

Opening Ceremony Media Guide

XX Olympic Winter Games - Torino 2006

Embargo

Media Guide: User Instructions

XX Olympic Winter Games Torino 2006

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Embargo

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Media Guide: User instructions

This guide has been created to offer the media a simple, quick and easy-to-use reference tool, presenting the performance and protocol segments of the Opening Ceremony of the XX Olympic Winter Games, and providing useful information for a commentary to and precise interpretation of the various segments.

For ease of consultation, it has been divided into 2 parts:

- the first, introductory part provides general information on the Ceremony, on the key concept, on stage design, on the team that planned and produced the event;*
- part two, arranged as a storyboard, provides a description of the Ceremony, alternating images and text.*

Each segment is divided as follows:

- title of the segment*
- duration (which may vary)*
- synopsis (concept)*
- breakdown and analysis of the stage action (storyboard)*
- credits*
- cast*
- curiosities and general info*
- music notes*

Notes

The underlined words of the synopsis and captions are followed by a note.



The symbol, which will appear in some moments of the storyboard, will suggest, in the event of TV commentaries, that a pause should be made to best appreciate the stage performance.

| XX Olympic Winter Games - **Torino 2006**

Message from the TOROC President

Welcome to Torino.

This Opening Ceremony inaugurates the XX Olympic Winter Games of Torino 2006. These Games bear the name of a city that is delighted to host you and proud to open up to the world.

From today, the Nations of the whole world rally around the Olympic Flame to share and support the dream of every athlete. Italy invites you to discover and tell the story of a great European city, the largest ever to have hosted an edition of the Winter Olympics.

A synthesis of urban identity and mountain culture, the expression of a territory rich in highly valuable environmental resources, Torino, the first capital city of Italy and since then always “Capital of the Alps”, will become for 17 days the world capital of sport, but also of peace, tolerance and dialogue among peoples. A challenge rooted in a long tradition of sportsmanship thanks to a huge organisational effort, at the heart of which are the 25,000 volunteers of Torino 2006. Piemonte and Italy can already count on an extraordinary natural stage and on a unique historic and art heritage. This is why we decided to invest mostly in enthusiasm. An infectious enthusiasm, that will shine in the sport competitions and that you will recognise in the great show of the Opening Ceremony.

Because Passion lives here. And the world will discover this through your work too. From 20:00 on Friday 10 February, millions of people will tune into the Olympic Winter Games of Torino 2006. We are ready to welcome them all with a truly unique, unforgettable performance.

Under the sign of enthusiasm, of hospitality and dialogue among cultures, I welcome you all and wish your work every success.

Valentino Castellani

Message from the TOROC Image & Events Director

Welcome to the Olympic Stadium of Torino.

Welcome to this great Italian Piazza, where hopes, ideas and project come together, but most of all the passion of a team that has been working heart and soul on this great event for four years.

Passion: The essentially Italian way of looking at life, participating, getting involved, acting and thinking. Passion – which means care for detail and dedication to one's work – reigns in an exceptionally complex event, harbinger of universal values.

This passion has moulded the identity of the Olympic Games, has become its motto and has characterised every graphical expression, all the way to guiding the creative and productive choices of the Opening Ceremony.

Thank you all for being in Torino today. This guide will help you learn about this event, which has involved top-level professionals and artists as well as thousands of volunteers. Through a storyboard rich in details, we will lead you through the artistic and protocol segments that will follow one another during the Opening Ceremony of Torino 2006.

If I'm here today to present this great project, it is also thanks to TOROC's Ceremonies Staff, outstanding professionals with whom I have shared this important experience and whom today I would like to introduce you and thank: Alberto Zambonardi and Fabrizio Audagnotto, and again Roberta Antonioli, Federica Ferrari, Alessandra Dalla Fina, Alberto Yates and Cinzia Accornero.

We hope that from today your passion too may live here: in this Stadium turned into a huge Italian theatre. Memories and traditions but also energy and speed: in a word, the future. In Torino. Today.

Enjoy the show.

Andrea Varnier

Opening Ceremony: Meanings and Symbols

The Greatest Show in the World

There is no other sport, cultural, or political event able to match the world's fascination with an Olympic event.

The Opening Ceremony is considered the greatest global TV event of the year in terms of TV audience viewing it. It practically means that on that night, one person out of three on the planet will be tuned in, equalling the total number of spectators that watch all the films screened in all European cinemas over a period of two years.

Olympic Time

The Opening Ceremony ideally opens a hiatus between the chaos of the world wars, conflicts and hate, and Olympic time. A lofty, rare time, which rises above all laws of international politics to become a lay religion, which fosters sport as a means for educating peoples and the young generations, and as a tool for peaceful coexistence.

Creating the Show

Every Ceremony alternates required steps of high symbolic value (protocol parts) with artistic segments. However, the protocol moments themselves are also open to “stage interpretation”, that strengthens their significance.

The secret of the long life of the Olympic Games lies indeed not only in the noble, shared values they express but also in the high show content of their Ceremonies, unique in all respects.

From the earliest times, sport events have been coupled to celebrations, and entertainment linked to the pagan religions, and were indeed held in holy places such as the sanctuary of Olympia. In our days, the Olympics have become a colossal lay event, in which pagan rituals have been replaced by unforgettable stage sets and great mass choreographies. A great show machinery that involves thousands of volunteers, to whom we owe the grandeur of a performance that would otherwise be impossible to stage.

The Host Country's DNA

The Opening Ceremonies of the Olympic Games should convey feelings of mirth, enthusiasm, joy, harmony, mutual respect of differences, so much that they have deserved the title of intangible heritage of humankind.

An extraordinary calling card, able to present to the world the identity of the Host Nation and to build and enrich collective memory. This is why today we remember the Barcelona Games for the archer that lit the Cauldron, the Atlanta Games for the surprise appearance of Mohammed Ali, and the Los Angeles Games for the rocket man that landed in the Stadium.



Ph. Pininfarina Archive / Bruna Biamino

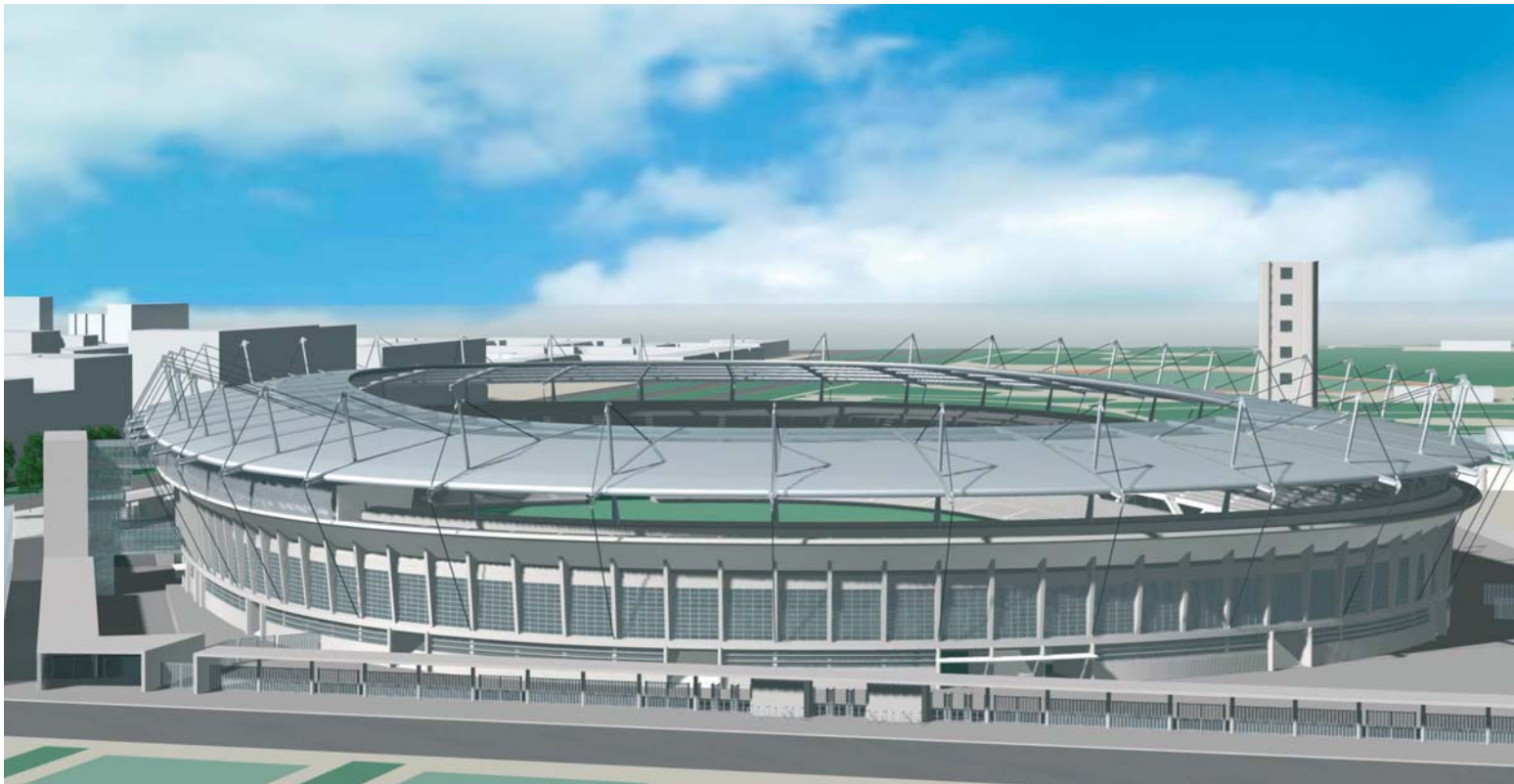
The Olympic Stadium of Torino

The Stadio Comunale (Municipal Stadium), today known as the Stadio Olimpico (Olympic Stadium), was inaugurated in 1933 within a complex including the historic Torre Maratona, 40m high, and at that time visible from almost anywhere in the city.

Completely restructured thanks to the project dreamt up by Luciano and Giovanni Cenna to host the Olympic Ceremonies, it can accommodate 27,000 spectators, protected by a light transparent steel structure covering the third ring. Works, which lasted almost two years, included overall covering of the grandstands and the construction of 44 boxes, gyms, offices and an underground parking lot with space for 109 cars.

Symbol of the competitive memory of the city, the Municipal Stadium saw unforgettable challenges between Torino's two star soccer teams: Juventus and Torino. Indeed here it was that fans saw "Juventus dei Record" take the field (five consecutive championships won) as well as the unbeatable team of "Grande Torino", to be lost tragically in 1949 in a plane crash on the hill of Superga right at the time of its greatest sport splendour.

Inside the area is also the Palasport Olimpico, a gem of the new Torino, designed by architects Isozaki and Maggiora.



The History of the Ceremonies: Information and Curiosities

London 1908

Athletes paraded for the first time behind their country's flag wearing uniforms during the Opening and Closing Ceremonies.

Antwerp 1920

The flag with the 5 Olympic rings was presented for the first time: the rings symbolised the union of the 5 continents. Belgian athlete Victor Boin, on behalf of all competing athletes, took the Olympic Oath and solemnly promised to take part in the Games respecting the rules, in a spirit of sportsmanship, for the glory of sport and the honour of teams.

As a symbol of peace among peoples, a flock of doves was freed during the Opening Ceremony.

Paris 1924

A protocol rule was introduced, providing the raising of 3 flags during the Closing Ceremony: the Olympic Flag, the flag of the Host Country and that of the next Country to organise the Games.

Chamonix 1924

The International Sports Week was held; in 1926 the IOC would retroactively rename it Olympic Winter Games. Previously, the Ice Hockey and Figure Skating competitions had been held during the Summer Games. Out of 258 competing athletes, only 13 were women.

Amsterdam 1928

During the Games' Opening Ceremony, the Olympic Flame was lit in a cauldron, built inside the Stadium (it was designed by Jan Wils), but also visible from the outside. The Flame remained lit throughout the Games (at that time, the Torch Relay had not been introduced yet).

Lake Placid 1932

The first woman flag-bearer paraded with the UK athletes in the Opening Ceremony.

Berlin 1936

The Torch Relay was introduced, ideally harking back to the ancient custom of lampadedromy. The Olympic Flame represents the spirit and essence of the Olympics, a travelling symbol of the loftiest human ideals of peace and union among peoples.

Oslo 1952

The Olympic Flame was lit for the Olympic Winter Games. The Flame was not lit in Olympia but at Morgedal House, in Norway, birthplace of Sondre Norheim, the pioneer of modern skiing.

Cortina d'Ampezzo 1956

For the first time, a woman athlete took the Olympic Oath. She was skier Giuliana Chenal Minuzzo, downhill bronze medallist in the Oslo Games of 1952.

Melbourne 1956

A novelty was introduced in the Closing Ceremony: as suggested by John Ian Wing, an apprentice carpenter living in Australia, it was decided to have all athletes parade together instead of grouping them by country, so as to symbolise unity among peoples.

Rome 1960

The Olympic Anthem, composed by Spyros Samaras and with lyrics by Kostis Palamas had already been played during the Athens Games of 1896. Various musical pieces were used as score for the Opening Ceremonies until 1960 when the composition by Samaras and Palamas became the Official Olympic Anthem (IOC decision session of 1958).

Innsbruck 1964

The Olympic Flame was lit at Olympia, starting a tradition that has continued since then.

Munich 1972

The competition judges took the oath. One of them, holding a corner of the Olympic flag, solemnly undertook on behalf of all judges and officers to judge athletes impartially, abiding by the rules and spirit of sportsmanship that govern the Games.

Innsbruck 1976

The City was hosting the Games for the second time (the first had been in 1964): to mark this fact, two Cauldrons were lit.

Athens 2004

Traditionally Greece opens the athletes' parade and the Host Country delegation parades last. This time, Pyrros Dimas, the Greek flag-bearer, opened the parade, while the rest of the delegation walked in last.

| Opening Ceremony: **Creative Approach**

Message from the Executive Producer and Creative Director

Welcome to a great Italian event.

A Ceremony with a strong personality, that looks to the future with optimism. Indeed, we wished to express the history of this Country that spans millennia, its traditions, its past, but we also wished to exalt its strong contemporary spirit. The same that has made Torino design capital of the world and Italy a beacon of international style.

We wanted to tell you who we are, where we come from, where we're heading.

Thus we conceived a dynamic show, swift, brimming with passion. A passion that I hope will also conquer you.

The best success to your work and enjoy the show.

Marco Balich

Creative Concept

What is the sound of passion? Perhaps it's a beat.

The beat of the 25 billion human beings that until now have lived on this planet. A passion that brings together, beyond all differences, human beings and peoples of our Earth, a passion that is the motto of these Games, the unifying concept of this Opening Ceremony.

Hence, **Passion as sports gesture**, but also as enthusiasm and **love of beauty**. As **creativity**, as **art**, as **style**, taste, respect of tradition and care for the **environment**.

Passion as readiness to believe and fight, take your chances, take risks. To fall, and to want and dare to get back on your feet.

Passion as **solidarity**, as **dialogue**.

To the concept of Passion, which is inscribed in every Italian's DNA, we have also decided to link other key drivers.

Energy, which has enabled this country to face up to critical situations without ever losing its fantasy and enthusiasm.

Speed, of those who have always dashed along at the speed of thought, but also want to keep living "slowly".

Contemporary flair as a hallmark, since we are convinced that **when we speak about a country such as Italy, style is also "content"**.

Finally, we have taken as a universal value a cornerstone of Renaissance culture: **the central position of the human being**.

And, innovating tradition of Olympic Winter Ceremonies, we have truly placed **men and women at the centre of our creative project**, exalting **the role of athletes as heroes of these Games and messengers of peace**, sending a **message of tolerance and civil coexistence** that will be as revolutionary as it is simple in its formal manifestation.

Creative Group

The Creative Group has conceived and created the Opening Ceremony from start to finish. It then selected and invited individual directors and stage designers to stage the show, and coordinated the overall project development.

Marco Balich – Creative Management

TV and Special Events Producer, a partner of FilmMaster Group. He produced the Flag Handover for the Closing Ceremony of the XIX Winter Olympics at Salt Lake City.

Ric Birch – Associate Producer

“Master of Ceremonies”, he has linked his name, as Director or Executive Producer, to three Olympic Games: Los Angeles 1984, Barcelona 1992, Sydney 2000.

Alfredo Accatino – Author And Contents Supervisor

K-events FilmMaster Group Creative director, he is TV author, script-writer and has been Concept supervisor of the Flag Handover at Salt Lake City 2002.

Lida Castelli – Art Director

Former Communication and Image Director for Moschino, she is a consultant for the fashion and special event industry. Art Director of the Flag Handover at Salt Lake City 2002.

Mark Fisher – Production Designer

An architect and a protagonist of rock culture, he has designed memorable shows for the Pink Floyd, U2, Rolling Stones, Madonna and for the show “Ka” by Cirque du Soleil.

Productive and Creative Team

The project was created and produced by K2006 – FilmMaster Group.

FilmMaster Group is an Italian showbiz company with a 30-year track record in the production of TV commercials and the creation of great events and TV programmes, with over 200 international awards under its belt. The Group, a long-established leader in Italy, and ranking among the top European multimedia organisations, has production studios in Rome and Milan. K2006, the FilmMaster company created to handle the Ceremonies of Torino 2006, builds on the experience of K-events, which in 2002 produced the Flag Handover of the Salt Lake City Winter Olympics.

Creative Talents Group

Gabriella Pescucci – Costume Designer

Academy Award winner in 1992 for “The Age of Innocence” by Martin Scorsese, a nominee in 1988, another one in 2006 for “Charlie and the Chocolate Factory” by Tim Burton; she has designed costumes for Fellini, Scola, Leone, Annaud, and Gillian.

