



61st
Film Festival
Locarno
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The Locarno International Film Festival

Throughout its 60 year history, the Locarno International Film Festival has occupied a unique position in the landscape of the major film festivals. Every August, around 190,000 cinema-goers, over 1,100 journalists, and 3,700 professionals converge on the small Swiss-Italian town of Locarno, right in the heart of Europe, which becomes the world capital of *auteur* cinema for eleven days. Geographically located at the crossroads of three major European cultures (Italian, German and French-speaking), with an audience that reflects these three regions of Switzerland, the Locarno Festival has made an asset of this particularity. Its long-standing tradition of openness and dialogue have made it an ideal platform for the promotion of national cinemas from Europe and the world over, from South America to Asia. Locarno knows no borders, neither geographic, thematic or stylistic, and via its dozen different sections welcomes all kinds of films, and all kinds of formats.

During the day, a demanding selection of fearlessly radical films charts new trends in independent film initiates a journey of discovery to countries where film is fizzing, opens up to filmmakers who would struggle to find their voices heard elsewhere, offers opportunities to see both the first flashes of brilliance from talented young filmmakers and the challenges that established filmmakers continue to set themselves. Then, at nightfall, before an audience of 8,000 people, the famous open-air screenings in the extraordinary setting of the Piazza Grande are celebratory and magical occasions for all audiences.

'Locarno has become one of the most important film festivals whilst remaining a little corner of Switzerland with a combination of Latin influences and fresh air from the mountains.'

Antoine de Baeque, Libération

'A film festival that avoids being yet another circus of celebrities'

James Woodall, The Economist



This rich and bold programming mix mirrors the Locarno audience itself: diverse, open-minded, curious, keen for all kinds of experience; a knowledgeable audience, with whom filmmakers, actors and producers can develop a real dialogue.

An essential diary date for cinéphiles, Locarno is also recognised by professionals the world over as an invaluable meeting place and arena for discovery, with a wide range of quality films – screened as world or international premières – where tomorrow's talent can be found, with assistance from a dynamic and specialist Industry Office.

In short, Locarno provides a convivial and informal ambiance, a good-time festival, where, together, the public, professionals and creative talents alike come to get a taste of the youth and vitality of contemporary cinema. Far reaching in its quest both for innovation and films to inspire the imagination, the Locarno International Festival lives through and for cinema, tirelessly fostering respect and eagerness for both films and filmmakers.



Anthony Hopkins in Locarno to present his film *Slipstream* in the International Competition 2007

'Rather than choosing to occupy the same ground as its competitors, the Leopards Festival has chosen to be independent.'

Thomas Sotinel, Le Monde

A Little Background History

Founded in 1946, the Locarno Festival is one of the oldest film festivals in the world, alongside Venice and Cannes. It has continued to develop throughout its history: increasing its audience, its media coverage and its influence, yet never losing its identity, Locarno now ranks amongst the major events of its kind in the world.



Locarno played a leading role in the careers of:

- Claude Chabrol (*Le beau Serge*, 1958)
- Stanley Kubrick (*Killer's Kiss*, 1959)
- Milos Forman (*Cerny Petr*, 1964)
- Marco Bellocchio (*I pugni in tasca*, 1965)
- Glauber Rocha (*Terra em Transe*, 1967)
- Raul Ruiz (*Tres tristes tigres*, 1969)
- Alain Tanner (*Charles mort ou vif*, 1969)
- Mike Leigh (*Bleak Moments*, 1972)
- Bela Tarr (*The Prefab People*, 1982)
- Spike Lee (*Joe's Bed-Stuy Barbershop: We Cut Heads*, 1983)
- Chen Kaige (*Yellow Earth*, 1985)
- Edward Yang (*Taipei Story*, 1985)
- Aleksandr Sokurov (*The Lonely Voice of Man*, 1987)
- Atom Egoyan (*Family Viewing*, 1988)
- Catherine Breillat (*36 Fillette*, 1988)
- Abbas Kiarostami (*Where is My Friend's House?*, 1989)
- Philip Gröning (*Die Terroristen*, 1992)
- Marc Recha (*El Cielo Sube*, 1992)
- Zhang Yuan (*Beijing Bastards*, 1993)
- Fruit Chan (*Made in Hong Kong*, 1997)
- Kim Ki-Duk (*Spring, Summer, Fall, Winter... and Spring*, 2003)
- Saverio Costanzo (*Private*, 2004)

and so many others ...

