and especially in the head of Pat Peoples a young man ready to get out of the "bad place" where he was locked up for a long time due to its unpredictable and uncontrollable outbursts. Pat would like to get out in order to put an end to the period of separation from the beloved wife Nikki. Just to see her again agrees to take the hated pills of a different color, to do therapy with the eccentric therapist Cliff and above undergoes obsessive and grueling gym sessions in order to be in top physical condition.

Pat suffers from amnesia particular does not remember the last years of his life and how long it has been locked up in the bad place. Was once a professor of history and an absent husband. With the help and support of the family tries to take back his life and recover a relationship with the father absent and only interested in the games of his beloved Eagles. Pat met at a dinner of friends Tiffany, it should be a widow she being treated for depression and especially a tendency to be a nymphomaniac. The two become a friendship based on a shared passion for racing and about being
considered "crazy" from the rest of the world. Two "different" to join forces and
make force each other trying to overcome their problems. Tiffany convinces Pat to
join a dance contest in exchange for getting news about Nikki. An agreement which
soon will prove bogus, but Pat will recover her memory and to understand what are
really the important people in his life.

The style of Quick is nice, fluid, ironic and yet melancholy. Convinces the overall
storyline especially when compared to the film's screenplay. The book certainly
arouses more emotion and involvement. For the protagonist Pat life is a film that
must follow necessarily a happy ending. Theory countered by his therapist and his
family, but personally I disagree with him, if you do not believe in happy endings all
becomes more difficult and perhaps be "pazzi2 allows you to see and understand the
dynamics of life from a different perspective and especially know g

45) "Italian Volta Gabbana" is a book by Bruno Vespa and published in November
2014 by Mondadori.

"Who never changes idea is an idiot," goes the old saying.

People used to say that in life you can even change his wife but never the faith
football, unfortunately even today this "dogma" has failed.

We Italians are fickle, often act belly and especially for shop-interest. We are like St.
Peter, willing to deny Jesus Christ even if forced by necessity.

Bruno Vespa is not loved, even hated and derided by many because it was considered
hypocritical, false and servant of the powers that be, and yet his books sell so much
every year and its program "Porta a Porta" from 1996 is always on Rai Uno.

Who is to criticize? Vespa who works professionally or who reads it and seen for
years in secret and in public without any shame throws the stone? I do not think that
there is a literature of Series A and Series B. Simply there good books and books
 sloppy and boring.

Personally I have no problem admitting that I read Bruno Vespa each year and that,
while not my favorite writer, overall his style convinces me and I like to observe and
reflect the changes in our society from the perspective offered by a major ceremonies
which crossed our three republics always harmless.
Vespa may not like it but it's a professional and as such tells in this book as the consistency and intellectual honesty are not just the first signs of recognition and distinction of our people.

Since the wars of independence to be able to achieve the creation of the Kingdom of Italy and a form of unity our leaders have played on different tables and taking off from historical alliances with embarrassing ease between The Central Powers and the Anglo-French. "We have made Italy, now we must make Italians," said Massimo D'Azeglio, but unfortunately still nessu political succeeded

The two world wars have shown the world our military and political inadequacy and actually making us appear in the following decades as unreliable and inconclusive.

We betrayed, deceived, switched sides betraying the dignity and honor of a nation.

The Savoy lost kingdom of cowardice and opportunities. Badoglio has sold military pride with the tragic September 8. The sense of loss and confusion invaded the country broken into two sections South liberated by the Americans and the Center North in German hands.

We were all fascists, but after twenty-July 43 all have discovered anti fascists and partisans. The men of culture who had signed with ardor and conviction also the odious racial laws were declared after fervent and convinced communists.

During the First Republic nobody said it publicly but the silent majority of Italians voted in DC and alternative Craxi and the other parties of penta.

Then there was Tangentopoli in 1992, with the scene symbol of the launch of the coins by an angry public Craxi became a symbol of corruption and bad policy at the exit of the hotel Raphael, which swept away an entire political class with the indiscriminate use of preventive detention.

We Italians are justice-with others and you granted only for our business.