Michele Centonze – Score Composer and Director

A former producer for Jovanotti, he has been collaborating for years with “Pavarotti&Friends”. He authored the musical project for the Flag Handover at Salt Lake City 2002.

Christophe Berthonneau – Pyrotechnical Designer

His name is synonymous with innovation in firework show design: Summer Olympic Games Athens 2004, Expo ‘98, Millennium Celebration in Paris.

Durham Marengi – Light Designer

Author of the light design for the Pink Floyd concert “The Wall” in Berlin, he has covered the full gamut from TV shows to great live events: The Hong Kong Handover Ceremony and the Queen’s Golden Jubilee.

The Team

Creating such an extraordinary show required nothing less than extraordinary people.

This is how a team was born that today groups 240 professionals, who think Italian but speak the languages of the world, who come from Italy and 15 other countries (the UK, France, Belgium, the Netherlands, Germany, Greece, Serbia, Spain, Switzerland, Ireland, the USA, Australia, Argentina, Canada and Iran). Among them, a huge number are veterans of the Olympic Games (7 is the record number of Olympics worked for), but there are also many young people, wholly dedicated to a teamwork project that took off 3 years ago, when FilmMaster Group won the international tender issued by TOROC for the production of the Ceremonies. Since then, thousands of sketches and storyboards have been created, more than 8,500 meetings have been held to design and fine tune the project, and one million emails were sent and received.

Stage Production

Stage set-up has been entrusted to Mark Fisher, one of the greatest set designers in the world, who has become a member of the core Creative Team.

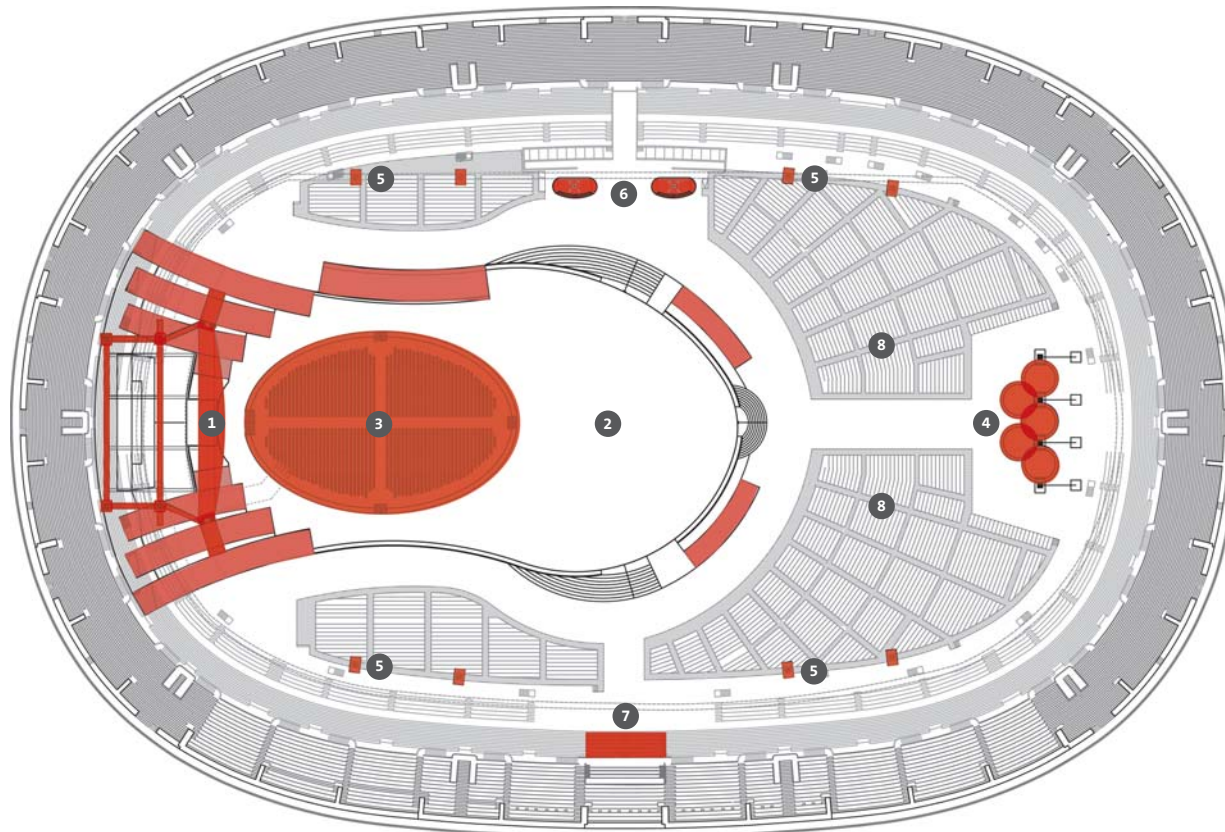
An Italian Piazza

For the first time at an Olympic Winter Games, a huge set has been constructed, able to evoke, with its shape and function, a great Italian Piazza.

A Piazza that symbolises all squares of Italy, the expression of a history that spans thousands of years, which had its apex in the Renaissance. Synthesis of a lifestyle and a urban vision that places the human being at the centre of everything and

propounds dialogue as a tool for civil growth.

A concept perfectly in line with the parallel development by TOROC of the "Look of the Games": the image and visual identity of the Games. For every edition of the Olympic Games in fact, a special Look is devised, to personalise the set-up of competition venues, sportswear, uniforms, medals, pictograms and publishing products.



- 1. Great Portal**
Size: 50x15 m
Height: 26 m
(28 m top of the tailpiece)
Depth: 15 m
Materials: steel
- 2. Stage (Piazza)**
Size: 110x70 m
Overall development: 6,000 m²
Front area development: 1,500 m²
Height: 1,50 m
(3 m under the Portal)
Materials: Plywood treated and testORIZED with quartz powder
Ramps (8): maximum height 4 m
- 3. Mosh-pit (Piazzetta)**
56x36 m
- 4. Five Rings Portal**
Width: 23 m
Height: 28 m
Rings diameter: 7 m each
- 5. Service towers (4)**
Height : 26 m
- 6. Flags Podium**
- 7. Authorities' Grandstand**
- 8. Audience Parterre**

Mosh-pit (Piazzetta)

A round structure will stand in the middle of the Piazza: during the first half of the show it will host exciting mass choreographies and later the athletes, who will be at the centre of the Ceremony, thus reasserting their role as absolute main-characters of these Games; this solution, supported by the IOC, is an absolute novelty in the history of the Olympic Winter Games.

But there's more: as the result of two parallel but wholly independent paths of analysis, the Mosh-pit also recalls the shape of the medals designed for this Edition of the Games.

The Great Portal

A Great Portal rises above the Piazza. This element, which strongly characterises the layout of the Stadium has, among its many functions, that of hosting the Orchestra, the Choir, musical interludes, aerial actions, special and technical effects. Also very striking is the gilded metal structure of the four service towers placed inside the Stadium, an homage to technological, industrial and engineering culture of the city and to Italian theatrical and architectural tradition.



The Five Rings

A surprise stage action will reveal the greatest homage to Olympic Spirit ever performed in an Opening Ceremony.

The Five Olympic Rings, concealed until that moment, will rise up in the sky, giving life to an extraordinary aerial performance, on whose conclusion an “Arch of Triumph” will be shaped, from which the athletes will come on stage as heroes.

The Ramps

The stage has 8 ramps (6 in the part adjoining the Portal) which act as arteries, for the entrance and exit of performers and stage machinery. A device that exalts once again the concept of speed.

The Greatest Theatre in the World

As the performance progresses, in the final part of the show, the evolution of the performance will produce a further change in stage vision.

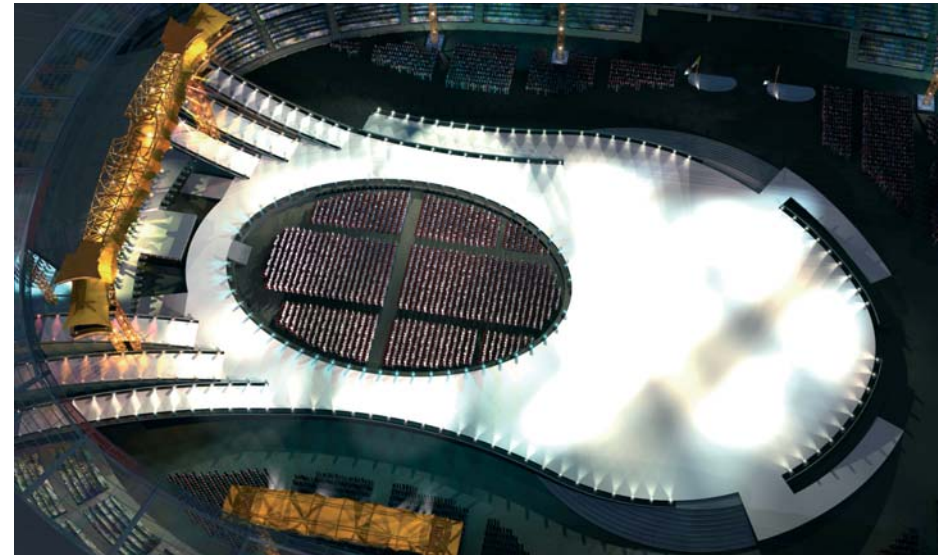
The Portal will reveal a curtain, turning the Stadium into a giant Theatre, the essential Italian space.

A Theatre in which spectators will discover, only at the end of the Ceremony, that they have witnessed an homage to Passion in all its forms and expressions.

Visibility

The show has been designed so as to bring to life during the Ceremony the whole surface of the Stadium, also involving the public from the stalls and stands that look onto the great Piazza. Thus, each area will be privileged during a precise moment in the Ceremony.

Finally, great attention has been paid to the TV public, whose requirements have been taken into account during script development.



Sparks of Passion

Rhythm, Passion, Speed. Three apexes of a concept that the Creative Group wanted to emphasize. To give shape and a physical dimension to an idea. If Passion is a fire, its sparks could evoke it and express it during the Ceremonies, transforming a primeval force into a narrative element that accompanies the progress of the story. Once the concept was selected, we needed to express it with a strong, immediately understandable and spectacular icon.

The Sparks of Passion are the icon of these Games: we will see them at the Stadium, at the Competition Venues, at Medals Plaza. As a consequence, the concept of Speed has also taken front stage: a basic element of sport (timing, records,

limits to be overcome) but also a stylistic element that evokes the beat of a great metropolis with a glorious industrial history and a symbol that can best represent athletic performance in Winter sports.

Hence, speed: a catchword of the Futurist movement, the last great Italian avant-garde, which visually cuts across the performances of speed skating and speed skiing, mixing Daredevil with the structure-clothes of Italian design. Creating superheroes, athletes able to dash followed by a trail of fire, linking together the different artistic segments. Because passion burns, but above all, it lights you up.



Photo by Stefano Cattelan

Sparks of Passion Technical Data:

Materials:

titanium, carbonium, nomex.

Flame:

ecological with pulverised spores of Lycopodium Clavatum, a wild plant of the Appennines and the Alps, also found in the Areas of the Olympic System.

Propulsion:

miniaturised, compressed air system.

Maximum speed:

70 km/h with push start.

Volunteers for the Ceremonies

Classic and modern dancers, hip-hop dancers, capoeira dancers, martial arts champions, skateboarders, ice- and wheel-skaters, acrobats, models, drummers, gymnasts, circus artists, body-builders, free-climbers, entertainers.

The 6,100 volunteers that will take part in the two shows of Torino 2006 as performers or production workers have been selected from among 11,000 people during a casting process that took 90 days.

They are so many that if they all held hands they would form a human chain of 10 km across the whole city of Torino.

Persons of all ages (from 6 to 82 years) coming from Piemonte and all Italian regions, but also from another 18 countries: France, Germany, Greece, Latvia, Morocco, Mexico, the Netherlands, Peru, the Dominican Republic, the Czech Republic, Slovakia, Romania, Spain, Sri Lanka, Tunisia, Hungary, the USA, Venezuela.

Boys and girls (more than half are under 21) who for 103 days have offered their time to take part in selections and rehearsals, bearing cold and strain, often sacrificing their free or working time. The only relief as they await their debut: 100,000 bottles of water, 15,000 litres of hot tea and the same amount of coffee. And of course a ton of biscuits and croissants.

Figures of the Olympic Ceremonies

Contacts

2 billion TV viewers expected for the Opening Ceremony
200 countries will follow these Games, 40 more than Salt Lake City 2002

Team

500 technicians and artists
240 staff members for event creation and production
175 Audience Leaders
122 make-up artists
120 Marshals

Preproduction

8,500 operational meetings
10,000 sketches and renderings
15,000 work days of operational staff

Volunteers

180 hours of casting
720 theatre rehearsals
6,100 volunteers, aged between 6 and 82 years
15,000 litres of tea drunk during rehearsals
100,000 bottles of water

Flames and pyro effects

30 firework technicians
70 flame-thrower nozzles
2,000 kg fireworks
2,890 pyrotechnical effects
46 m from the ground: height of pyrotechnical effects
250 m from the ground: height of fireworks

Olympic Cauldron

5 flames 4 meters high
57 m height of the Cauldron, the highest in Olympic Games history

Costumes

500 skates
5,500 pairs of shoes
6,500 costumes

Transport

10 articulated lorries for amplification
10 articulated lorries for special effects
20 articulated lorries for scenographic effects
20 articulated lorries for lighting
100 articulated lorries for the stage and other constructions

Power

100 km of cable
6,000 kw of electricity

Stage Set-up

40 tons of steel
6,000 m² of stage
6,700 m² of dressing rooms and service areas
10,000 m² of backstage

Stage

Size: 110x70 m
Frontal Zone Development: 1500 m²
Height: 1,50 m
Material: plywood testorized with quartz powder
Ramp (8): maximum height 4 m
Mosh-pit 56x36 m

The Great Portal

Size: 50x15 m
Height: 26 m
Maximum height to the top of the tailpiece: 28 m
Depth: 15 m
Material: steel
Stage Curtain: 36x26 m, realized in mesh e fpi
936 m² of stage Curtain, the largest in the world

Five Rings Portal

Width: 23 m
Height: 28 m
Ring diameter: 7 m each

Service towers

Height: 26 m

Lights

20 follow spotlights
20 km main cables and 5 km secondary cables
650 latest technology changing colour LEDs
800 smart mobile lights
24,120 information channels

Passion lives here

All our knowledge has its origins in our perceptions.

Leonardo Da Vinci

Ceremony Programme

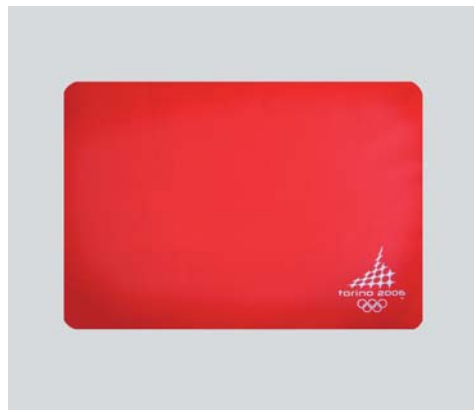
Segments	Duration
00. Audience Kit	
01. Pre-Show	30'00"
02. Countdown	02'15"
03. Passion Lives Here	04'20"
Passion Lives Here	03'24"
Sparks of Passion	00'56"
04. Greetings from the Alps	04'25"
Mountain People	
05. Italy	05'00"
Italian Flags	01'15"
Entry of the Authorities	00'55"
Italian Flag Handover	00'40"
Flag Raising and Italian Anthem	02'10"
06. Torino Olympic City	05'54"
XX Olympic Winter Games	
The Great Skier	
07. Olympic Spirit	06'47"
Olympic Spirit	
Citius Altius Fortius	
08. Heroes of our times	53'00"
Athletes' Parade	
09. Italian Passion I	15'48"
Dante and the athletes	01'30"
Flag-Wavers	02'34"
From the Renaissance to the Baroque	11'44"
10. Italian Passion II	10'57"
From Futurism to the Future	08'52"
Pit-stop	02'05"
11. Words and Symbols	19'13"
Official Speeches	08'52"
Entry of the Olympic Flag	05'06"
Olympic Flag Raising and Anthem - Flags Choreography	03'15"
Official Oaths	02'00"
12. Peace	07'08"
Peace Symbol and Peace Song	
13. Light up Passion	06'17"
Arrival of the Flame	03'35"
Lighting of the Olympic Cauldron	00'50"
Olympic System	01'52"
14. Fortissimo	04'40"
Vincerò	04'00"
Allegro with Fire	00'40"

00. Audience Kit

| Interaction with the Public

In addition to the Official Programme for the Ceremonies (with original photos by Stefano Cattelan), each spectator has received a kit containing gadgets and objects designed for active participation in the event. Indeed, the Olympic Games are one of the few spectacular events in the world in which the audience is not just there to watch but plays an active role in the event, becoming involved in the set and choreographical action, and interacting with performers. This custom started at the Olympic Games of Rome 1960 when the audience at the Olympic Stadium spontaneously lit matches and lighters to pay homage to the Olympic Flame.

Today, the use of the audience kit is presented during the Pre-Show, while 175 Audience Leaders (all Volunteers) will guide the public during the Ceremony, mimicking the interactions suggested at each stage of the show.