Created as a festival aiming to discover new trends, tendencies and film-makers, it has managed to remain faithful to its initial pioneering impetus. From the first Italian neo-realist films to the 5th generation of Chinese directors, via the French New Wave and East European cinema of the 60s, Locarno has gradually established itself on the international scene, as an invaluable launch-pad for the youthful zest of world cinema. Endowed with clairvoyance, it has often spotted and recognised, before many others have done so, the genius of young directors from all over the world – sometimes from their very first short films – who have subsequently established themselves as the major filmmakers of their generation.

Fond and attentive to its *auteurs*, Locarno has watched them grow up and sometimes accompanied them throughout the length of their careers: examples include Marco Bellocchio and Abbas Kiarostami, to whom the Festival has dedicated retrospectives years after having launched them into the spotlight, when they first began making films. Today the Festival is still just as free, independently minded and keenly enquiring, open and courageous, cinéphile and passionate: at 60 years of age, Locarno has lost none of its youthful zest!

The Piazza Grande

'I was simply thrilled. The Piazza is more than a cinema – it's like a community getting together – and the audience's accepting warm laughter was extremely rewarding.'

*Frank Oz, director of **Death at a Funeral**,
Piazza Grande 2007*



An enormous Renaissance square that can accommodate over 8,000 viewers every night, the Piazza Grande is both the Festival's heart and its showcase. With its giant screen, one of the biggest in the world, endowed with truly exceptional projection quality, the Piazza Grande is one of the finest cinemas in Europe, and open-air to boot. This magnificent setting that fires the imagination of filmmakers of all over the world, is where every night all the many and diverse festival audiences come together to participate in the event: an exceptional occasion when directors, actors and producers come to present their latest works. Both accessible and demanding, the programming on the Piazza Grande offers, as world or international premières, major films that will be released over the coming months: the night-time selection alternates works for the wider audience, but made by real auteurs, with original genre films and the best of recent authored documentaries. The Piazza Grande audience also serves as the biggest jury on the planet, since every year they vote for a very special award: the prestigious Prix du Public UBS.

Premiered in 2007:

Death at a Funeral, by Frank Oz (USA/UK), Prix du Public UBS
Hairspray, by Adam Shankman (USA)
J'ai toujours rêvé d'être un gangster, by Samuel Benchetrit (France)
Nicht als Gespenster, by Martin Gypkens (Germany)
Planet Terror, by Robert Rodriguez (USA)
The Bourne Ultimatum, by Paul Greengrass (USA)
The Drummer, by Kenneth Bi (Hong Kong/Taiwan/Germany)
Vexille, by Fumihiko Sori (Japan)
Waitress, by Adrienne Shelley (USA)

The International Competition

The Festival's flagship, the International Competition presents a stimulating panorama of contemporary *auteur* cinema, where young talent rubs shoulders with that of established directors. Those filmmakers who proudly continue the classical tradition are confronted with those opting for formal audacity, in this geographically and stylistically varied programme, in which however directors share a common concern to question cinematic form and content. A jury of seven major figures is charged with choosing one of the twenty competing fiction features from all over the world, regardless of format, from 35mm film to digital cinema, screened as world or international premières, to win the prestigious Golden Leopard award.

Premiered in 2007:

Ai no yokan (The Rebirth), by Masahiro Kobayashi (Japan), Golden Leopard
Capitaine Achab, by Philippe Ramos (France/Sweden), Prize for the Best Direction
Memories (Jeonju Digital Project 2007), by Pedro Costa, Harun Farocki and Eugène Green (South Korea), Special Jury Prize
La maison jaune, by Amor Hakkar (France/Algeria)
Lo mejor de mí, by Roser Aguilar (Spain), Leopard for the Best Actress to Marian Alvarez
Slipstream, by Anthony Hopkins (USA)
Sous les toits de Paris, by Hiner Saleem (France), Leopard for the Best Actor to Michel Piccoli



*Robert Rodriguez, director of **Planet Terror**, Piazza Grande 2007*

'The Locarno International Film Festival has a worldwide reputation. Even Hollywood recognises it.'