After the Christian Democrats, have been Berlusconi for twenty years and now with the Third Republic, the world has discovered fer, where now the merit and skills are crucial to make a career in the institutions, but matters most good looks.

Vespa with a dry style, direct, tells us about the past of our Italian and interviewing men and women of our Three Republics, gives us as always curiosity and intimacy of the political world. Highlighting if one side finally women are taking on with the reins of power in the crucial roles of the country, on the other there is no longer a
sense of belonging to a political idea or party. The change his jacket became a common sport and now a sad habit.

Perhaps the first part of the book is more lively and interesting, especially for those who need to refresh their memory on our national history, the second part may be of interest to those who love reading the political part of our daily and maybe it can be boring to most having now a vivid form of hives for our politicians.

Changing your mind is legitimate and perhaps everyone should be at least once the examination of conscience but a nation that will not really find out if the value of loyalty and consistency and maybe someone reading this book it will be accountable

46 e 47) You know that I'm a different ignorant and what reasons led me and push me to write. I never dreamed or desired as a child to become a writer. My elementary school teacher, died of cold, and then my professors of Italian in junior high and high school would be willing to believe in aliens rather than admit that the undersigned would have to line up three words no one blunder.

The world of books and publishing in general until recently I was distant and far away. I thought those who loved reading and especially those who worked in that sector were anthropologically different. When so in April of 2013 and decided to turn my "Being Melvin" by therapeutic exercise in a book I knocked at the front door of this mysterious world. Thanks Literary Agency West Egg I found the figure Editor, for me, mythological

Who is this? The man or woman called to do every day miracles literary transforming dull and often illegible texts novels pleasant and appealing. So I met Nicola Leonzio or should I say its warm, safe and professional voice. For over two months Nicholas had to read the first draft of Melvin resisting the urge to throw it in the trash, and especially not to sue the union of writers. With his talent and sensitivity has been able to get into my bizarre world and has now captured the essence managing to bring order and harmony to my words. If "Being Melvin" is a readable book is his merit.

I knew the voice of Nicola and nothing more, and despite everything I immediately considered a friend.

So when last November I received an e-mail annunciandomi the publication of his novel "King Crimson, the thought of the heart, published by Arcana" I have not had a moment's hesitation, and I bought it curious to know the writer Nicholas.
If from the literary point of view are otherwise ignorant, in music are truly ignorant to the cube. Me and the music we travel on parallel lines, and although I would love to meet her, to respect and above all for the decency of this magnificent Art worship from afar.

The title at the beginning made me think of a historical novel or love, then when I had it in my hands I realized that the "King Crimson" is a historical and talented English rock band who scored more than a musical era

"King Crimson, the thought of the heart" was defined during the presentation, which took place on 19 December in Frascati as a scrupulous and rich essay ever written on this group.

I have little experience of essays, but reading the text I have not recognized in this definition.

"King Crimson, the thought of the heart" is, if anything, the act of love that Nicholas wrote against this group and music in general. A love by chance at the end of the sixties in a store Memories of Rome and that led the author to study and follow the evolution of music and social of its charismatic leader Robert Fripp and the various stages of the group.

You may wonder how an ignorant of music can review a "wise" music.

I agree with you, and in fact I avoid writing nonsense that may offend and make people laugh the millions of fans of King Crimson.

I want to tell you what, if anything, he sent me this text. I felt the passion of the author to tell, I appreciated his skill and musical culture. I saw how my Nicholas Virgilio music that accompanied me to the discovery of a world and a language unknown to me with words clear and simple. He showed me how the music is not only write, play and interpret a song, but it is something more complicated and scientific.

Introduced me to Robert Fripp, man from special and different from what we can imagine a rock star: rigorous, cultured, maniac of perfection, philosopher.

Read "King Crimson" is a unique experience because you can not help but look at the various web albums of the group and listen to them after Nicola told you about and especially the study showed that there is behind each piece.
For me, "King Crimson" was a trip in the emotions and in the past through the eyes of Nicholas that allowed me to get closer to the beauty of the music and learn about a very unique group.

For those who love music this book is a must and above all the opportunity to enjoy and learn with a special Virgilio a piece of rock history worldwide.