01. Pre-Show

Duration 30'00"

| Synopsis - **Waiting for the Ceremony**

Starting from 19:00, a brief Pre-Show will introduce the main themes of this Ceremony, announce the guests coming from all over the world and most importantly, will explain the interactions that will enable the audience to play an active role in the show.

| **Credits**

Creative director: **Marco Balich**
Director: **Giacomo Carissimi**
Author: **Alfredo Accatino**

| **Cast**

Host **Piero Chiambretti**
With the participation of **Irene Grandi**
175 Audience leaders

| **Notes**

Piero Chiambretti, from Torino, is considered one of the most irreverent, innovative and unpredictable Italian TV hosts. After a start as a cabaret author and comedian, he gained widespread popularity in the late 1980s with shows such as "Va' pensiero", "Complimenti per la trasmissione", "Prove Tecniche Mondiale", "Il Portalettere" (where Pierino, dressed up as a postman, interviewed politicians and VIPs). Art Director of the 1st May Concerts (a huge musical event held each year in Rome) and host in 1997 of the Sanremo Music Festival together with Mike Bongiorno and Valeria Marini, he currently plays a major role in late night TV with his programme "Markette". Piero Chiambretti has been a torchbearer, but also a consultant of the Creative Group that devised and produced the Opening Ceremony, as well as giving a testimonial for the spot produced for recruiting Ceremonies Volunteers.

Irene Grandi ranks among the top Italian pop singers, and is much loved for her unique voice and her stamina. She gained success with the album "Irene Grandi", which includes collaborations with artists such as Jovanotti and Eros Ramazzotti. In 2002 she took part in the Flag Handover of the Salt Lake City Games, interpreting an original version of "Nel blu dipinto di blu" (Volare).



1

Piero Chiambretti will host an entertaining show before the Ceremony.

02. Countdown

Duration 02'15"

| Synopsis - Countdown

After 46 years, the Olympic Games are back in Italy; after 50 years the Italian mountains are again hosting the Olympic Winter Games. Now we are just a few seconds away from a new, inspiring Olympic emotion.

At 19:57 and 45" on the screens set up in the Olympic Stadium, a short film will be screened, tracing the history of the previous winter editions. Thus will the countdown start: 30 seconds of numbers and emotions.

| Notes

The previous editions of the Olympic Winter Games:
Chamonix 1924, St. Moritz 1928, Lake Placid 1932, Garmisch-Partenkirchen 1936, St. Moritz 1948, Oslo 1952, Cortina d'Ampezzo 1956, Squaw Valley 1960, Innsbruck 1964, Grenoble 1968, Sapporo 1972, Innsbruck 1976, Lake Placid 1980, Sarajevo 1984, Calgary 1988, Albertville 1992, Lillehammer 1994, Nagano 1998, Salt Lake City 2002.



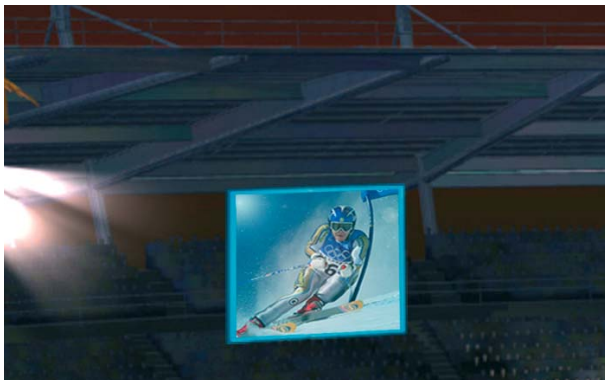
1

The Stadium is shrouded in darkness.



2

One light illuminates an anvil at the centre of the stage.



3

On screen starts an inspiring video synthesis dedicated to the previous editions of the Olympic Winter Games.



4

Immediately, following the established custom, a countdown from -30 to 0 will start, loudly accompanied by the audience.

| Synopsis - **Passion Lives Here**

A metropolitan shaman heads towards a gilded anvil, symbol of the industry and craftsmanship that dominates Torino and of the more recent evolution in the design industry. An object thought-up under the sign of design and contemporariness that dominates and characterises the spirit of the entire segment and the whole Ceremony.

In a few moments, we will watch the most contemporary of shows: a metropolitan concert of fire, flames, rhythm, speed, passion. A Concert conducted by one of our greatest heroes: many times medal winner Jury Chechi.

| **Credits segment 03**

Concept and Creative director: **Marco Balich**

Art director: **Lida Castelli**

Authorial supervision: **Alfredo Accatino**

Production design: **Mark Fisher**

Director: **Gabriele Vacis**

Choreography: **Giuseppe Arena**

Mosh-pit choreography: **Doug Jack**

Costumes: **Lino Dainese**

Shaman's costume: **Lino Dainese, Gabriella Pescucci**

Original score: **Michele Centonze**

Flame effects: **Christophe Berthonneau**

| **Cast**

Special guest: shaman **Jury Chechi**

| **Notes**

Jury Chechi, a gymnast, nicknamed "Lord of the Rings". From 1989 to 1996, he won 6 consecutive Italian titles, 4 European titles, 5 world titles, and 1 gold medal at the Atlanta Games. A symbol of courage, he did not bow to a serious knee injury that affected him in '92, and actually managed to win a bronze medal at Athens, making a comeback from his apparently final withdrawal from competitive sport.

Torino and technological excellence. Torino holds an extraordinary heritage of industrial, technical and technological culture, and is a world-class high-tech centre: ICT, hydrogen technologies, robotics, applied research, automotive production, aeronautics and aerospace. A cutting-edge industrial system with niches of advanced technology that have revolutionised our daily lives (e.g., Mp3, developed in Torino).

| **Music**

"Rhythm of Passion"



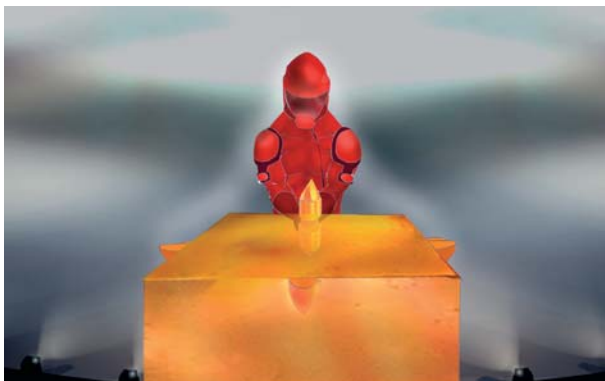
1

Upon the zero of the countdown, a metropolitan shaman approaches the centre of stage. His face is covered by a mask.



2

He holds a large hammer in his hand.



3

The shaman breaks the silence hitting the golden anvil.



4

He lifts his mask, revealing his identity: he is Jury Chechi, one of the best known Italian athletes worldwide.

03. Passion Lives Here | Passion Lives Here

Duration 03'24"

| Synopsis - Passion Lives Here

The show starts by paying homage to the urban and technological culture of Torino, the largest city ever to host the Olympic Winter Games. Under the sign of Passion, an instinctive element inscribed in the DNA of this country, the metropolitan concert conducted by shaman Jury starts: flames erupt from the anvil, the rhythm of the music and the city gathers pace.

The “piazza” of the Olympic Stadium will soon be throbbing with sounds, colours, passion, rhythm and speed. The Mosh-pit too will soon become full of life.

| Notes

Flames. The Piazza is surrounded by 52 nozzles able to produce flames over 3 m tall, of intense red colour. This system has been designed by Christophe Berthonneau, a master of fire and firework displays (Athens Olympics), who was asked by FilmMaster to develop innovative techniques for colouring flames while using them with total safety.

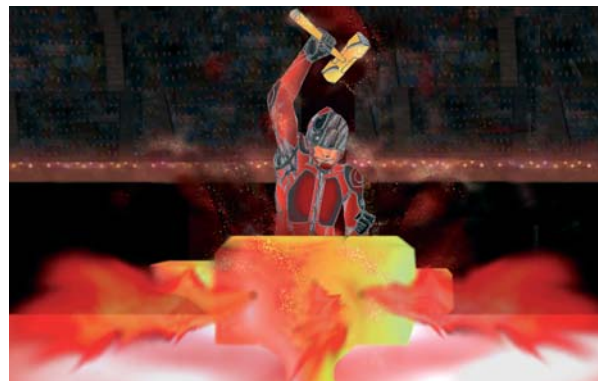
A “winter” and Olympic metropolis. With more than 900,000 inhabitants, Torino is the largest city ever to have hosted Olympic Winter Games. Its strong historical links with the Alps and its strategic position in the heart of Europe make this regional capital a perfect marriage of metropolitan culture and natural heritage. A city encircled by a 400 km ring of mountain peaks, from the Maritime Alps to Mount Rosa.

Percussion is the earliest musical instrument of humankind, the only one found in all civilisations in the world, and have been used since time immemorial to communicate over long distances.



5

At the sound of the gong, the shaman hits the anvil once again. Tall flames erupt from it.



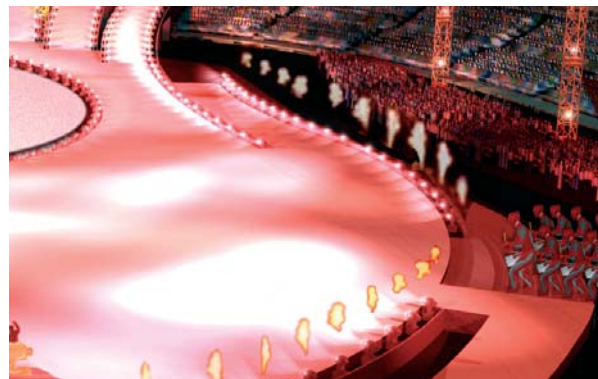
6

The shaman hits the anvil twice more, generating more flames.



7

Flames burst out along the perimeter of the stage and behind the Great Portal. A true metropolitan concert.



8

56 percussionists, divided into 2 groups, approach the lateral staircases while performing choreographical steps.

| Metropolitan Concert (7)



03. Passion Lives Here | **Passion Lives Here**

Duration 03'24"

| Synopsis - **Passion Lives Here**

The show starts by paying homage to the urban and technological culture of Torino, the largest city ever to host the Olympic Winter Games. Under the sign of Passion, an instinctive element inscribed in the DNA of this country, the metropolitan concert conducted by shaman Jury starts: flames erupt from the anvil, the rhythm of the music and the city gathers pace.

The “piazza” of the Olympic Stadium will be soon throbbing with sounds, colours, passion, rhythm and speed. The Mosh-pit too will soon become full of life. More than 330 performers belonging to various categories (skaters, gymnasts, skateboarders, etc.) come on stage: they are the blood cells of a huge throbbing flow, symbols and creators of energy, dynamism, speed.

| **Cast**

Performers: **18 kettledrummers, 56 percussionists, 73 dancers, 54 gymnasts, 19 skateboarders, 20 capoeira dancers, 15 breakdancers, 55 4-wheel roller skaters, 22 line skaters, 413 Mosh-pit performers.**

| **Notes**

Skating. The earliest forerunners of skates, obtained from animal bones, date back to 2000 B.C., but it was only in 1760 that Belgian Joseph Merlin created the first wooden skates, replacing blades with line wheels. In 1819, a three-wheel model was patented, but it was only in 1863 that the four-wheel skate was developed, and in 1966 the in-line skates.

Skateboarding is an offspring of surfing, and was developed for practicing this discipline also in town.

Capoeira is a type of no-contact self defence technique, performed as a dance.

Breakdance is an acrobatic dance linked to hip hop culture. It is performed in the street, and is the expression of a spontaneous, constantly evolving metropolitan culture.



9

The choreography of the 18 kettledrummers around 6 huge kettledrums commences.



10

Meanwhile, the mobile percussionists underline the ever faster rhythm of the music and choreography.



11

Again at the sound of the musical gong, 18 skateboarders come down the ramps.



12

The capoeira artists come on stage. Together with them are skaters, various kinds of dancers and breakdancers all filling up the stage.

| Synopsis - Passion Lives Here

The central area of the stage (Mosh-pit) becomes animated with the choreographical action of 413 performers; it is the Spirit of Torino 2006 that takes life, spreading its irrepressible energy across the city.

They first use fluo sticks, then their legs also become visible.

| Notes

Mosh-pit choreography

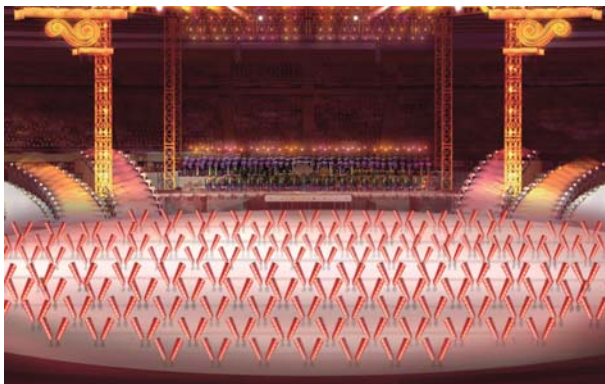
The performance that takes place inside the Mosh-pit (a technical term for an area of the stage for rock concerts) is an absolutely novel project, conceived for these Games by Mass Choreographer Doug Jack, already a leading player in 5 Olympic Games.

The idea for this choreography was born at the Athens Games, from observation of synchronised swimming.

This idea was then developed using a miniature structure, followed by computer simulation.

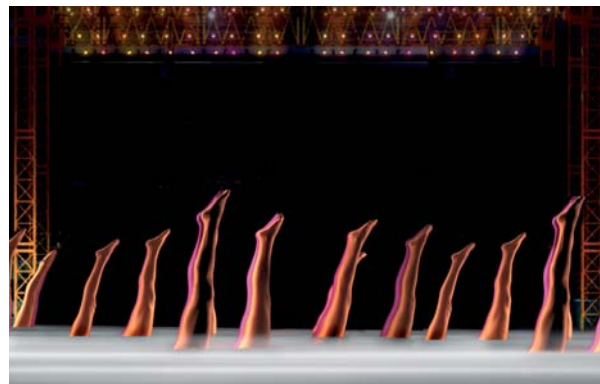
Finally, the actual stage was reproduced inside an abandoned industrial building in Torino, the only place offering enough indoor space.

The very young Volunteers, with a majority of girls, have rehearsed for months, starting from September 2005, so as to perfect the choreography of legs, arms and accessories such as luminous sticks and white balloons.



13

The Mosh-pit becomes full of life; out of white lycra strips emerge arms holding luminous red sticks.



14

This is followed by a leg choreography.



15

All the performers are now on stage, engaged in the choreographies and ready to converge on centre stage.

| Synopsis - **Passion Lives Here**

In a great stage designed as an “anatomical” heart where a constant vital flow streams along ramp-arteries, hundreds of performers-blood cells (skaters, skateboarders, capoeira dancers, gymnasts) flow into another great beating heart. This is the iconographic heart, the best-known non-religious symbol in the world, the expression of a universal feeling that lights up, joins and makes any objective possible. An Italian heart that today welcomes and salutes the world.

| **Notes**

The heart symbol is one of the best known icons on earth, indicating the centre of being and the centre of passion, the place whence emotional impulses spring.

On this occasion, the symbolic heart is placed on top of another heart: the “anatomical” heart, represented by the shape of the stage.

Hence, Italy greets Torino, the Country and the whole world with passion, the energy of its choreographies and the harmonic pulsation of the Stadium.

Birth of the radio. At the end of the musical piece “Rhythm of Passion”, we can hear the sound effect of a radio wave. It is a way to pay homage to Guglielmo Marconi, the Italian physicist born in 1874, who was awarded the Nobel prize for having invented the wireless, enabling long-distance communication.



16

The performers form a spiral at centre stage.



17

The choreography changes, forming a huge red beating heart.

03. Passion Lives Here | Sparks of Passion

Duration 00'56"

| Synopsis - Sparks of Passion

Accompanied by a musical score composed specifically for their performance, enter the Sparks of Passion, the icon of these Ceremonies, the embodiment of style, speed and energy.

Rhythm. Passion. Speed. The apexes of a concept that the Creative Group wanted to flesh out, transforming a primeval force into a narrative element. Great importance was taken on by "speed", (timing, records, limits to be overcome) but also a stylistic element that evokes the beat of a great metropolis with a glorious industrial history and a symbol that can best represent athletic performance in winter sports.

| Sparks Credits

Creative concept: **Marco Balich**
Art director: **Lida Castelli**
Authorial supervision: **Alfredo Accatino**
Choreography: **Giuseppe Arena**
Costumes: **Lino Dainese**
Original score: **Michele Centonze**
Special effects: **Vittorio Comi**

| Cast

Sparks of Passion: **6 speed skaters**

| Notes

Sparks of Passion

Materials: titanium, carbonium, nomex.

Flame: ecological with pulverised spores of Lycopodium Clavatum, a wild plant of the Apennines and the Alps, also found in the Olympic Mountains.

Propulsion: miniaturised, compressed air system.

Maximum Speed: up to 70 km/h with push start.

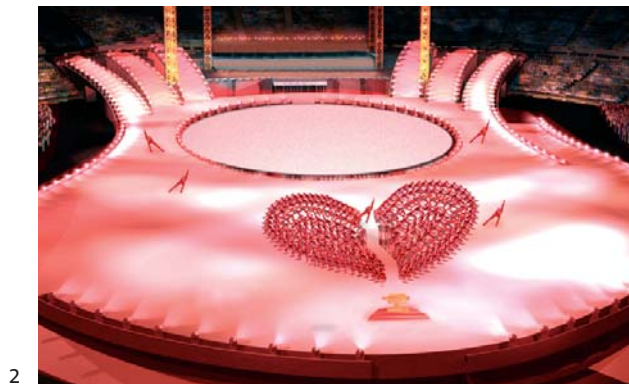
Red is the colour of life, fire, love, passion. It is also the colour of courage and of upward tension (the flame ascends).

| Music

Jingle - "Sparks of Passion"



1 6 speed skaters in red skinsuits dash down the ramps.