Peter Claus, Die Welt



The Filmmakers of the Present Competition

Renowned for its rigorous selection, the Filmmakers of the Present Competition offers films that are radical and innovative in their approach, subject or style, that question both the complexities of contemporary life and cinema itself. With around twenty films (over 30 minutes) screening as world or international premières, from documentary to fiction and including the most hybrid and contemporary of cinematic creations, this section opens up a fascinating space for reflexion and discovery.

Premiered in 2007:

Imatra, by Corso Salani (Italy), Ciné Cinéma Special Jury Prize – Filmmakers of the Present

Lo Bueno de llorar, by Matias Bize (Spain)

Loren Cass, by Chris Fuller (USA)

Phantom Love, by Nina Menkes (USA)

Tejút (Milky Way), by Benedek Fliegauf (Hungary/Germany) C.P. Company Golden Leopard – Filmmakers of the Present

Tussenstand, by Mijke de Jong (Netherlands), Special Mention



Matthew Barney, artist and director of *The Cremaster Cycle*, Piazza Grande, Locarno, 2003.

'The first amongst the major festivals to have introduced a special prize for video production, Locarno also intends to be the first to declare this is now superseded: by other technologies, by a more hybrid vision of cinema. And that took a lot of courage.'

Eugenio Renzi, Cahiers du Cinéma

Ici et Ailleurs

This new programming initiative (Here and Elsewhere) offers a choice of films, documentaries and fiction, sharing an original vision of contemporary life, which touch on politics and history as much as they do society and the arts. This selection presents an ensemble of event films – powerful works that arouse debate, as well as snapshots of the current world, that function as invitations to reflexion and observation on the complexity of the times we live in.

The Leopards of Tomorrow

An arena for revelation and discovery, which welcomed the very first films made by Fatih Akin, Barbara Albert, Paul Thomas Anderson, Laurent Cantet, François Ozon, Andrea Staka, Roberta Torre and so many others, this competitive short film section screens mostly fiction work (maximum running time 40 minutes), whose directors have not yet made feature films. Every year the section has two competitions: one is international, open to films from all over the world, the other is traditionally devoted to films by young Swiss filmmakers.

Play Forward

At the junction of cinema, video art and all the other arts, resolutely facing the future, Play Forward is the privileged look-out post on all kinds of contemporary audiovisual experimentation. Open to all formats, running times, and digital technologies, this section, created in collaboration with Harald Szeemann, followed by Francesco Bonami, assembles a line-up of powerful and remarkable work, sometimes extreme in form and/or content. In just a few years, the section has established itself through its selection of work, courtesy of some of the major international art galleries, from such prestigious artists as Matthew Barney, Shirin Neshat, Isaac Julien, Nan Goldin, Oliviero Toscani, Vanessa Beecroft, Richard Billingham, not to mention the most recent forms of expression relating to new technologies, from the web to mobile phones.

Open Doors

With support from the Swiss Agency for Development and Cooperation (SDC) of the Swiss Foreign Ministry, for the last four years the Open Doors section has worked to highlight filmmakers and films from countries whose cinema is still developing, and is committed to enabling them to find coproduction partners for their new projects. This initiative, focusing on a different region every year, operates in two modes.

Open Doors Factory brings professionals from the chosen region together with potential partners, mostly from Europe, to foster support for projects that would otherwise be difficult to make. Every year, following a call for submissions, the Festival selects a dozen new projects from the chosen region. At the end of the workshop, the winning projects receive either development or production support. For the public audience, Open Doors screens a selection of key films from the national cinemas of the chosen region.

Since its inception, Open Doors has showcased work from Cuba and Argentina, countries in the Mekong, the Maghreb, South-East Asia (Indonesia, Malaysia, Singapore, Thailand), and, in 2007, the Near and Middle East (Mashrek).

The Retrospective

Locarno's retrospectives have often been ground-breaking, from the major historical monographs (Yasujiro Ozu, Boris Barnet, Mario Camerini, Sacha Guitry, Frank Tashlin, Allan Dwan, Orson Welles, etc.) to thematic programmes (*Another History of Soviet Cinema 1926–1968*, *Asia in Hollywood*, *Print the Legend – Cinema and Journalism*, etc.). For some years now, the Festival has at regular intervals offered complete retrospectives of contemporary directors (Youssef Chahine, Abbas Kiarostami, Marco Bellocchio, Joe Dante, Aki Kaurismäki): these keenly attended events giving opportunities to all, professionals and audience alike, to (re)discover in one fell swoop the work of a major filmmaker who is still active, in his presence, alongside his closest friends and colleagues. All the retrospectives are accompanied by a dedicated publication produced in collaboration with *Cahiers du Cinéma*, amongst others, and a series of parallel events: exhibitions, debates, concerts, or a carte blanche to the director in question to select a programme of films.