And if as they say the appetite comes with eating, having appreciated Nicola Leonzio as editor and then as an expert music I wanted to know him also as an author of short stories.

So I began to leaf through "Qwerty, published by New Millennium" and immediately I was involved from the different atmospheres and original stories and style wraparound author.

Nicola takes the viewer into the realities and situations in between the imaginary and the dream where his creativity and culture blend perfectly creating stories well constructed and full of charm and pathos narrative. Literary critics would say that they are tales of fantasy, but it would be reductive to the text. The reader can enjoy such a delicate and metaphysical horror with "Sirens" . Can be struck by two magnificent keynote on religion and the origins of man and the soul through the delicate and refined words of "The Black Beauty" and hardness narrative "In the Name of the father". Can reflect and was fascinated by how elegantly narrated themes such as death and mental distress with tales "The Woman in feathered hat" and "The Cloud". It can make a jump in history with "Postcards from Vichy" and smile of Heaven and allied with stories that smell grotesque.

Nicola Leonzio is many things: a journalist, music critic, editor, professor. I consider him a friend, but if you will have the goodness to read it will find especially talented writer who with his pen transmits strong emotions, not bad to have a happy holidays to read

48) A murderess Shadow is a book written by Manuela Dicati, self released in January 2014 and also available on the Amazon platform.

When writing a book is a difficult time choosing the title, but it certainly is more complex for the author and publisher to understand how market it and in what kind add.
It is said that at this time in Italy will sell only certain genres: romance, paranormal and science fiction. So the author's creativity is harnessed and the reader is forced to yawn for the paucity of supply. I met Manuela Dicati in as a blogger, and I immediately liked the style and sensitivity to other people's books as telling rookies.

So curious, I asked her what her book advised me to know also the qualities of the writer.

The choice fell on this book by Amazon, despite the title, as romance.

The protagonist of our story is Michela, young woman of 26 years, co owner of a stylish restaurant in Florence with her friend Clare and neo tenant in a quiet building. His life seems apparently happy and serene, when a thief tries to enter them home in broad daylight. An attempt was foiled by his neighbor, Gabriele Vittori, gruff police inspector.

The unpleasant episode becomes convict and the two young people in a short time and find themselves attracted to each other in love. Soon the life of Michael is upset because after the theft, is attacked and later risk their lives in a tragic automobile accident. Vittori and his courageous colleague Raffaelle begin hunting the mysterious and bloodthirsty killer who in order to accomplish its purposes, does not hesitate to kill and carry devastation. The investigation is complex and intricate, Gabriel discovers the painful past of Michela, a victim of physical and psychological violence by a former boyfriend, a corrupt lawyer.

Michela is obviously marked by his past and only thanks to the love of Gabriele will find the strength to get rid of its ghosts and pain. A love story that also disrupts the world of rude Vittori, until then engaged only with his work and in relationships trivial.

The book alternates and mixes effectively romance and action, managing to keep high and constant attention of the reader. Manuela style is simple, direct and passionate. The structure of the novel convinces giving inspiration to the whole a good narrative pathos.

I personally enjoyed the thriller element of the romance and I think that Manuela should insist and specialize in the field. The ability to give depth and soul to his characters, lets see an untapped talent. The romance limits the quality and in particular excites only occasionally.
The finish is insistent and consistent with the story, giving the right amount of emotion.

"A murder Shadow" is the right novel for those who want to spend an evening to dream, but without falling into dull

49) Nice friends! "Is a book written in 2014 by Madeleine Wickham aka Sophia Kinsella and published in Italy since last June 3 by Mondadori.

When a spring evening in 2009, I saw at the cinema the film "I love shopping" did not know the saga and especially I had never read a line of Sophia Kinsella. The film, for the record, it was nothing fancy, but still pushed me to buy a first book.

Many argue that the books of Kinsella are aimed at a female audience. I disagree, I started reading them I have not stopped. I became a fan of his beyond the saga of "I love shopping" that eventually even a little bored and I appreciated his attempts to go over with other books of a different kind if not always successful and convincing.