2 The heart opens up, one of the skaters passes through it. The heart breaks up, the performers leave the stage.



3 While the heart breaks apart, the skaters keep going round the Mosh-pit, accompanied by the musical jingle.



4 The 6 skaters, thanks to the flames that now blaze from their helmets, become the 6 Sparks of Passion, symbol of the Ceremony.

04. Greetings from the Alps | Mountain People

Duration 04'25"

| Synopsis - Mountain People

The ambience changes completely. The red coloured keynotes of the first minutes of the show are now replaced by white, blue and green: the colours of ice and snow, of mountain streams, woods and meadows.

Torino, the "Capital of the Alps", greets the public of the XX Olympic Winter Games and, together with the representatives of the 7 Alpine countries of Europe (Italy, Slovenia, Austria, Switzerland, France, Germany, Liechtenstein) and the 13 million people that live in the mountains, sends to the global audience an ironical, amused and amusing "postcard from the Alps".

| Credits segment 04

Creative concept: **Alfredo Accatino**

Director: **Gabriele Vacis**

Costumes: **Gabriella Pescucci**

| Cast

Performers: **7 horn players and 7 little girls for the raising of the flags, 50 tree-men, 20 dancers for the cows, 3 couples of waltz dancers, 302 folk group members, 50 snow-women, 413 Mosh-pit performers.**

| Notes

The Alpenhorn was used in the Alpine territories by the mountain shepherds. Making a horn is an art requiring great craftsmanship. Each horn is made out of a single tree trunk, that has to be carefully picked and labouriously hand-carved.

Occitan hymn and minority languages. In the valleys of Piedmont, some 150,000 people speak Occitan, or langue d'oc. Italy has several minority languages, and about 5% of the population speaks a native language different than the official one. This is why Italy is one of the few European countries that protect minority languages in their Constitution (Article 6).

Alps postcard and the Italian mountains. One third of Italy, a country whose international image is linked to sun and sea, is actually made up of mountainous territory, with 3000 km of peaks, several of which exceeding 4,000 m: Mount Rosa (4,637 m), Cervino (4,476 m), Mont Blanc (4,810 m), the highest mountain in Europe.

| Music

Alpenhorn symphony

Occitan Hymn "Se Chanta" performed by the Ange Gardien Choir



1

Out of the lift rise 7 monumental Alpenhorns. Their unique sound echoes across the whole Stadium.



2

7 little girls raise the flags of the 7 countries bordering the Alps.



3

From different points in the Stadium enter 50 tree-men.



4

To the notes of the Occitan hymn, the trees form a forest. Snow starts falling. Here's an enchanting postcard from the Alps.

04. Greetings from the Alps | Mountain People

Duration 04'25"

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Torino, the “Capital of the Alps”, greets the public of the XX Olympic Winter Games and, together with the representatives of the 7 Alpine countries of Europe (Italy, Slovenia, Austria, Switzerland, France, Germany, Liechtenstein) and the 13 million people that live in the mountains, sends to the global audience an ironical and amusing “postcard from the Alps”, enlivened by cows, tinkling bells, green trees, magic snow and multicoloured folk groups.

| Notes

Torino “capital of the Alps”. The great architect Le Corbusier called Torino “The city with the most beautiful natural position in the world”. A judgement coming from a unique territory: the city centre and many other neighbourhoods are located in a flat area, while the hilly section paves the way towards the Langhe and Monferrato. The Alpine ring covers much of the area of the Province.

There are 63 protected areas, with a total surface of 160,000 hectares: 5 are managed by the Province of Torino, 4 by Municipalities. The Region of Piemonte has 2 National Parks: the Gran Paradiso and Val Grande (48,500 ha). A high level of environmental awareness, that has been confirmed by ecologically sound planning for the Olympic Venues.

The cows. Expression of Cowparade, the greatest world public art expression. Fiberglass cows interpreted by artists. A merry art event with a charitable intent: the sculptures will be auctioned February 21 by Sothesby’s at the Palazzo dei Congressi in Florence. Proceeds will be donated to the Mayer Pediatric Hospital in Tuscany.

The cowbell used for grazing stock, has very ancient origins and is a symbol of good fortune. In the Lanzo valleys, in Piedmont, it is the coveted prize for the competition termed “Battle of the Queens”, which pits one against the other the most powerfully built cows from the three valleys.

The Italian folk groups taking part in the parade are: Gruppo Carnevale Storico della Coumba Freida (Val d’Aosta), Gruppo Ballerini del Carnevale di Bagolino (Lombardia), il Gruppo delle Costumanze della Città di Settimo Torinese Ij Cuciarin Dopì (Piemonte), Comunità Walser della Val Sesia, Comunità di Alagna, Carcoforo, Rima e Rimela (Piemonte), Union Generela Di Ladins Dia Dolomites, Urtijei Ballo Popolare Schuhplattler (Trentino Alto Adige), Krampus di Tarvisio (Friuli Venezia Giulia).

| Music

Overture “La gazza ladra” - Gioacchino Rossini



5

Enter 10 cows pulled by 20 dancers. They move about on the main stage to the notes of an ironical waltz.



6

Three pairs of dancers, dressed in spotted costumes, dance to the notes of the same waltz.



7

The public participates using the cowbell contained in the audience kit.



8

In the meantime Alpine folk groups, enter the Stadium, and parade on stage with their colourful typical costumes.

04. Greetings from the Alps | Mountain People

Duration 04'25"

| Synopsis - Mountain People

The ambience changes completely. Red, the keynote colour of the first minutes of the show, is now replaced by white, blue and green: the colours of ice and snow, of mountain streams, woods and meadows.

Torino, the “Capital of the Alps”, greets the public of the XX Olympic Winter Games and, together with the representatives of the 7 Alpine countries of Europe (Italy, Slovenia, Austria, Switzerland, France, Germany, Liechtenstein) and the 13 million people that live in the mountains, sends to the global audience an ironical, amused and amusing “postcard from the Alps”.

| Notes

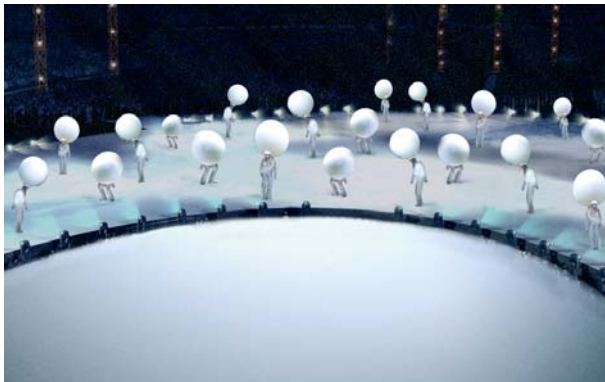
Snowflakes. The snow-women and the choreography in the Mosh-pit pay explicit homage to snow. The snow crystals cluster into flakes and are all different from one another; they have similar structures – being all hexagonal – but there are no two exactly alike. Snow and ice also inspired **Neve and Gliz**, the two mascots of the XX Olympic Winter Games of Torino 2006, drawn by Portuguese designer Pedro Albuquerque, who won an international competition. She a snowball, he an ice cube they represent the two fundamental elements for winter sports.

CAI and Museo della Montagna. For almost 150 years now, the Italian mountain soul has been represented by the CAI, the Italian Alpine Club, founded in Torino in 1863 and since then committed to the promotion of knowledge of the Alpine world. 1874 saw the opening of the National Mountain Museum “Duca degli Abruzzi” in Torino. For centuries, the mountains have been considered an impassable border that divides territories and hinders contact between peoples. Since 2002, declared by the UN International Year of Mountains, mountain regions have reasserted their identity as a cultural “bridge”.

| Music

“Ambient from the Alps”

Overture “La gazza ladra”- Gioacchino Rossini



9

Enter 50 snow-women, dancers with huge white balloons on their heads, symbolising winter snowflakes.



10

“Snowballs” come out of the Mosh-pit.



11

In the Mosh-pit, the choreography of a huge snowflake seen under the microscope closes the segment.

05. Italy | Italian Flags

Duration 01'15"

| Synopsis - Italian Flags

Italy is the expression of great sport tradition. This is why we thought of proposing a homage to beauty matching the purity of athletic performance and sports excellence with the distinction of Italian style and the evocative power of fashion. Because in Italy sport is identity. Because in Italy form is also content.

| Credits segment 05

Supervisor for Olympic values: **Ric Birch**
Art director: **Lida Castelli**
Creative supervisor and Costume designer: **Giorgio Armani**
Director: **Gabriele Vacis**
Musical arrangement: **Michele Centonze**

| Cast

Special guests:
Italian beauty: **Carla Bruni**
Accompaniers: **Italian sports' stars**

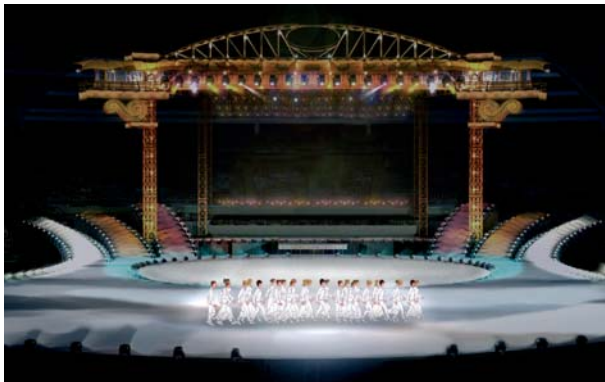
| Notes

Giorgio Armani (Piacenza 1934) one of our top fashion designers, ranks among the 3 Italians best-known worldwide. In 2000, the Guggenheim of New York dedicated a retrospective to him. He wished to take part in the Olympic project coupling the passionate heart of our country with his hallmark essential style. For this event, Armani has created a unique gown, inspired by crystal and ice, playing with extraordinary light effects.

Carla Bruni, a former international top model, born in Torino in 1967, is today a well-known song author and singer.

| Music

"Amarcord" by Maestro Nino Rota from the film by Federico Fellini, Oscar Winner in 1974



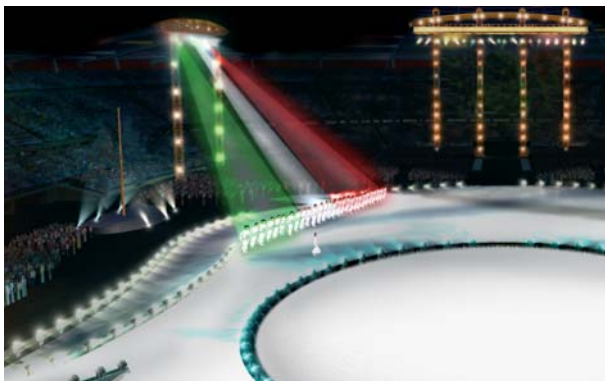
1

Italian sports' stars, dressed in white advance in two lines on stage, moving towards the flag podium.



2

Carla Bruni walks between the two lines of athletes, holding the Italian Flag.



3

The athletes turn towards the Authorities Grandstand to salute the President of the Italian Republic and the President of the IOC. Beams of tri-coloured light illuminate the group.

05. Italy | Entry of the Authorities

Duration 00'55"

| Synopsis - Entry of the Authorities

Preceded by an announcement in the 3 official languages of the Ceremony (French, English, Italian), the IOC President and the President of the Italian Republic enter the Authorities' Grandstand. They are welcomed by the President of TOROC.

The audience is now standing, paying their respects to the Presidents.



4

The IOC President and the President of the Italian Republic enter the Authorities' Grandstand. The President of TOROC welcomes them.

| Cast

President of the Italian Republic: **Carlo Azeglio Ciampi**

IOC President: **Jacques Rogge**

President of TOROC: **Valentino Castellani**

| Notes

Carlo Azeglio Ciampi was born on 9 December 1920 at Livorno. Former Governor of the Bank of Italy, Minister and Prime Minister; on 13 May 1999 he was appointed, on first ballot and with an overwhelming majority of votes, (707 out of 1010), tenth President of the Italian Republic.

Jacques Rogge was born in Gand, in Belgium, on 2 May 1943. A Medical Doctor and Orthopaedist, he took part in the Summer Olympics, in nautical sports in 1968/1972/1976 and played on Belgium's national rugby team before joining the IOC in 1991. In 2001 he succeeded Juan Antonio Samaranch, who had headed the IOC for more than 20 years.

Valentino Castellani, born on 19 March 1940, has been living in Torino for over 40 years. He graduated in Electronic Engineering in 1963, and for almost 35 years he taught at the Politecnico di Torino.

In 1993 he was elected Mayor of Torino, remaining in office for two terms until 2001.

He is part of the team that he supported during the Olympic candidature of Torino, and in December 1999, he was appointed President of TOROC.

05. Italy | Italian Flag Handover

Duration 00'40"

| Synopsis - Italian Flag Handover

The Italian flag is handed over by the Beauty into the hands of the Honour Guard of the Carabinieri, a military corps that was founded here in Torino.

The standard bearer, following protocol, walks to the Flag Podium to perform the flag raising ceremony.



5

The Beauty hands over the Italian Flag, near the Flag Podium, to a Carabiniere wearing the Grand Special Historical Uniform. The standard-bearer walks with the Flag towards the podium.

| Cast

Special guests:

Italian beauty: **Carla Bruni**

Accompaniers: **Italian sports' stars**

Flag raisers: **8 members of the Carabinieri Military Corps** in their Grand Historical Uniform

| Notes

The Italian Flag. The Italian tricolour was created in Reggio Emilia on 7 January 1797, when the Parliament of the Cispadana Republic decreed “that the Cispadan Standard or Flag in three Colours Green, White and Red be made Universal”. It became the Official Flag of the Republic on 19 June 1946.

The Carabinieri is a Military Police Corps founded in Torino in 1814, in the historic barracks of Piazza Carlina. With more than 5,000 Stations scattered across the Italian territory, it ensures the safety of citizens down to the tiniest towns. On the other hand, its Multinational Specialised Units take part in peacekeeping operations in war-torn areas across the globe. Several Carabinieri are also athletes with the Italian delegation to the Olympic Winter Games .

05. Italy | Flag Raising and Italian Anthem

Duration 02'10"

| Synopsis - Flag Raising and Italian Anthem

The Italian Anthem, traditionally played by an orchestra, is today sung by little girls, symbolising a country that keeps looking forward, searching for innovation that means change linked to respect for the country's traditions and identity.

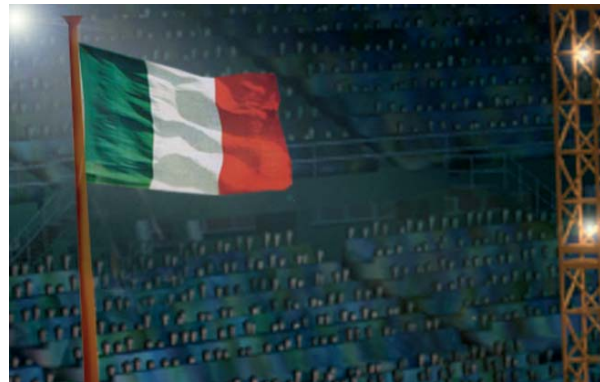
Little girl: " *Fratelli d'Italia / L'Italia s'è desta, / Dell'elmo di Scipio / S'è cinta la testa. / Dov'è la Vittoria? / Le porga la chioma, / Ché schiava di Roma / Iddio la creò.*

Choir: / *Stringiamci a coorte / Siam pronti alla morte / Siam pronti alla morte / L'Italia chiamò. / Noi siamo da secoli / Calpesti, derisi, / Perché non siam popolo, / Perché siam divisi. / Raccolgaci un'unica / Bandiera, una speme: / Di fonderci insieme / Già l'ora suonò. / Stringiamci a coorte / Siam pronti alla morte / Siam pronti alla morte / L'Italia chiamò. / Uniamoci, amiamoci, / L'Unione, e l'amore / Rivelano ai Popoli / Le vie del Signore; / Giuriamo far libero / Il suolo natio: / Uniti per Dio / Chi vincer ci può? / Stringiamci a coorte / Siam pronti alla morte / Siam pronti alla morte / L'Italia chiamò.*



6

Singing of the Italian Anthem by a little girl, an orchestra situated on the Great Portal and a choir of 82 singers. The Italian Flag is being raised.



7

The whole audience stands up, including the Authorities. At the end of the Anthem, a round of applause by the audience.

| Cast

Performers:

Solo singer: **Eleonora Benetti**

Choir: **Gran Coro del Piemonte** (58 singers), **CorOrchestra Ragazzi del 2006** (12 singers), **Cadets of the Guardia di Finanza Academy** (12 singers)

Orchestra: **CorOrchestra Ragazzi del 2006** (60 singers)

Raising of the Flag: **Honour Guard of the Carabinieri** (8)

| Notes

Mameli's Anthem, with lyrics written in 1847 by poet-patriot Goffredo Mameli (1827-1849) and set to music by Michele Novaro (1822-1885), accompanied the uprising of 1848, in which Mameli himself was involved. The patriotic ardour of the piece made it the best-loved hymn of the Italian Risorgimento. Giuseppe Verdi included it in the Anthem of Nations he composed for the London International Exhibition of 1864. On 12 October 1946 Mameli's Hymn replaced the Royal March and became the National Anthem of the Italian Republic.

Italian Anthem at Salt Lake City During the Closing Ceremony of the Olympic Winter Games at Salt Lake City, entrusted by TOROC to FilmMaster, singer Elisa interpreted an absolutely original version of the Anthem, (arranged by Michele Centonze), during the Italian show for the Flag Handover.

Little girl Eleonora Benetti is 9 years old. Besides singing, she practices horse riding and ballet dancing.