Aki Kaurismäki,
Retrospective 2006,
meeting the audience
during his open masterclass
at the Locarno Forum.

'Aki Kaurismäki elevated the ten days' tribute paid by the Locarno Film Festival in his honour to an event of his own style, offering magic moments, like musicians' improvisation, to the audience that came to celebrate him and to those who discovered his work.'

Frédéric Strauss, Télérama

Other Sections

In addition to the special events and tributes that complement the official selection, the Festival also hosts two independent sections organised by partner associations. The Critics' Week, selected by Switzerland's National Association of Film Journalists, presents seven documentary feature films as world or international premières (www.semainedelacritique.ch). Appellations Suisse, programmed by Swiss Films, offers a showcase of Swiss production from the past year (www.swissfilms.ch).



Carmen Maura receiving the Excellence Award from Dario Fo (Nobel Prize Winner), 2007

'Locarno, a more "accessible" Festival. Producers and distributors say there's even a change in atmosphere at the venerable festival.'

Eric J Lyman, Hollywood Reporter

Industry Office

Through its hosting a delegation of recognised film industry professionals, the Locarno Festival's Industry Office every year ensures that the producers of films programmed by the Festival have opportunities to make sales to appropriate partners.



'Locarno has a great public of film lovers, a lively atmosphere and an incredibly young spirit.'

Irène Jacob, President of the Jury for the International Competition, 2007.

The variety and originality of the selection, from the International Competition to the Filmmakers of the Present Competition, and the open-air screenings on the Piazza Grande's giant screen, guarantees buyers (180 attended in 2007) an enormous choice of films of all kinds, and real sales opportunities for producers and international companies. For example, in 2007, world rights for *Capitaine Achab* by Philippe Ramos (France) were acquired by the French company Wide Management, and both Swiss films *Fuori dalle corde* by Fulvio Bernasconi and *Une journée* by Jacob Berger were acquired by the German company Media Luna Ent.

Productions screened at Locarno thus often find a distribution outlet on-the-spot, via the top independent European distributors, such as the French companies Rezo Film, MK2, Océan, Ad Vitam, the Italian Mikado and Fandango, German Kinowelt, Senator and Delphi, Spanish Alta Film, Sogecine and Sogepaq, English Soda Pictures and Yume Pictures, and many others, and of course all the Swiss distributors. The Industry Office continues to widen its scope year on year: with, for example, Canadian firm Seville Pictures and Mongrel Media, Kino International from the USA, MC Films from Chili, Golden Scene from Hong Kong, Annie Planet from Japan, major French companies such as UGC, TF1 and Gaumont, important German companies such as Bavaria Film International, The Match Factory and Beta Cinema, and American firms such as Universal, The Weinstein & Co and New Line Cinema.

Special Awards

'I want to thank the Locarno Festival for the support it has given to me and to all the films I presented here.'

Hou Hsiao-Hsien, film director



The Leopard of Honour

For some 20 years now, the Leopard of Honour has provided an opportunity to commend and celebrate key filmmakers who have contributed to the illustrious history of contemporary cinema. These major filmmakers also embody a particular conception of the seventh art, that the Locarno Festival has passionately defended and supported since its inception: auteur cinema, creative and audacious, still youthful in its ability to reinvent and renew itself. Locarno is proud to number amongst recipients of the Honorary Leopard such master filmmakers as Jacques Rivette, Manoel de Oliveira, Samuel Fuller, Bernardo Bertolucci, Jean-Luc Godard, Daniel Schmid, Ken Loach, Ermanno Olmi, Terry Gilliam, Abbas Kiarostami, Wim Wenders, Aleksandr Sokurov, and, in 2007, Hou Hsiao-Hsien.