With "Nice friends!" The author tries to shake off the usual prejudices and clichés of literary criticism and the public, telling a dramatic story although his style delicate and simple.

From the first pages we know the family Kember composed Barnbay and Louise, couple in crisis and small and lively daughters Katie and Amelia. Ci find ourselves Melbrook, a small town near London, and we are at the beginning of the summer. The couple tries to find a precarious balance after the recent separation. The beginning of summer for the inhabitants of Melbrook is mainly the traditional Day of Swimming organized by Hugh and Ursula Delaney in their pool cue. The Delaney live with their daughter-American Meredith, after the tragic death of their son Matthew.

The Day of Swimming runs quiet to the delight of children, when suddenly a dip risky Katie disrupts the lives of the protagonists. In fact, Katie was immediately hospitalized dying, then awoke from the coma is likely to remain celebrate yield for damage to his brain. The ambitious and cynical lawyer Cassian Brown, neo fiancé Louise, convinces Kember, for the good of Katie, to sue to get compensation for Delaney millionaire due negligence as owners of the pool.

The cause disrupts the quiet Melbrook, splitting into two factions inhabitants.

The Delaney will be defended by Alexis, mild middle-aged lawyer who will take the time to live a beautiful love story with the young and talented pianist Daisy.
The book has a good rhythm in the first part and the choice of the drama displaces the traditional reader of Kinsella and involves him in reading. The various characters are well described and above are well defined personalities and nuances of the characters. The reader follows with interest and pathos the story of the little Katie and the evolution of his accident and the tragic consequences. It creates a good symbiosis with Kember, parents devastated by grief and the unexpected and dramatic events. Who is the owner of real estate can not find compassion and express solidarity with the couple Hugh and Ursula, recipients of the unjust quote.

The role of the "bad" is well built with the character at times ridiculous and hateful of Cassian.

If the idea is convincing enough, the book loses momentum and narrative force in the second half. The love story between Alexis and Daisy looks out of place and false within the main story. The book is finally a hybrid Failed between drama and comedy.

Kinsella confirms however an author and creative with a pen ironic and able to build snappy dialogue, but with the final forced happy ending, the failure is perhaps the courage to write to the bottom of a drama, probably not even in his ropes as a writer.

"Nice friends!" Warns us that it takes nothing to change the course of a life and questioning established friendships, but in the end the "base money" can not buy everything and everyone, and above all hope.

During a warm and quiet night last summer as a bolt from the blue came from overseas before the shocking, dramatic, and then finally the bitter news of the death by suicide of the American actor Robin Williams, and istrionisco talented artist who has given millions of fans worldwide unique characters and memorable.

The world through the web in the hours and days following commoso made his farewell to the Artist.

Even Vittorio in his little the next day he wrote a small tribute to Robin.

We like to conclude the journey of the Spectator Payer 2014 Williams and remembering all those famous people and those who have left us with no pain this year.

The Art say it's cathartic and divine then we are confident that by Robin up there together with our other loved ones we are making shows that hardly with words we
could discuss. Thanks for your time and patience you gave us reading us this far. We enjoyed ourselves so much so that in 2015 replicate with the same enthusiasm and passion, patience if anyone sees anything with annoyance and impatience, we continue our journey with you.

"And as we call depression":

When last night, I read that the actor Robin Williams was found dead in his home for suspected suicide, before my mind have been through a lot of film images that have accompanied my life and on my face appeared a bitter smile. When he came the first news agencies in which it was said that Williams has long suffered from "depression," I shook my head, I have access to a cigar and I thought what nonsense they would in subsequent written ore.L'uomo road think that "being depressed" means to be locked up at home, in his room at the ceiling and maybe not washing and abbruttirsi. Maybe it was "only" questo..La depression is primarily a disease of the soul before the mind. The soul, for those who believe, it is the divine spark in us. The soul is fragile, small, naive to the world. No one knows how it happens, but the soul is sick and rarely heals. Depression is only the consequence of this medical and psychiatric status .The depressone is "communist", affects all without looking at social class. When the soul is sick, slowly become zombies in life everyday.