12 Cadets of the Guardia di Finanza Academy will be wearing a historical uniform, with the classic headpiece, the Kepi.

| Music

Italian Anthem composed by Goffredo Mameli and Michele Novaro

| *Italian Anthem performance (6)*



06. Torino Olympic City | XX Olympic Winter Games

Duration 05'54"

| Synopsis - XX Olympic Winter Games

No less than 6,100 Volunteers are engaged in the two Olympic Ceremonies, 4,500 of whom are participating as performers or production workers in the Opening Ceremony. An enthusiasm barely held in check in months of rehearsals, and so irrepressible that it will necessarily overflow. It is the spirit of Torino 2006 that becomes the leading player and pays homage to these XX Olympic Winter Games. It is the spirit of a city that opens up and reveals itself to the world, its present and its future.

A positive city that has always created, produced, innovated. Faithful to its roots but also ever changing.

| Credits segment 06

Creative director: **Marco Balich**
Authorial supervision: **Alfredo Accatino**
Director: **Doug Jack**
Choreography: **Nikos Lagousakos, Claire Terri, Bryn Walters**
Costumes: **Gabriella Pescucci**
Original score: **Michele Centonze**

| Cast

Performers: **413 Mosh-pit performers**

| Notes

413 performers are just a small group of the 6,100 Volunteers involved in the two Ceremonies as performers (4,600) or production workers (1,500), having passed a casting process that involved 11,000 people and lasted 90 days. Young (70% of them are under 26) and people of all ages (from 7 to 82-year-old Marisa Zambrini, the first woman driver in the history of the Millemiglia). If they all held hands, they would form a 10 km long human chain, cutting the city of Torino into two halves.

Torino and the Olympics. The Winter Games have been for Torino the driver of a deep transformation, not only aesthetical, but also in terms of identity. Works have included new Olympic infrastructure, urban renovation – such as construction of the new underground railway, the refurbishment of squares and pedestrian areas, the construction of parking lots and of an underground railway tunnel – landscaping projects in green areas, improvement of mountain scenery and major new building projects entrusted to great architects: Arata Isozaki, Renzo Piano, Gae Aulenti, Massimiliano Fuksas, Mario Botta, Norman Foster and Jean Nouvel.

| Music

Jingle Torino 2006 long version
Torino Olympic City



1

All 413 performers come out of the Mosh-pit and rally centre stage forming a rectangle.



2

The audience also takes part in this segment, creating a spectacular choreography with the silver bag contained in their kits.



3

The performers are divided into two groups and form a double X. They light small lights to help create a “magic” effect.

| Synopsis - The Great Skier

The Spirit of Torino 2006 is contagious and is not content with mundane things. This is why almost 500 performers (all very young Volunteers) will create a spectacular mass performance animating a great Ski Jumper. Actually, "super-great".

| Cast

Performers: **413 from the Mosh-pit, 30 wearing skis, 34 with a white cloth**

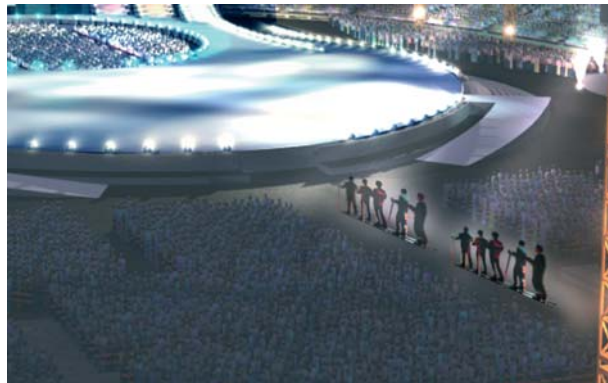
| Notes

Choreography. In this case, to develop the mass choreography, Doug Jack and his assistants used computer simulation, and held rehearsals in a large decommissioned industrial building on the outskirts of Torino, the only indoor place large enough for reproducing the layout of the stage. The volunteers performed 25 rehearsals in all, initially divided into two groups: one to form the legs and pelvis of the skier, the other the torso, arms and head.

Only later, after a month and a half, did the performers all practise together forming the entire figure of the ski jumper. Among the funniest effects: the choreographical effect of the athlete's breath and the huge snow-goggles.

A further difficulty was ensuring the synchronised movement of the Volunteers steering the skis.

Ski Jumping has been an Olympic sport, for male athletes only, since 1924, with the K90 competition. A second competition, K120, was introduced in 1964 and team competitions in 1988.



4

A giant ski moves towards the stage



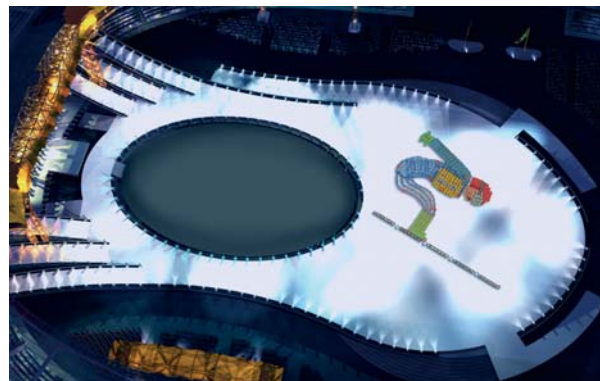
5

The performers form a new mass choreography: a ski jumper.



6

The skier, thanks to the use of coloured ponchos, is extremely life-like.



7

The skier gets prepared for his jump: he crouches down and takes off...

07. Olympic Spirit | Olympic Spirit

Duration 06'47"

| Synopsis - Olympic Spirit

The passage of the “Sparks of Passion” once again changes the atmosphere and narrative code: smiles give way to new emotions. The Stadium reveals a new structure, turning the audience’s attention to the frontal axis, while it prepares to pay tribute to sport and Olympism as a universal value.

| Credits segment 07

Director and choreography: **Giulia Staccioli**
Production design: **Mark Fisher**
Costumes: **Gabriella Pescucci**
Original score: **Michele Centonze**
Choreography for dancers on the ground: **Bryn Walters**
Choreography for the sparks: **Giuseppe Arena**

| Cast

Performers: **41 dancers on stage, 41 “spider” dancers, 24 gymnasts, 24 aerial acrobats**

| Notes

Olympic Spirit. The history of the Olympic Games has always been inspired by the values of the Olympic Spirit, symbolised by the five interlacing Rings, representing the universality of sport and the encounter among athletes from all over the world.

Giulia Staccioli. Choreographer, art director and dancer, she was artistic gymnastics finalist at the Los Angeles and Seoul Olympic Games. After dancing for three years with the Momix of Moses Pendleton, she founded Katakò, one of the most famous athletic dance companies in Italy.

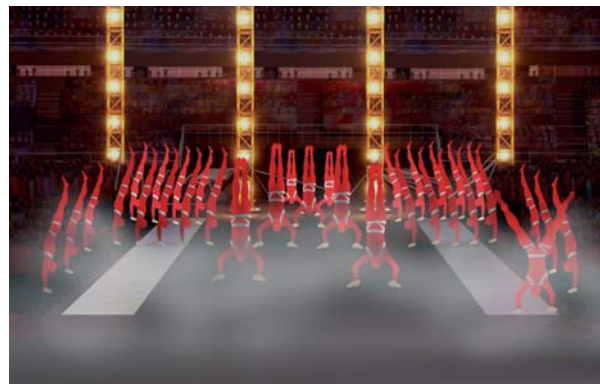
| Music

“Olympic Spirit”



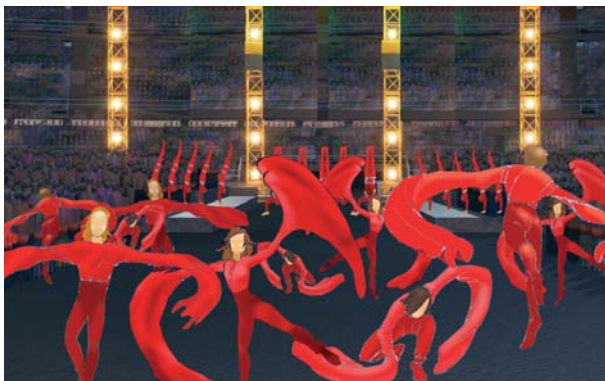
1

The Sparks dash on stage. They glide around the stage and disappear into a curtain of red smoke.



2

From the smoke emerge 41 dancers: the “spiders”. They perform a choreography, anchored to the ground.



3

Enter 41 more dancers, who move with the same rhythm as the “spiders”.



4

Above them, starts rising a “mysterious” metal structure, whence hang 24 acrobats.

07. Olympic Spirit | Citius Altius Fortius

Duration 06'47"

| Synopsis - Citius Altius Fortius

Faster, Higher, Stronger: this is the Official Olympic Motto.

Five metal rings rise up: a tribute paid to Olympism in its most powerful form, that gives a solid, concrete dimension to the dream of every hopeful young athlete as of every great champion.

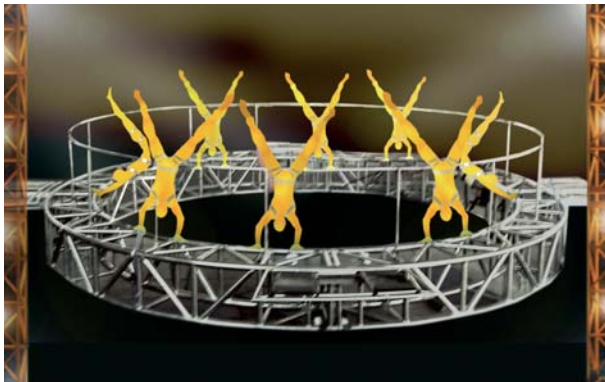
Evoking the desire to grow, improve oneself, overcome one's limits. Because when athletes seek perfection, their spirit soars too.

| Notes

The Official Olympic Motto is "Citius, altius, fortius" (faster, higher, stronger), adopted by de Coubertin and taken from the writings of a Dominican priest, father Henri Martin Didon (1840-1900).

The Five Ring structure. The idea was conceived in Milan, at FilmMaster, starting from a prototype made by Giulia Staccioli using just 5 CDs and 4 pencils. Thanks to the supervision and creativeness of Mark Fisher, the project then evolved to become a complex, sophisticated structure, the fruit of engineering work that took almost a year and which took place in Italy, the UK and Belgium. The Five Rings, the largest ever built, are actually 5 independent lifts, each measuring 7 m in diameter, highly technological, built in aluminium and able to reach a maximum height of 15 m.

Ring-around-the-roses. This classic children's pastime is associated with the Olympic Spirit because of its joy, non-violence, absence of hierarchies. The history of the ring-around-the-roses starts with the "Neolithic Revolution", between 5,000 and 9,000 years ago. Vases and burials from Europe and the East show men and women that dance holding hands. A ritual that marks the passage of man from semi-nomadic hunter to settled farmer; joining in a collective dance, those ancient communities waited for wheat to grow.



5

The choreography is based on the idea of an aerial ring-around-the-roses. On the lower rings move another 20 acrobats.



6

3 rings continue rising to different heights. Music becomes increasingly emotion-filled.



7

The 2 lowest rings also start rising. The 24 acrobats jump from the structure.

| Synopsis - Citius Altius Fortius

The largest and tallest Five Rings ever created for an Olympic Ceremony represents the extreme synthesis between technology and athletic prowess. A majestic portal, imposing for what it represents and its size, that will become the triumphal entry for athletes and the most important protocol phase of the Ceremony.

| Notes

The Five Rings represent the 5 continents and are interlaced signifying the universality of the Olympic spirit and the encounter among athletes from across the globe during competitions. A meaning that was first exemplified at the Stockholm Games of 1912, which for the first time hosted athletes from the five continents.

A year later, we find the five rings heading a letter written by Pierre de Coubertin; he had drawn them himself, and it was he that in 1914 presented both the rings and the new Olympic Flag to the Olympic Congress in Paris.

After World War I, the Olympic Flag was first raised in an Olympic Stadium in Antwerp in 1920.

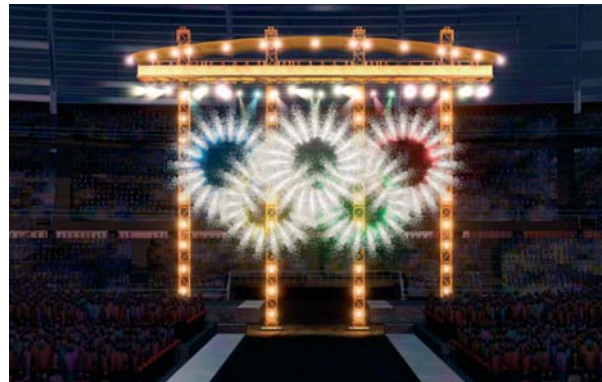
In 1924, at the Paris Olympics, for the first time, the rings were engraved on the winners' medals.

The Olympic Colours. De Coubertin chose blue, yellow, black, green and red on a white background, because these were the colours appearing on all the flags of the world. Thus the Olympic Flag represents all countries on the planet. Although no association was made between each colour and the five continents, there is a widespread notion that there is precise correspondence, seen as follows: blue Europe - yellow Asia - black Africa - green Oceania - red America.



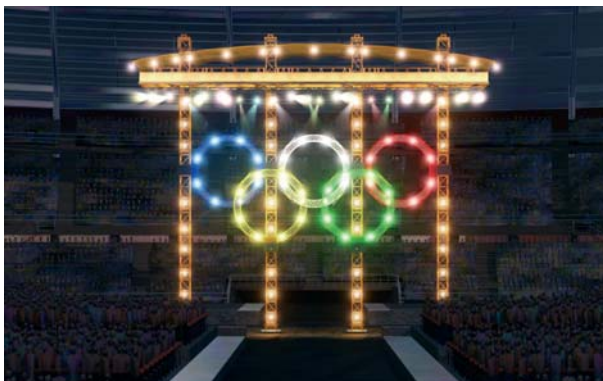
8

The rings reach their final position, fully revealing their symbolic value.



9

The rings are now coloured with the Olympic colours thanks to spectacular pyrotechnical effects.



10

The Five Rings are now flooded with coloured lights.

| Five Rings Triumph (10)



08. Heroes of our Times | **Athletes' Parade**

Duration 53'00"

| Synopsis - **Athletes' Parade**

In come the athletes. There are 2,500, and they enter the Stadium crossing a "Triumphal Arch" never before seen in an Olympic Ceremony. And, as true heroes, after parading, they fill the heart of the stage and of these Games; the Mosh-pit, earlier occupied by the synchronised choreographies of performers, is now the ideal place to welcome the athletes, placing and keeping them constantly at the heart of the show.

| **Credits segment 08**

Supervisor for Olympic values: **Ric Birch**
Choreography: **Doug Jack**
Art director: **Lida Castelli**
Costumes of Placard bearers: **Atelier Moschino**

| **Cast**

Performers: **82* Placard bearers, 82* flag-bearers, about 2,500 athletes, 120 marshals.**

| **Notes**

The Italian delegation. It will enter the Stadium first as per protocol. The Flag-bearer will be **Carolina Kostner**, European and World Bronze medallist in Figure Skating. **Edelfa Chiara Masciotta**, torinese, Miss Italy 2005, is the placard bearer for the Italian delegation.

Dress of the placard bearer. In the last few editions of the Games, growing attention has been paid to the look of placard bearers. We might mention the "snowballs" of Albertville or the "Grecian Vase" outfits at the Athens Olympics. For Torino 2006, Atelier Moschino – one of the most creative and imaginative Italian fashion houses – has designed an outfit with strong visual impact, which conveys the identity of Piemonte, Torino, these Winter Games and the Alps. Thus we have an homage to the mountains and to winter sports, enhancing the spectacular aspect and dressmaking craftsmanship, a typical Italian tradition.

London 1908. Athletes paraded, for the first time, wearing uniforms behind their countries' flags during the Opening and Closing Ceremonies.

Lake Placid 1932. The first woman flag-bearer paraded with the UK athletes in the Opening Ceremony.

Melbourne 1956. A novelty was introduced in the Closing Ceremony: as suggested by John Ian Wing, an apprentice carpenter living in Australia, it was decided to have all athletes parade together instead of grouping them by country, so as to symbolise unity among peoples.

| **Music**

Medley of songs from the '70s and '80s

* number subject to change.



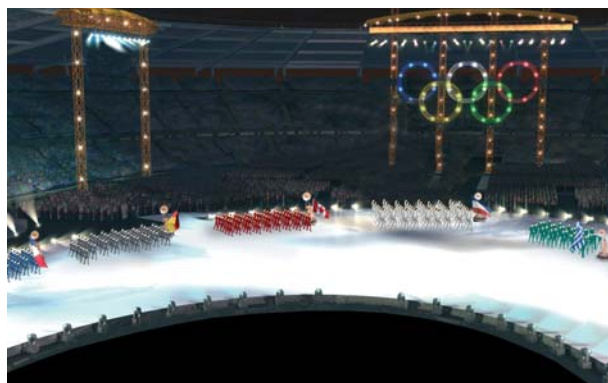
1

82* national teams enter the Stadium as heroes, passing under the imposing Gate. First enters Greece.



2

Each team is accompanied by a Flag-bearer and a Placard bearer.



3

The countries parade in alphabetical order. They pass in front of the Authorities' Grandstand and head towards the tunnel.



4

They proceed towards the Mosh-pit, where they settle to watch the Ceremony. The last country to parade is Italy.