The Excellence Award

This prestigious award, created in 2004, has every year since honoured one or more internationally acclaimed actors or actresses, who, through their work and talent, have enriched the cinema with their unique contribution. The Locarno Festival has been honoured to thus pay tribute to Oleg Menchikov, Susan Sarandon, John Malkovich, Willem Dafoe and, in 2007, Carmen Maura and Michel Piccoli.

The Raimondo Rezzonico Prize

In 2002, the Locarno Festival decided to celebrate an independent producer each year, by establishing a prize in memory of Raimondo Rezzonico, president of the event for almost twenty years. Since then, Locarno has paid tribute to the work of such renowned producers as Paulo Branco, Ruth Waldburger, Karl Baumgartner, Jeremy Thomas, the French collective Agat Films & Cie, and, in 2007, Lita Stantic.

2007 Prize Winners

Golden Leopard:

Ai no yokan (The Rebirth), by Masahiro Kobayashi (Japan)

Special Jury Prize:

Memories (Jeonju Digital Project 2007), by Pedro Costa, Harun Farocki, Eugène Green (South Korea)

Prize for the Best Direction:

Capitaine Achab, by Philippe Ramos (France/Sweden)

c.P. Company Golden Leopard – Filmmakers of the Present:

Tejút (Milky Way), by Benedek Fliegauf (Hungary/Germany)

Ciné Cinéma Special Jury Prize – Filmmakers of the Present:

Imatra, by Corso Salani (Italy)

Leopard for the Best First Film*:

Tagliare le parti in grigio, by Vittorio Rifranti (Italy)

Prix du Public UBS:

Death at a Funeral, by Frank Oz (USA/UK)

*A new prize: the Leopard for the Best First Film. Locarno has a long tradition of discovering talent: indeed, for many years, the Festival's competition was reserved for first and second films. To perpetuate this tradition, in 2006, a new transversal, three-member jury was instituted to select an annual Best First Film prize from those presented in the two main competitions – the International Competition and the Filmmakers of the Present Competition.



Michel Piccoli, Excellence Award 2007.

'The Locarno Festival is a place for pluralism and discovery in the cinema. It's a unique festival.'

Walter Salles, film director





From left: Frédéric Maire Artistic Director, Tiziana Finzi Head of Programming, delegate of the Artistic Direction, Chicca Bergonzi Head of Leopards of Tomorrow, delegate of the Artistic Direction, Nadia Dresti Head of Industry Office, delegate of the Artistic Direction, Marco Solari President, Marco Cacciamognaga Chief Operating Officer

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Locarno in Numbers

2007 Numbers

<i>Public</i>	Total audience: 186,000
	Audience indoor cinemas: 118,000
	Audience Piazza Grande: 68,000
<i>Films</i>	Feature films (on film or video): 169
	Short and mid-length films: 166
<i>Professionals</i>	Accredited professional delegates: 3,743
	Buyers: 180
<i>Press</i>	Accredited Journalists: 1,146
	Number of articles published (2006): 5,380
	Countries represented: 40

The Cinemas: Seating Capacity

Piazza Grande: 8,000	C E D
Auditorium Fevi: 3,200	C E D
La Sala: 960	C E D
L'Altra Sala: 500	C E
Teatro (Kursaal): 500	C E D
Ex*Rex: 500	C E
Rialto 1: 180	C
Rialto 2: 104	C E D
Rialto 3: 91	C
PalaVideo Muralto: 270	E
Otello: 170	C E

C CLASSIC CINEMA, 16 & 35 MM E ELECTRONIC CINEMA, STANDARD DEFINITION (VIDEO) D DIGITAL CINEMA, HIGH DEFINITION (XDC SERVER)

Piazza Grande Screening Technologies

	Screen dimensions: 26 x 14 m (364 m ²)
	Projection box / screen distance: 80 m
<i>Classic Cinema</i>	35mm film
	Screen ratio: 1:1,37 / 1,66 / 1,85 / 2,35
	Dual projectors with change-over
	Light output: 7,000 Watts
<i>Digital Cinema</i>	High definition: xdc Server – HDCam
	Standard definition: Digital BETA – BETA SP PAL
	Brightness: 27,000 ANSILUMEN
<i>Sound</i>	Analog and digital sound 5.1 (Dolby – SDDS – DTS)
	Soundsystem: active crossovers – multichannel with digital delays (Studio Specifications)

Design: Jannuzzi Smith
Photography: © fotofestival.ch

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