We work, eat, talk, maybe we make love, but inside us there is the desert. The man in the street thinks that the money and popularity makes it immune from depression and that a rich man has no right to be unhappy or sad. Classism social misery is upside down.

Summer is the worst season for those suffering from this disease, the pain becomes unbearable and annoying. See the world smile and whereas you are crushed by pain and oppression.

I love life, but for 2 times under the influence of psychotic break I tried to close my "fiction".

Who is innocent cast the first stone. We can live with this disease, but it is a "Beast" devious that reappears when you think of it definitely defeat

No matter how good psychiatrist will ever understand and comprehend what the test and who feels within himself the void.

Those who choose to end their life, makes a gesture, which I personally do not agree with that because when you're wrong, but that obviously respect. Free will is too.
Suicide is' the last desperate act to tell the world what a person is suffering.

Every day around the world thousands of people struggling to live and inject poison (chemotherapy) to kill cancer.

Cancer patients are true lovers of life and the most optimistic I've ever known and taught me so much, when I had to accompany my father in his way of the cross in various oncology departments.

I do not know where he is now Robin Williams, but I hope that at least the heart is smiling again and maybe doing a show with his other friends and colleagues who before him have made this dramatic choice.

Robin Good Voyage. nano nano.

Index

Film (strictly in order of release in Italian), ticket: Always

1) Frozen (January 2014)
2) Disconnect (January 2014)
3) Nebraska (January 2014)
4) Dallas Buyers Club (February)
5) Belle and Sebastien (February)
6) "I stop when I want" (February)
7) "Saving Mr. Banks" (February)
8) "under a lucky star" (February)
9) "Tango libre (February)
10) "Gravity"
11) "Her / She" (March)
12) "Snowpiercer" (March)
13) "Father and Son" (April)
14) "The seller of medicine" (April)
15) Nymph () maniac (April) - Part 1"
16) "Song 'E Napule" (April)
17) Alabama Monroe (May)
18) Friendly Fire, the story of David Cervia (May)

https://www.facebook.com/groups/31078930765/?fref=ts.

19) Locke (May)

20) Tracks - through the desert (May)

21) "X-Men-Days of Future Past" (May)
22) "Jersey Boys" (June)
23) The Mafia kills only in summer (November 2013)
24) "The week-end" (June)
25) ADHD (June)
26) "Transformers 4-The era of extinction" (June)
27) "The Fault in Our Stars" (September)
28) "The wind rises" (September)
29) "Our boys" (September)
30) "The Pit" (September)
31) "Medianeras, fall in love in Buenos Aires" (October)
32) "Everything can change" (October)
33) "Frank" (November)
34) "The spia- A Most Wantend Man" (November)
35) The Jackal "(November) 
36) "My Dad" (November) 
37) "Sorry if I exist!" (November) 
38) "Big Hero 6" (December) 
39) "The Invisible Boy" (December) 
40) "Paddington" (December) 
41) "Pride" (December) 
42) "crazy stories" (December) 
43) "Trash" (December) 
44) Spaghetti Story (January) 
45) The Imitation Game (December) 
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Ticket: Reduced

1) ALL HIS MOTHER (January) 
2) "12 Years a Slave" (February) 
3) "The Lego Movie" (February) 
4) "Captain America: The Winter Soldier" (March) 
5) The Great Beauty (May 2013) 
6) "The move Penguin" (March) 
7) "Mr. Peabody and Sherman "(March) 
8) "We 4" (March) 
9) "A Long Way Down" (March) 
10) "The Book Thief" (March) 
11) "Fading Gigolo" (April)
12) "The chair of happiness" (April)
13) "Mr. Morgan's Last Love" (April)
14) "Lovelace" (May)
15) "Your Father" (May)
16) "The Inglese Teacher" (May)
17) "A Boyfriend for my wife" (May)
18) "Gooool" (June)
19) "Misunderstood" (June)
20) "The Congress" (May)
21) All against Him (May)
22) "Anarchia- Judgment Day (June)"
23) "Never so close" (June)
24) Chef - The perfect recipe (August)
25) The Scapegoat (November 2013)
26) "More dark midnight" (May)
27) "Black Souls" (September)
28) "Lucy" (September)
29) "The Giver, the world of Jonas" (September)
30) "A golden boy" (September)
31) "Walking On Sushine" (September)
32) #ScrivimiAncora (Love, Rosie) (October)
33) "Love, kitchen and curry" (October)
34) "Confused and happy" (October)
35) "Guardians of the Galaxy" (October)
36) "The Judge" (October)
37) "Soap Opera" (October)
38) "Boyhood" (November)
39) "Doraemon the Movie" (November)
40) The Penguins of Madagascar (November)
41) "Interstellar" (November)
42) "The school most beautiful in the world" (November)
43) "My Old Lady" (November)
44) Every damn Christmas "(November)
45) "Gone Girl" (December)
46) "The Hobbit - the battle of the five armies" (December)
47) "The Magic in the Moonlight" (December
48) "St Vincent" (December)
49) An Amazing Christmas "(December)
50) "Jimmy 's Hall" (December)
51)Mommy(December)