09. Italian Passion I | Dante and the Athletes

Duration 01'30"

| Synopsis - Dante and the Athletes

The words of Dante, symbol of the passage from the Middle Ages to the New World, but also of the birth of the new Italian language, welcome the athletes. The tercets are those spoken by Ulysses, which assert the role of man, whose destiny is to realise, even putting his life at stake, his unquenchable thirst for discovery:

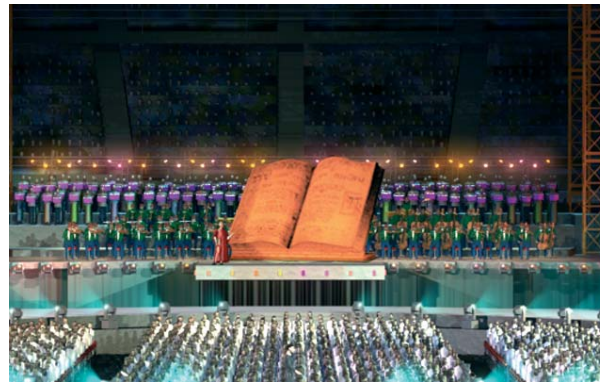
“O frati”, dissi, “che per cento milia / perigli siete giunti a l'occidente, / a questa tanto picciola vigilia / d'i nostri sensi ch'è del rimanente / non vogliate negar l'esperienza, / di retro al sol, del mondo senza gente./ Considerate la vostra semenza: / fatti non foste a viver come bruti, / ma per seguir virtute e canoscenza”.

From “The Divine Comedy”, Inferno, XXVI – Ulysses Episode



1

All athletes are now in the Mosh-pit, centre stage, the leading players of the show about to begin.



2

From the lift emerges a huge ancient book. Dante recites a passage of “The Divine Comedy” paying homage to the athletes and their courage.

| Credits segment 09

Creative concept: **Alfredo Accatino**

Director: **Monica Maimone**

Costumes: **Gabriella Pescucci**

| Notes

Dante Alighieri was born in Florence in 1265 and is considered the father of the Italian Language and the greatest poet of his time. After becoming close to the poets of the “Dolce Stil Novo”, Guido Cavalcanti and Lapo Gianni, he met Beatrice (who was to become a central figure in the poet’s work) to whom he became attached by a deep, sublimated love. When Beatrice died in 1290, Dante became engaged in political life, and became Priore of Florence (1300). Internal struggles led to his exile, and during his wanderings he wrote his masterpiece, “The Divine Comedy”. He died in Ravenna in 1321.

“**Inferno**”, **Canto XXVI**. This Canto, one of the most famous tercets of the entire Comedy, is spoken by Ulysses as he exhorts his companions to set sail towards the ocean. Dante, like Horace, Seneca and Cicero, takes this Homeric hero as a symbol of virtue (humanitas) meant as a deep and unquenchable thirst for knowledge.

The Book accompanying Dante’s passage measures 3m x 4m.

09. Italian Passion I | Flag-Wavers

Duration 02'34"

| Synopsis - Flag-Wavers

The Flag-Wavers come on stage. They make up the prologue to one of the most spectacular segments of the Ceremony; “From the Renaissance to the Baroque”.

Virtuoso Flag-Wavers from all districts. Used to competing in skill and gracefulness, they come together filling the stage with ancient sounds and colours, surrounding the athletes with a show of fluid motions, virtuoso performances, drums and trumpets (chiarine).

An exhibition that anticipates the themes and atmosphere of the following segments, displaying the main flag-waving techniques through time, starting with the simple performances of the Middle Ages and moving on to the richer performances of the Renaissance, and coming to the virtuoso solo pieces of the Baroque period.

| Credits segment 09

Choreography: Stefano Mosele, F.I.Sb.

| Cast

100 Flag-Wavers

48 Musicians

10 Soloists from the National Ensemble

| Notes

The Italian Flag-Waver Ensemble was formed on the occasion of the Salt Lake City Games by FilmMaster, which had organised the segment. This time, the Federazione Nazionale Flag-Wavers (F.I.Sb.) has gathered a large team of 100 Flag-Wavers and 48 accompanying musicians from all over Italy. Paying homage to the performance of Salt Lake City, the 10 soloists wear the costumes of the First National team, specially designed for them in 2002 by Gabriella Pescucci.

The Art of Flag-Waving. The performances and dexterity of this “Flag Game” come from a long tradition (the “art of handling ensigns”) dating back to the Middle Ages. Today’s Flag-Wavers handle as a sign of peace what their predecessors, the standard-bearers, used in wartime for signaling purposes. Today, there are hundreds of Flag-Wavers and traditional music groups in Italy, each linked to their local traditions.

| Music

Drums and trumpets F.I.Sb.

Flagwavers



3 100 Flag-Wavers take place on the ramps and around the Mosh-pit. 48 musicians line the Mosh-pit corridor.



4 Exhibition of Flag-Wavers on the ramps and around the Mosh-pit.



5 At the end, the performance starts with 10 soloists standing on the platform under the Five Rings.

09. Italian Passion I | From the Renaissance to the Baroque

Duration 11'44"

| Synopsis - From the Renaissance to the Baroque

Introduced by an "Italian garden", a Prince and his Court enter. History becomes the leading player, but for once, instead of being taught, it is celebrated through play, burlesque, a "caprice", (as it was known at the time) that unfolds in a crescendo of images, actions, music and choreographies and immediately states its purpose: "the aim is to astonish".

The space of the Stadium is interpreted as a theatre, a place of actions and make-believe, a venue of competition and for staging a representation of games and competition; most of all, the place of Olympic rituals that hosts the Ceremony.

| Credits segment 09

Director: **Monica Maimone**
Art Director: **Valerio Festi**
Costumes: **Gabriella Pescucci**
Music and arrangements: **Michele Centonze and Stefano Nanni**

| Cast

Performers: **2 young girls, 27 gardeners, 1 Master of Ceremonies, 82 members of the Court, 1 acrobat for the harpsichord, 30 skaters, 8 members of the Prince's Court, 4 models for the Bocche di Bomarzo, 20 ballerinas for the 10 Crinolines, 10 ballerinas for the tables, 60 set technicians, 20 acrobats for the aerial numbers, 61 stage technicians.**

| Notes

The Court represents the aristocratic society of the Renaissance (between 1400 and 1500) where, thanks to the munificence and magnificence of the Prince, everything takes place: government of the State, entertainment, pastimes marking the day to day life of the Court (tourneys, feasts, shows, dances, banquets, music, plays, games) and initiatives promoting and enhancing culture.

The costumes were created by the talent and historical empathy of Gabriella Pescucci, awarded an Oscar for "The Age of Innocence" by Scorsese in 1992. With the assistance of Durham Marengi, light designer of the Ceremony, she has studied and designed the historical costumes of this segment ensuring their beauty and colours are exalted by the lighting system.

The paintings of objects are based on the pictures of Giuseppe Arcimboldi (1527 - 1593), one of the most original Italian Renaissance artists who used flowers, fruit, books and musical instruments in his paintings .

The harpsichord, father of the piano and of Italian origin, was one of the most widely used and best appreciated instruments of the XVII century.

| Music

Sweet Baroque



6 Centre stage is an Italian-style garden. Two little girls run about flying coloured kites.



7 Enters the Court: old ladies, adolescents, enigmatic women, swordsmen. A girl dances on the harpsichord.



8 In come the Arcimboldi, the carriages for the trionfi arcimbolideschi, and line up at the sides of the garden.



9 Enter 10 large Crinolines forming a circle on stage.

09. Italian Passion I | From the Renaissance to the Baroque

Duration 11'44"

| Synopsis - From the Renaissance to the Baroque

The Prince and his Court sit down to a great banquet, during which beauty and art are celebrated; Italian passions which have originated a long history of masters and masterpieces.

It is time to make a journey from the Renaissance, to the magic atmosphere of the Baroque, a word indicating the literature, philosophy, art and music of the period from the late XVI century to the mid XVIII century.

| Cast

Special guests:
Prince: **Adriano Giannini**

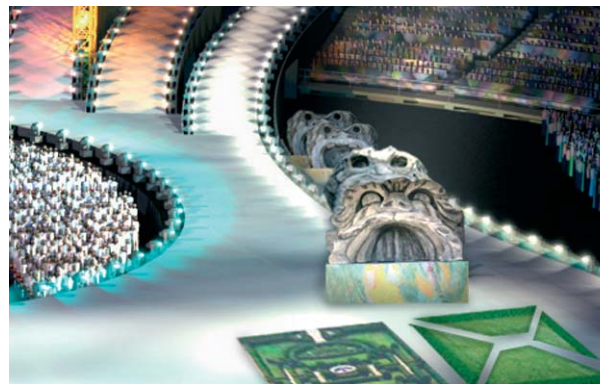
| Notes

The "Prince" **Adriano Giannini** was born in Rome in 1971 and is the son of famous actor Giancarlo Giannini. In 2002 he was chosen by director Guy Ritchie to play side by side with Madonna in the remake of the famous Lina Wertmüller film "Travolti da un insolito destino nell'azzurro mare d'agosto" in the same role interpreted many years before by his father. Subsequently, he played parts in "Swept Away" and "Ocean's Twelve". Here his role is that of a Renaissance Prince, protector of the arts, defender of his citizens and the author of the development and prestige of his city.

The **Parco dei Mostri di Bomarzo** (Bomarzo park of Monsters), from which the rock masks were taken, was created in 1552 by architect Pirro Ligorio (who worked on the completion of St. Peter's after Michelangelo's death) on commission of Prince Pier Francesco Orsini. Built near Viterbo, it was left to decay, but in 1938, it was re-discovered by Spanish Surrealist artist Salvador Dali who immortalised it in many of his paintings.



10 The Prince comes on stage majestically, accompanied by his Court.



11 Enter the Bocche di Bomarzo each carrying one woman. The arrival of the Mouths is preceded by 4 candelabra men.



12 From the ramps enter the waiters on skates, holding richly laden platters. They dash towards the banquet table.



13 At the same time, the trolley tables start moving.

09. Italian Passion I | From the Renaissance to the Baroque

Duration 11'44"

| Synopsis - From the Renaissance to the Baroque

The Prince and his Court enjoy a great banquet, during which beauty and art are celebrated; Italian passions which have originated a long history of masters and masterpieces.

The feast begins: Zephyr and Aura fly and dance in the air, then out of nowhere appears a huge shell that slowly opens up. It is the birth of Venus, the goddess of beauty.

| Cast

Special guests:
Venus: **Eva Herzigova**

| Notes

The Birth of Venus, a Renaissance masterpiece, was the work of Sandro Botticelli (Florence, 1445 -1510) and depicts the birth of Venus as the union of her two natures – celestial and terrestrial – but also as the re-birth of Classicism.

Eva Herzigova is one of the best known top models in the world. Born at Litvinov in 1973, she achieved success thanks to a series of brilliant publicity campaigns. She figured in a famous Pirelli calendar and has been cover girl in a series of world-renowned magazines. She speaks five languages fluently.

Zephyr and Aura. In Botticelli's painting, Venus, goddess of beauty, rises from a shell in the centre of the picture. The goddess reached the beach of the Island of Cyprus thanks to two winds whose bodies appear entwined: Aura, the gentle breeze, and Zephyr, the west wind, harbinger of spring, and tranquilliser of the sea's waves.

The flying spheres. Some celestial spheres, painted and lit, each supporting an aerial dancer, represent Sun and Moon, Fire and Water.



14



15

Zephyr and Aura perform an aerial dance for the Court.
Venus suddenly appears from a large sea shell.



16

The flying sphere move about in the sky.

09. Italian Passion I | From the Renaissance to the Baroque

Duration 11'44"

| Synopsis - From the Renaissance to the Baroque

The Prince and his Court enjoy a great banquet, during which beauty and art are celebrated; Italian passions which have originated a long history of masters and masterpieces. The Great Portal becomes animated; an aerial dancers' ensemble hovers in a "celestial choreography", while the Crinolines dance in the Piazza.

It is time for the "gran finale", dominated by the sun-men and by the "marvel" of their fiery rays.

| Notes

The 10 Crinolines, 4 m high, re-interpret Baroque excess and represent the water Nymphs.

The term, which gave the name to these strange figures, refers to the fabric which in the 1600's covered the heads of all noble ladies.

Symbol of the "wonder of wonders", created to amaze the Court, they have within them a small "moving theatre". Thus the skirts become curtains which draw back to reveal young girls (1 per structure) swaying on a swing.

Fireworks: meaning in the Baroque. In the 17th century, the Princes habitually celebrated important events such as baptisms or weddings with music and firework displays. Each spectacle might cost as much as a man o' war.

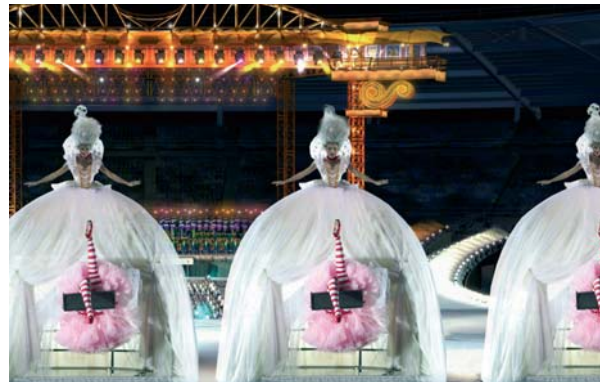
In the segment entitled "firework surprises", inspired by these Baroque triumphs and the taste for using fire at festivities, they are present in more than one instance.

So we find the sun-men, created by the Frenchman Berthouneau, and then the human-candelabra and the finale, which "sets fire" to the columns of the golden gateway while the Court leaves the stage.



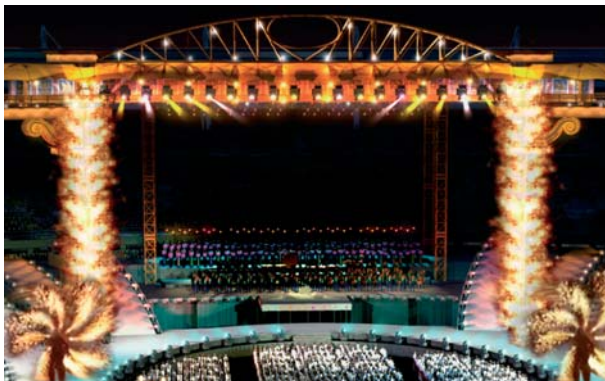
17

The aerial dance ensemble starts its dance near the Great Portal.



18

At the same time, the dance of the legs inside the great Crinolines starts.



19

Fireworks close this segment.

10. Italian Passion II | From Futurism to the Future

Duration 08'52"

| Synopsis - From Futurism to the Future

The Futurist Hero bursts on stage and starts a mechanical dance with a great statue by Boccioni, the symbol and icon of the last great Italian avant-garde movement. Futurism, which started in Italy in 1909 and permeated art, music, the cinema and literature, exalting technology and speed but also opposition and sharp confrontation.

Thus a strongly contemporary show starts, bringing together different languages (ballet, experimental theatre, martial arts, performance art) leading us on a journey from the early 1900s to our days, between Futurism, Future, avant-garde movements of yesterday and today.

| Credits segment 10

Creative direction: **Marco Balich**
Art director: **Lida Castelli**
Authorial supervision: **Alfredo Accatino**
Director and Choreographer: **Enzo Cosimi**
Scenographies and Costumes: **Daniela Dal Cin**
Original score: **Ritchie Hawtin**
Sparks choreography: **Giuseppe Arena**

| Cast

Special guest:
Futurist Hero: **Roberto Bolle**

Performers: **12 female ballet dancers from the Scala Theatre School, 78 female ballet dancers inside the 6 structures, 90 Warriors from the Future, 4 female motorbike riders on the Speed Carriages.**

| Notes

Futurist Manifesto. On 20 February 1909 writer Filippo Tommaso Marinetti published in the French newspaper "Le Figaro", the Futurist Movement manifesto. Here is one of its most significant passages: "... the magnificence of the world has been enriched by a new beauty, the beauty of speed. A racing car with its bonnet draped in enormous pipes like fire-spitting serpents...a roaring racing car that goes like a machine gun is more beautiful than the Winged Victory of Samothrace."

Roberto Bolle was born in Casale Monferrato, in Piemonte, and joined as a young boy the Ballet School of Teatro alla Scala. Discovered by Rudolf Nureyev, who picked him for the role of Tazio in the ballet "Death in Venice", he is named lead dancer only two years later. He has danced in the most famous theatres in the world, and in 2003-2004 he became the lead dancer of the Teatro alla Scala. From 1999 he has been "Goodwill Ambassador" for UNICEF.

"Forme uniche nella continuità dello spazio" is a sculpture by **Umberto Boccioni** representing a human body in motion from multiple viewpoints, exalting speed not through the image of cars or planes but that of a man walking.

Umberto Boccioni, one of the greatest exponents of Italian Futurism, was born in Reggio Calabria in 1882. He joined the Futurist Movement from its very beginning, and was among the signatories to the first "Manifesto of Futurist Painting." In 1912 he published the "Technical Manifesto of Futurist Sculpture". He died at thirty years of age in World War I.



1 A futurism-inspired triangle is placed on stage, supported by two body-builders.



2 The Futurist Hero, Roberto Bolle, wearing a Depero-inspired costume, breaks onto the stage ripping the triangle's surface.



3 A gilded statue is brought on stage.



4 The Hero and the statue engage in a Futurist-style choreography.

10. Italian Passion II | From Futurism to the Future

Duration 08'52"

| Synopsis - From Futurism to the Future

A leap across space and time has taken us into the visionary heart of the last great Italian historical avant-garde: Futurism, a movement born in 1909, which involved art, music, the cinema and literature, which exalted technology and speed but also violent confrontation and which today can serve to remind us of the threats of militarism, calling culture to an active role as builder of peace among peoples.

| Notes

Roberto Bolle's contribution contains many references to Futurism: he rips apart a triangle inspired by Balla (Balla Bolle), while his Futurist Hero costume recalls Depero. After changing his costume, he becomes the man-machine. Or better, the Hero of the Future.

Great ballerinas. Designed and developed by Daniela Dal Cin, these structures celebrate the Futurist representation of the body-machine; their camouflage remind us of the tension that would lead to World War I and a century of conflicts. An original mingling of classic ballet and art language, condensed in hand-crafted structures, each housing 11 female ballet dancers.

Ballet dancing developed in the Renaissance courts; the first ballet school opened in 1545 in Milan. Italy has always played a leading role, together with France and Russia in the field of ballet. A tradition that today is inserted in an absolutely contemporary visual and musical context. For this segment, the Dance School of La Scala in Milan has lent us its support with 12 female ballet dancers.

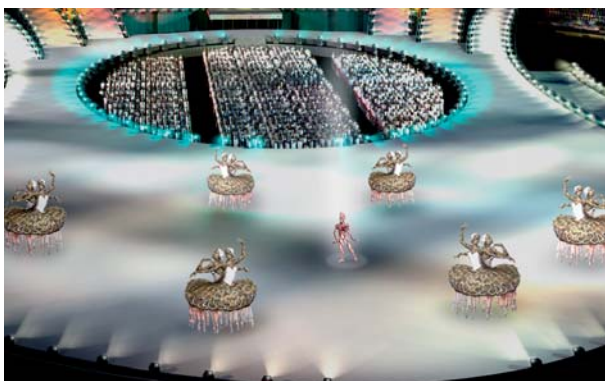
Richie Hawtin. Artist, dj, English-born but Canadian by adoption, he has always been a true innovator. His alias "Plastikman" – inspired by his father's work as robot technician, - has given a face to techno, while his stunning apparitions at festivals has led to coinage of the expression "stadium techno". For years now, Hawtin has been an ambassador of "minimal techno" in the world.



5 The Futurist hero disrobes, revealing a new costume and thus becoming a Hero of the Future.



6 In the meantime 6 large ballerina-like structures come on stage; 11 female dancers are hidden inside each.



7 The Great Ballerinas reach the Stage surrounding the Hero who continues to dance, while the rhythm turns to techno.



8 Out of each ballerina-structure emerge 2 dancers, who approach the Hero to dance with him.

| Entrance 6 large ballerina (6) 

10. Italian Passion II | From Futurism to the Future

Duration 08'52"

| Synopsis - From Futurism to the Future

A leap across space and time has taken us into the visionary heart of the last great Italian historical avant-garde: Futurism, a movement born in 1909, which involved art, music, the cinema and literature, which exalted technology and speed but also violent confrontation and which today can serve to remind us of the threats of militarism, calling culture to an active role as builder of peace among peoples.

| Notes

Warriors of the Future, together with the Speed Carriages enter the Army of the Future. They are “soldiers” only armed with their own hands, which they move with swift discipline, whose speed expresses the contemporary world. Speed indeed is the leitmotif of the entire segment.

Speed Carriage. A kind of allegorical float, exalting and exploring the perception of speed, linking Futurist myths to the myths of today. The carriage sums up the concept of high speed/slow motion thanks to the great fans made of fabric turned by the air, which simulate the speed of wind, and prevailing on the whole composition, the ultimate symbol of speed: the racing motorbike.

The Italy of engines. From unforgettable Isotta Fraschini to epic Fiat, from immortal Bugatti to mythical Ferrari, not to speak of the breathtaking two-wheels by Ducati, Moto Guzzi and MV Augusta, Italy has under its belt a glorious motor-vehicle tradition, both for the beauty of its design by names such as Pininfarina, Giugiaro and Bertone and for the technology excellence of Magneti Marelli. A tradition that has always reached absolute excellence in Torino.



9

The Hero dances with the 12 ballet dancers, creating a geometrical choreography to a fast rhythm.



10

The structures are destroyed from within by the other dancers, who then create a circular choreography.




11

The Army of the Future runs onto the stage, while the dancers leave.



12

At the same time, in come the Speed Carriages: 5 sculpture-carriages, dominated by a motorbike and pulled by body-builders.

| While structures are destroyed (10) 

10. Italian Passion II | From Futurism to the Future

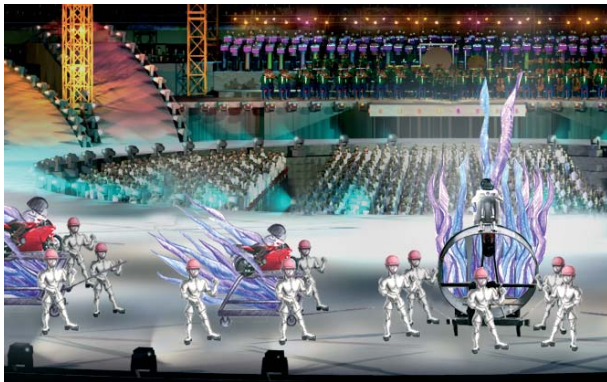
Duration 08'52''

| Synopsis - From Futurism to the Future

A leap across space and time has taken us into the visionary heart of the last great Italian historical avant-garde: Futurism, a movement born in 1909, which involved art, music, the cinema and literature, which exalted technology and speed but also violent confrontation and which today can serve to remind us of the threats of militarism, calling culture to an active role as builder of peace among peoples.

| Notes

The Costumes. They have been conceived by Daniela Dal Cin and are inspired by Futurism. Some are clearly influenced by Fortunato Depero, others use contrasting colours (such as bright pink, black, white) and strong geometrical lines, typical of this art movement



13

In a crescendo of choreographical actions, one of the carriages led by the Hero of the Future closes the segment.



14

When all carriages are centre stage, the 6 Sparks of Passion dash by, passing along the corridors in the parterre.

10. Italian Passion II | Pit-stop

Duration 02'05"

| Synopsis - Pit-stop

The futuristic atmospheres of the previous segment are followed by the sudden appearance of a symbol of technology and sport excellence.

A red racing car appears among smoke and pyrotechnical effects, sending shivers through the audience.

| Credits segment 10

Director and Creative direction: **Marco Balich**

| Cast

13 mechanics for the pit-stop
1 pilot Luca Badoer

| Notes

“Italian” Red. The colour red is the colour of the Italian F1 racing team. Ferrari red comes from a regulation of the International Automobile Federation, which established from the pre-war period the colours of the Grand Prix racing cars of the various nations. Thus, Enzo Ferrari in 1947, when the first car rolled out of the Maranello factory, adopted red for his sport adventure, a symbol of technological excellence, which still today enthuses fans and car buffs throughout the world.

The Formula 1 racing car taking part in the Opening Ceremony of the Olympic Games has a V10 3000 cm³ engine.

Luca Badoer: born at Montebelluna (TV) in 1971. A former F1 pilot and test driver of the official team, Badoer is one of the three Maranello’s team pilots together with Michael Schumacher and Felipe Massa.



15

When the rhythm of the futurist musical finale ends, a red Formula 1 racing car rises from the lift.



16

At the end of the action, a firework choreography completes the segment.

11. Words and Symbols | Official Speeches

Duration 08'52"

| Synopsis - Official Speeches

The President of the IOC and the President of TOROC proceed to the podium to utter their official addresses, at the end of which Carlo Azeglio Ciampi pronounces the ritual formula: "I declare open the XX Olympic Winter Games in Torino".

The Opening Ceremony ideally opens a hiatus between the chaos of the world, wars, conflicts and hate, and Olympic time. A lofty, rare time, which rises above all laws of international politics to become a lay religion, which fosters sport as a means for educating peoples and the young generations, and as a tool for peaceful coexistence.



1

Preceded by an announcement in 3 languages, the IOC President and the President of TOROC advance towards the podium, at the centre of the Mosh-pit.



2

The President of the Republic, from the VIP grandstand, then officially opens the Games, uttering the ritual formula.

| Credits segment 11

Supervisor for Olympic values: **Ric Birch**

| Cast

President of IOC: **Jacques Rogge**

President of TOROC: **Valentino Castellani**

President of the Italian Republic: **Carlo Azeglio Ciampi**

| Notes

The IOC was founded on 23 June 1894 in Paris with the task of organising the first Olympic Games, at the end of a Congress during which de Coubertin had illustrated his idea of using sport as an instrument to foster peace and understanding among peoples. The IOC is based at Lausanne, Switzerland, and is composed of 115 members who meet at least once a year. This year they met in Torino in early February. Presidents were :

Demetrius Vikelas (Greece) 1894-1896

Pierre de Coubertin (France) 1896-1925

Henri de Baillet-Latour (Belgium) 1925-1942

Sigfrid Edström (Sweden) 1946-1952

Avery Brundage (USA) 1952-1972

Lord Killanin (Eire) 1972-1980

Juan Antonio Samaranch (Spain) 1980-2001

Jacques Rogge (Belgium) since 2001

TOROC is the Organising Committee of the XX Olympic Winter Games: a private, non-profit foundation, it is administered by subjects involved in the organisation of the Games: Municipality of Torino, Province of Torino, Regional Government of Piemonte, Mountain Communities, CONI and Sports Federations.

Valentino Castellani, born on 19 March 1940, has been living in Torino for over 40 years. He graduated in Electronic Engineering in 1963, and for almost 35 years he taught at the Politecnico di Torino.

In 1993 he was elected Mayor of Torino, remaining in office for two terms until 2001.

He is part of the team that supported the Olympic candidature of Torino and in December 1999, he was appointed President of TOROC.

11. Words and Symbols | Entry of the Olympic Flag

Duration 05'06"

| Synopsis - Entry of the Olympic Flag

The great white flag enters into the Stadium, hand-carried by eight international representatives. The audience murmurs excitedly and erupts into a round of applause that will accompany the flag along its path. Only now, in fact, do we discover who the bearers of the Flag are bringing to the world a message of tolerance, hope and peaceful coexistence.

The 8 bearers then make a tour around the stage, passing near the athletes and stop under the Flag podium, where the Olympic Flag will be raised and the Olympic Anthem will be played.



3

From the Five Ring corridor, the Olympic Flag enters the Stadium, carried by 8 international representatives.



4

The Flag-bearers climb on stage and head towards the Authorities' Grandstand, saluting them with the Flag.



5

At the end of its parade, the flag is passed to the Honour Guard of Alpini Troops; they move towards the podium.

| Credits segment 11

Creative concept: **Alfredo Accatino**
Choreography: **Doug Jack**
Supervisor for Olympic values: **Ric Birch**
Costumes: **Gabriella Pescucci**
Talent coordinator: **Nicoletta Mantovani**

| Cast

Bearers: **8 international representatives**
Raising of the Flag: **Alpini Honour Guard (12)**

| Notes

The Olympic Flag. It depicts five interlacing rings of different colours against a white background. They first appeared on the top of a letter by De Coubertin, who drew and coloured them himself. Together with the Olympic Flag (another idea of De Coubertin's) they were presented to the Olympic Congress in Paris in 1914 and appeared for the first time in a Stadium at the 1920 Olympic Games. The ideals of universalism and brotherhood symbolised by the five rings were deeply innovative at a time when the world scene was quite tense and marked by strong nationalism.

Bearers of the Olympic Flag. It is only in the last several editions that the Olympic Flag has started to involve important public figures. At Salt Lake City 2002, they were former astronaut and American Senator John Glenn (America), former Polish President Lech Walesa (Europe), Archbishop Desmond Tutu (Africa), gold-winning ski jumper Kazuyoshi Funaki (Asia), and gold medallist Cathy Freeman (Oceania). The 3 representatives of the pillars of the Olympic Movement were Jean-Claude Killy, French skier and winner of 3 gold medals, and IOC member (representing sport), director Steven Spielberg (culture), Jean-Michel Cousteau (the environment).

Aida. Opera composed by Giuseppe Verdi to a libretto by Antonio Ghislanzoni. It was first staged at Cairo, in the Opera House, on 24 December 1871.

| Music

Triumphal Aida by Giuseppe Verdi

11. Words and Symbols | Olympic Flag Raising and Anthem - Flags Choreography

Duration 03'15"

| Synopsis - Olympic Flag Raising and Anthem - Flags Choreography

The 8 bearers then make a tour around the stage, passing near the athletes and stop under the Flag podium, where the Olympic Flag will be raised and the Olympic Anthem will be played.

| Credits segment 11

Choreography: **Doug Jack**
Supervisor for Olympic values: **Ric Birch**
Costumes: **Gabriella Pescucci**

| Cast

Raising of the Flag: **Alpini Honour Guard (12)**
Flags around the Mosh-pit: **82* marshals**

| Notes

The Olympic Truce or Ekecheiria ("raising of hands") dates back to the Olympic Games of the IX century B.C. and survived for about 1,200 years. According to this custom, during the Games, athletes and citizens could travel to take part in or watch the Games under the protection of the Truce.

Olympic Anthem. *Immortal Spirit of antiquity/Father of the true, beautiful, and good/Descend, appear, shed over us Thy light/Upon this ground and under this sky. Which has first witnessed Thy imperishable fame./Give life and animation to those noble games!/Throw wreaths of fadeless flowers to the victors/In the race and in strife!Create in our breasts, hearts of steel!/Shine in a roseate hue and form a vast temple/To which all nations throng to adore Thee./O immortal Spirit of antiquity.*

Rome 1960. The piece by Samaras and Palamas became the Official Olympic Anthem after various other musical pieces had been used during the Ceremonies.

The Alpini Corps. On 15 October 1872 the Alpine Corps was established. Its task was to defend the mountain borders. The Corps would play a key role in World Wars I and II. In its 134-year history, it was awarded no less than 73 gold medals of military valour. The Honour Guard for the Olympic Flag is made up of a mixed gender group, since from 2002 women may join the Corps on a voluntary basis. The two persons that will actually raise the Flag wear the classic winter uniform, while the Honour Guard wears the new reversible camouflage uniform for snow-covered territories.

| Music

Olympic Anthem, composed by Spyros Samaras and Kostis Palamas arranged by Michele Centonze

"Và" Official Anthem Torino 2006 composed and directed by C. Baglioni

* number subject to change.



6

The raising of the Flag starts, performed by the Honour Guard of the Alpini and accompanied by the Olympic Anthem.



7

82* marshals head toward the ramps where the Flags of the Nations are placed.



8

They form a half-circle around the Mosh-pit, creating a colourful background for the next stage.



9

Meanwhile the Official Anthem for Torino 2006 is performed by the orchestra.

11. Words and Symbols | Official Oaths

Duration 02'00"

| Synopsis - Official Oaths

At the centre of the Mosh-pit, the Judge and the Athlete pronounce the official oath. Their placement is symbolically charged, because, surrounded by all athletes of the Games, the two chosen representatives swear for them and with them, as if they were making a single choral promise of loyalty.

The Athlete's Oath: In the name of all the competitors, I promise that we shall take part in these Olympic Games, respecting and abiding by the rules which govern them, committing ourselves to a sport without doping and without drugs in the true spirit of sportsmanship, for the glory of sport and the honour of our teams.

The Official's Oath: In the name of all the judges and officials, I promise that we shall officiate in these Olympic Games with complete impartiality, respecting and abiding by the rules which govern them, in the true spirit of sportsmanship.



9

An Athlete and a Judge head towards the centre of the Mosh-pit and utter the official oaths holding a corner of the Olympic Flag.

| Credits segment 11

Supervisor for Olympic values: **Ric Birch**
Choreography: **Doug Jack**

| Cast

Athlete: **Giorgio Rocca (Sci Alpino)**
Judge: **Fabio Bianchetti (ISU)**
Flag bearer for the oath: **Giuliana Chenal Minuzzo**
Choreography for flags around the Mosh-pit: **82* marshals**

| Notes

The Olympic Oath, written by de Coubertin, was pronounced for the first time in 1920 at Antwerp by Victor Boin. The Judges' Oath was first uttered in 1972 in Munich. Its text has changed over time. In 1920 it was: I swear that I shall take part in these Olympic Games in the true spirit of sportsmanship, for the glory of sport and the honour of our country. Later, "I swear" was replaced by "I promise" and "country" by "team". The last part of the text, on doping, was added at the Sydney Games in 2000.

Munich 1972. For the first time the Judges' oath was uttered; holding a corner of the Olympic Flag, the judge solemnly promised, on behalf of all judges and officials, to judge athletes impartially, in full compliance with the rules and sporting spirit.

Giorgio Rocca, 31 years old, from Valtellina, is the leading athlete of the Italian Alpine Skiing team. He has already won 3 bronzes: the first in Slalom at the St. Moritz World Championships in 2003, the other two (slalom and combined) at the Bormio World Championships of 2005. He also collected 5 consecutive victories in the World Cup in the 2005/2006 season.

Giuliana Chenal Minuzzo, Bronze medallist in the downhill at the Oslo Games in 1952, she was the first woman to take an Olympic Oath in 1956 at Cortina.

* number subject to change.

12. Peace | Peace Symbol and Peace Song

Duration 07'08"

| Synopsis - Peace Symbol and Peace Song

In ancient times, the Games interrupted wars. Based on an Italian proposal, 190 Countries have signed the Olympic Truce. An unprecedented level of participation, that finds expression in the official moment dedicated to peace, introduced by Pierre de Coubertin to remember the dove freed at Olympia by a fighter to announce the end of armed conflicts.