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Afternoon ticket
1) "American Hustle - The Closet" (January
2) ANGRY GAMES, THE GIRL WITH BIRD OF FIRE (Afternoon)

3) Blue Jasmine (December 2013)
4) "Human capital (January)

5) CAPTAIN HARLOCK (January)
6) The Wolf of Wall Street (January)

7) The Great Match (January)

8) Last Vegas (January)

9) Peppa Pig (January)

10) "The Butler - A butler in the White House" (January)

11) All the fault of Freud (January)

12) A boss in the living room (January)

13) "Beauty and the Beast" (February)

14) "The Monuments Men" (February)

15) A woman friend (February)

16) "Buckle up" (March)

17) "300 -l'alba of an Empire" (March)

18) "Maldamore" (March)

19) SuperCondriaco (April)

20) The amazing Spider-Man -the power of Electro "(April)

21) Nymph () maniac - Part 2 "(April)

22) "Noah" (April)

23) "The Grand Hotel Budapest" (April)

24) "Remember Me?" (April)
25) "I'll marry you but not too much" (April)
26) "Devil's Knot" (May)
27) "Godzilla" (May)
28) Maleficent "(May)
29) "Maps to the Stars" (May)
30) Only Lovers Left Alive "(May)
31) "Chinese Puzzle" (May)
32) "Baby sitting" (July)
33) Thermae Romae "(July)
34) "That awkward moment" (August)
35) "Oranges and hammer" (September)
36) "Without No Mercy" (September)
37) "Ninja Turtles" (September)
38) Let's go to hell "(October)
39) "Good for Nothing" (October)
40) "The Two Faces of January" (October)
41) The young fabulous (October)
42) "Perez" (October)
43) "Sin City, a woman for whom killing" October)
44) "Time out of mind" (October)
45) "The tones -Love Love is strange" (November)
46) "Sils Maria" (November)

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TICKETS: FREE
1) The Frankenstein (January)
2) RoboCop (February)
3) "Transcendence" (April)
4) "The Royal Wedding" (April)
5) "Yves Saint Laurent" (April)
6) "Sex Tape" (September)
7) "Annabelle" (October)
8) "The Rich, the Poor and the Butler" (December)

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TICKET: EVEN PRESENTED

1) About Davis "(January)
2) Taste of you (in January)
3) The Counselor - Attorney (January)
4) People who are good "(February
5) Winter's Tale (February)
6) "Deliver us from evil" (August)

Television

Programs in order of appearance and vision on the CRT

1) The Thirteenth Apostle (January)
2) Gallipoli (January)
3) Bracelets Rossi (February)
4) "Reservoir Dogs" (February)
5) Boss in Incognito (February)
6) Unknown (February)
7) "A Place in the Sun" (February)
8) "Gazebo" (March)
9) Hotel 6 stars (March)
10) "Big Brother" (March)
11) "The Barbarian Invasions" (March)
12) The Sixth Sense (March)
13) A DOCTOR IN THE FAMILY (April)
14) HOUSE OF CARDS (April)
15) THE THIRTEENTH TIME (April)
16) As long end well (in April)
17) Kitchen Nightmare (May)
18) GLOB (May)
19) Gomorrah Series (May)
20) Public Enemy and Chiambretti Super Market (May)
21) Master of sex (June)
22) The LeftLovers (July)
23) Fleming - Being James Bond (September)
24) The Wood (September)
25) Peking Express (September)
26) Reason of State (September)
27) "Whatever happens" Giorgio Ambrosoli (September)
28) Anti-Mafia Squad (September)
29) True detective, Orange Is the New Black, Hannibal (September)
33) The Knick (November)
34) The Ten Commandments with Roberto Benigni (December)
35) Uncle Gianni Series (December)
36) X-style (December).

Festival
1) Rome Fringe Festival (June-July)
2) Poor International Film Festival (July)
3) Rome Fiction Fest (September)
4) International Film Festival in Rome (October)

Theater
1) "WORDS chained" (January)
2) "I Married You for Fun" (January)

3) "The Prisoner of Second Avenue" (February)
4) "The mysterious disappearance of W" (February)
5) "Love and Madness" (March)
6) "Metamorphosis" (May)
7) "How to survive in the work at home" (May)
8) "Taddrarite-bats" (July)
9) "The skin of Elisa" (August)
10) Sentenced to death "(September)
11) "If all else fails I become famous" (October)
12) "Stories of Love with the death penalty" (October)
13) The Tears of Juliet "(November)
14) "MaternoinCanto" (November)
15) "Cinderella" (December)
16) "Liolà" (December)
17) "Small and Dingy Carillon metropolitan" (December)
18) "Semo Semo or Nun" (December)
19) "Peppa Pig and the Treasure Hunt" (January)
20) "From Father to Son" (April)
21) The White Room (November)
22) "A family ... almost perfect!" (December)
23) The in-laws Albanians" (December) of Franco Delli Carri

Books

1) Life according to Woody Allen.
2) "CARNIVAL IN YELLOW"
   3) Stories of parallel everyday
4) THE SHADOW OF SYCAMORE
5) Salt, Sugar and Coffee
6) The Creature of Desire.
7) "Expo 58" 
8) The Call of the Cuckoo 
9) "Do not look for me ever again, (but stay with me a little longer)"
10) "Chasing a shadow"
11) "Revenge Wears Prada, the return of the devil"
12) "Bridget Jones, A Love of guy"
13) "How to trip over the Prince Charming"
14) "La Sirena"
15) "Dust"
16) "The distance from Helsinki"
17) "The Story of Irene"
18) "Smoke Signals"
19) "Confessions of a sociopathic"
20) The Devils "
21) "The centenary who jumped from the window and disappeared"
22) "The pyramid of mud"
23) "The lights in the houses of others"
24) "Leone, Women and conspiracies"
25) "House of Cards"
26) "Holiday in the yellow"
27) I hate to love ... or maybe not "
28) "Who cares of the world"
29) Things that nobody knows
30) "White as milk Red like blood"
31) The bones of the Princess "
32) "He is back"
33) "A 'summer life changing"
34) "The Fault in Our Stars"
35) "Women"
36) "The head makes us direction Dialogue with Andrea Camilleri"
37) "A Long Way Down"
38) "Hotel Italy"
39) "Death in the open sea and other surveys of young Montalbano"
40) "House of Cards 2- Checkmate to the King"
41) "The wireless phone
42) "With the love of a rabbit"
43) "The days of Eternity"
44) On the positive side
45) Italian Volta Gabbana
46) and 47) King Crimson and Qwerty
48) A murderess Shadow
49) Nice friends!

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Notes of the authors

Vittorio De Agro and Robert Wisdom from when they met and both curse that day, they fight each other furiously to determine who is the older of the two, with little fat and capelli. They are both aware of being "otherwise ignorant", but proudly couch potatoes. Braving the anger and astonishment of the union of writers "The Spectator Payer" for Vittorio is the second book after "Being Melvin" of 2014 published by Cavinato Publisher, Roberto the "Spectator" is his first and hopefully last publication. Both are fiercely "Signorini" ergo not ask how old they please.
Vittorio De Agrò