To represent the white dove and pay homage to the values it embodies, the show once again raises vertically, in flight, identifying the human being as the sole possible driver of change. The structure made for this choreography, created thanks to a system of counterweights, nets and balances, can originate, in a few seconds, a truly magical flight. Just like a real dove.

| Credits segment 12

Art concept for Peace Symbol: **Lida Castelli**
Director and Choreography for Peace Symbol: **Ivan Manzoni**
Costumes for Peace Symbol: **Gabriella Pescucci**
Original music for Peace Symbol: **Michele Centonze**
Talent coordinator for Peace Song: **Nicoletta Mantovani**

| Cast


Performers: **28 acrobats for the Peace Symbol**

| Notes

The dove as a peace symbol.
Antwerp 1920. Doves are freed as a peace symbol during the Opening Ceremony, but it is only since 1960 that this is also done during the Winter Games.
Rome 1960. With 7,200 doves freed, one of the most spectacular flights in the history of the Games.
Seoul 1988. After the Seoul Games, the launching of live doves during the Opening Ceremony was replaced by a symbolic peace representation. Since then, every edition has found different solutions. At Nagano, 1998 biodegradable balloons were used, made of potato fibre. Athens proposed the olive branch as a symbol of peace.

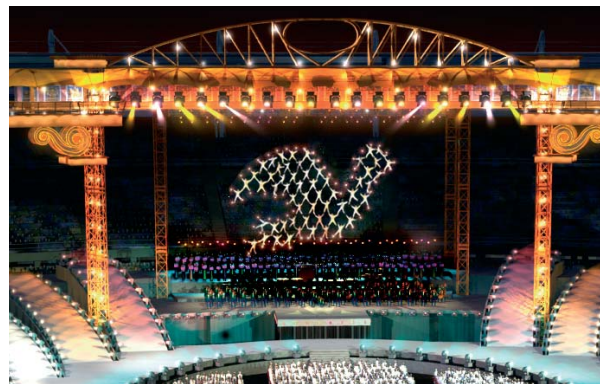
| Music

“Sweet for Peace” for the Peace Symbol

| Peace song (4) 



1 28 acrobats start rising upwards.



2 Slowly, the acrobats form a dove, universal symbol of peace.



3 The public interacts with the stage action: the whole Stadium is now lit up by the small torches they are holding.



4 The moment dedicated to peace continues with a special guest onstage

13. Light Up Passion | Arrival of the Flame

Duration 03'35"

| Synopsis - Arrival of the Flame

The Olympic Flame enters the Stadium, brought to Torino by 10,001 torchbearers along a route 11,000 km long. An uninterrupted red thread of flame and passion generated by the sun of Olympia, which has crossed Greece, Europe and Italy, but which now belongs by right to the whole world.

Entering the Stadium majestically, crowned by the most imposing Five Rings in the history of the Olympic Games, the Torch passes from hand to hand through the Stadium, moving alongside the athletes to the heart of the stage until it reaches the last torchbearer, symbol of the greatest sport excellence.

| Credits segment 13

Supervision of Olympic values: **Ric Birch**

Choreography: **Doug Jack**

Original scores: **Michele Centonze**

Torch design: **Pininfarina**

| Notes

The Torch is the symbol that evokes the thousand-year tradition of the relay, which bore a sign of peace throughout Greece (lampedromia). The Pininfarina design is based on the concept of the ancient wooden torch interpreted in modern vein, where it is the metal that ideally catches fire thanks to an unusual combustion system. Technologically advanced, the Torch allows the flame to remain burning and visible even in extreme weather conditions of wind and rain, and it has been tested in a wind tunnel. The external sheath is in aluminium, internal components are in steel, copper and polymers.

The Olympic Flame. Symbol of the fire stolen by Prometheus from the Gods, the Flame represents the essence of the Olympic Spirit and is a synonym of peace and brotherhood. Its origins go back to Ancient Greece, when a fire was kept burning for the whole period of the Olympics. The fire was reintroduced in 1928. The Italian word 'Tedeforo' means bearer of the "teda", or ceremonial torch.

Torino 2006 – Lighting at Olympia. After pronouncing an invocation to Apollo, god of light, the first priestess Theodora Siarkou handed over the Olympic Flame to the first torchbearer, pole vault champion Kostas Filippidis. The first Italian torchbearer was Stefano Baldini, winner of the Athens Marathon. The Olympic Torch Relay has covered 11,400 km in 64 days through over 500 Italian Communes, traveling with various means of transport from the helicopter to the gondola, from a convertible Ferrari to the Sicilian cart. It has been carried by very famous people, such as Giorgio Armani, Andrey Shevchenko, Jury Chechi and Alberto Prince of Monaco.



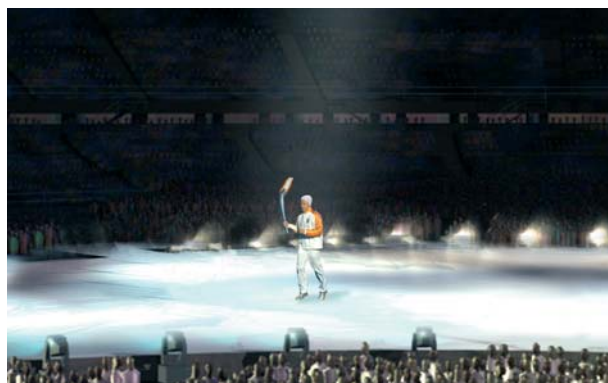
1

From the Five Ring corridor, Torch in hand, the first torchbearer makes his entry.



2

He turns left, facing the Authorities' Grandstand, to hand the Torch to the second torchbearer.



3

The journey of the Olympic Flame continues, from hand to hand, until it reaches the last torchbearer.



4

The last torchbearer goes down into the Mosh-pit and thence through the central corridor. The athletes exult as he passes.

13. Light Up Passion | Lighting of the Olympic Cauldron

Duration 00'50"

| Synopsis - Lighting of the Olympic Cauldron

The Olympic Flame enters the Stadium, brought to Torino by 10,001 torchbearers along a route 11,000 km long. An uninterrupted red thread of flame and passion generated by the sun of Olympia, which has crossed Greece, Europe and Italy, but which now belongs by right to the whole world.

Entering the Stadium majestically, crowned by the most imposing Five Rings of the history of the Olympics, the Torch passes from hand to hand through the Stadium, running alongside the athletes to the heart of the stage until it reaches the last torchbearer, symbol of the greatest sport excellence; his will be the task of lighting the Cauldron, which with its flame burning bright, will watch over the city and the Games for 17 days.

| Credits segment 13

Creative direction: **Marco Balich**

Art director: **Lida Castelli**

Supervisor for Olympic values: **Ric Birch**

Project design and firework display: **Christophe Berthonneau**

Torch and Cauldron design: **Pininfarina**

Original scores: **Michele Centonze**

| Notes

Strange Torchbearers. Although the Torch is normally carried by runners, over the various editions it has also been transported in many other ways. In 1976, the Olympic Flame was transformed into an electronic impulse and despatched from Athens to Canada, where a laser ray was used to light the Torch. In 2000, the Torch was transported by divers near the Great Barrier Reef. This year, it has travelled on a gondola and a single-seater F1.

The Torino 2006 Cauldron. With its 57 m height, the Olympic Cauldron of Torino 2006 is the tallest in the history of the Olympic Games. It is made up of 3 sections measuring respectively 31, 15 and 11 m (the turning part); it is composed of 5 tube structures 60 cm in diameter, grouped within a circumference of 3 m diameter.

A sixth central tube starts from the foot and reaches the top, expanding in the last 3 m, to house the burners producing a flame 4 m in height. The 5 external tubes are twisted in their upper portion and are crossed by the central one.

Amsterdam 1928. During the Opening Ceremony, the Olympic Flame was lit, for the first time, in a Cauldron constructed inside the Stadium but also visible from outside.

The ancient Greeks, for whom fire had divine significance, believed that this element had been stolen from the Gods by Prometheus and for this reason it was present in many sanctuaries. During the Olympic Games to honour Jove, other fires were lit in his temple and in that of his wife Juno.



5

The torchbearer awaits the most important moment, torch held tight, as the public applauds.



6

The Olympic Flame is alight.



7

Attention is focused on the Flame.



8

With the Cauldron at 57 meters of height, the Olympic Flame will be seen from all around the City for the next 17 days.

13. Light Up Passion | Olympic System

Duration 01'52''

| Synopsis - Olympic System

The Flame, in ideal terms, together with the Cauldron, lights up the whole Olympic System: Torino, Bardonecchia, Cesana, Pinerolo, Pragelato, Sauze d'Oulx, Sestriere.

Tonight it is not just a city which enters the magic moment of the Olympic Games, but a whole territory.

| Credits segment 13

Creative concept: **Alfredo Accatino**

Director video: **Antonio Di Peppo, Guido Morozzi**

Sparks choreography: **Giuseppe Arena**

| Notes

The Olympic System. In Torino are situated the Olympic Village, the facilities for ice hockey, speed skating, figure skating, short track speed skating and the Olympic Family hotel. Pinerolo will host curling. Going up towards the mountains, alpine skiing will take place both in Sestriere (where there is also an Olympic Village) and Cesana-San Sicario; snowboard competitions will be held at Bardonecchia (home to the third Olympic Village); cross-country skiing, ski jumping and nordic combined will be held at Pragelato; bobsleigh, luge and skeleton at Cesana, in the Pariol area; freestyle skiing at Sauze d'Oulx.

The Val di Susa is in the western area of Piemonte, to the west of Torino. It is crossed by the Dora Riparia river and takes its name from the town of Susa. In 1870 the Frejus tunnel was completed, thus linking Torino and France and making the role of the Val di Susa even more important as a European communications pathway. It was right here, at the beginning of the XX century, that skiing started to become popular in Italy.

Olympic Villages. The athletes competing in the Olympic Games are accommodated in the Athletes' Villages located near the respective competition sites, in areas offering all the peace and quiet required to prepare for competition. At the Villages of Torino, Sestriere and Bardonecchia 4,000 people are lodged, including athletes and officials, while 10,000 accredited journalists are staying in the seven Media Villages located in town and in mountain hotel facilities.



9

On maxi screens, a video contribution dedicated to [the Olympic System](#). Co-protagonists are the Sparks of Passion.



10

Back now to the Stadium: another swift run-by of the Sparks of Passion, accompanied by their signature-tune jingle.

14. Fortissimo | **Vincerò**

Duration 04'00"

| Synopsis - **Vincerò**

Music too bows before the athletes and only now do we discover that we are in the greatest opera house in the world. A theatre which is staging a homage to Humanity.

It is a space both physical and mental, the expression of a great tradition and the identity of this nation, in which everything becomes a tale and a show.

| **Credits segment 14**

Creative Concept and Director: **Marco Balich**
Art Director: **Lida Castelli**
Production design: **Mark Fisher**
Orchestration: **Michele Centonze and Stefano Nanni**
Light Fixture Design: **Jacopo Foggini**

| **Cast**

National Symphonic Orchestra of the RAI of Torino

| **Notes**

The curtain, the greatest ever constructed in the world, made of mesh and FPI with 50 x 26 m of stage space, measures almost 1,000 m², 5 times larger than the – albeit imposing – one located at Torino's Teatro Regio.

The light fixture, thanks to its size of 8.5 m height and 6 m diameter is one of the largest ever constructed in Italy. The brainchild of artist and designer Jacopo Foggini, and constructed in meta-crylate by means of a process that colours it from inside, leaving the exterior transparent. Homage and a glance back towards the ancient craft of glass working, practised in Italy starting from the year 1000.

Lyric Opera is a theatrical 'genre' accompanied by music in which the characters sing their parts. Its historical roots go back as far as the medieval theatre, whereas codification of this art form started in the XVI century, when a group of Florentine intellectuals, known as the "Camerata de' Bardi", decided to formalise it. Melodrama came into being towards the XVI century and spread widely during the Baroque period. Amongst the great composers we should mention: Gioacchino Rossini, Vincenzo Bellini, Gaetano Donizetti, Giuseppe Verdi, Giacomo Puccini.

| **Music**

"Nessuno Dorma" from Turandot. A lyric drama in three acts and five sets. Libretto by Giuseppe Adani and Renato Simoni, Music by Giacomo Puccini.

| "Nessun dorma" performance (3)



1

A giant red curtain, closed, now dominates the scene.



2

The curtain rises slowly revealing an enormous light fixture and the presence of a great opera singer.



3

We listen entranced to the great aria from Turandot, "Nessun dorma".



4

At the end, Athletes and spectators rise to their feet and applaud – a moment of great joy and commotion.

14. Fortissimo | **Vincerò**

Duration 04'00"

| Synopsis - **Vincerò**

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| **Notes**

Turandot, the story of the transformation of the ice princess, incapable of love and the executioner of her swains, into a woman in love, is a score left unfinished as a result of the premature death of the author, Giacomo Puccini, in 1924. Its first staging took place at the Teatro alla Scala in Milan on 25 April 1926, under the direction of Arturo Toscanini, who, deeply moved, stopped the representation murmuring to the public the words: "Here ends this representation because at this point the Maestro died".

Nessun dorma, from Turandot by Giacomo Puccini, is without doubt one of the best known arias in the world, linked in Italy to great sport triumphs. 'Pièce de résistance' of many great opera singers, it is a musical excerpt with strong emotional content, both because of the intensity of its musical suggestions, and its deep pathos. Here the Unknown Prince has already given his challenge to Turandot: if the Princess manages to discover his name before dawn he will be executed, otherwise, she will be compelled to pledge to him her love.



5

14. Fortissimo | Allegro with Fire

Duration 00'40"

| Synopsis - Allegro with Fire

As required by protocol, the sky adds another thousand lights to the Olympic Flame. 16 days of racing, challenge and emotions are coming.

To meet again, on the night of the 26th of February to hug each other, laugh, sing and tell each other hundreds of tales.

| Credits

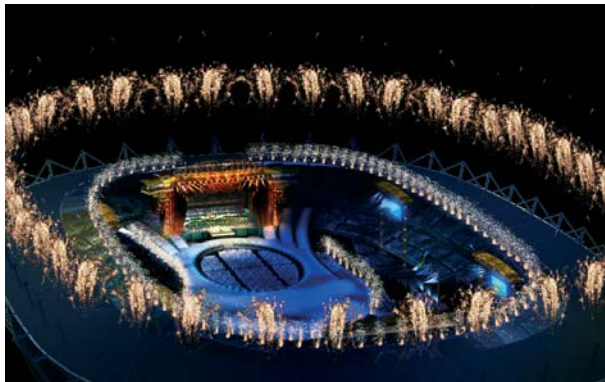
Fire conception and production: **Christophe Berthonneau e Parente Fireworks**

| Notes

Pyrotechnical project. Developed by Christophe Berthonneau with the joint effort of the Parente Family. For both the Ceremonies, 2,000 kg of fireworks and 2,890 pyrotechnical effects will be used.

Fireworks in the Ceremonies. The three usual gunshots used at the beginning of the Opening Ceremony were considered to be too military and replaced, in Lake Placid 1980, with fireworks, a custom now required by the Olympic Protocol. The Olympic Winter Games in Garmisch-Partenkirchen 1936 were the first Games where fireworks were held at the end of the Ceremony.

Fireworks have a very long history. The invention of the explosive mix is probably due to a Chinese monk, in the VIII Century. But it was with the Mongols that gunpowder was introduced in Europe in 1241. Towards mid-nineteenth century, fireworks became popular around the whole world, but before that in the XVII century, two firework production schools had been established in Europe: one in Italy, famous for its spectacular shows, and one in Nuremberg, Germany.



6

While the audience is still cheering, the pyrotechnical show begins



7

The show follows an increasing rhythm, until the end. Everything switches off: the Ceremony has reached the end.

Carnevale Italiano | 26 February 2006 - Closing Ceremony

Welcome to Carnevale Italiano. A celebration born in Italy but which has spread throughout the world, always at home in Piemonte. A very ancient tradition, born from the pagan rites of Imperial Rome, which over the centuries has managed to imbibe new suggestions and meanings. The only festivity making it possible to overturn the chain of command and respect. The only moment in which everyone can become what he or she has always wished to be. A journey to the rediscovery of sounds, amazing shapes and forms of the 'Commedia dell'Arte', the Circus, the Cinema, the Street Artists, the Roundabouts, the Travelling Players, the Village Feast Days. With explosions of joy tempered with a faint thread of melancholy, as is natural moreover in a Closing Ceremony.

As in night-time fantasies, there will be people hanging from the sky, mermaids and tempests of fire, while the great Piazza will welcome an eccentric, smiling, at times nostalgic, world in which reality is often invention.



Illustration by Lorenzo Mattotti

| Credits

Production and creativity: **K2006 - FilmMaster Group**

Created and directed by **Daniele Finzi Pasca**

Executive Producer and Creative Director: **Marco Balich**

Associate Producer: **Ric Birch**

Production designer: **Mark Fisher**

Content Supervisor: **Alfredo Accatino**

Art direction supervisor: **Lida Castelli**

Theatrical and Acrobatic conception: **Teatro Sunil**

in collaboration with **Cirque Eloize**

Co-composer and Assistant direction: **Maria Bonzanigo**

First assistant direction: **Antonio Vergamini**

First assistant direction: **Julie Hamelin**

Assistant direction: **Hugo Gargiulo**

Assistant direction: **Jeannot Painchaud**

Assistant direction: **Marco Finzi Pasca**

| Notes

Carnevale embraces an extremely ancient cultural past, with its roots in the Latin Saturnalia (and later on in the Bacchanals) passed down to us in our times with the characteristics we know and which we find in Torino and Piemonte a great tradition (just think of the Carnevale of Ivrea).

Over the centuries, social needs have always been expressed in magic, joy and fantasy and in these forms; in its different regions, Italy has always garbed itself in fancy dress and given rein to its ingenuity.

Carnevale is that moment in time in which everyone can be whatever he or she dreams of. Following these suggestions, an attempt has been made to trace Italian creativity in all its forms.

So, this will be a Ceremony of adieu rich in joy, music and merrymaking, but also marked by a faint thread of melancholy.

| Music

Original score composed by Michele Centonze and Maria Bonzanigo

| Special Guest

Andrea Bocelli

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