

day 3

the daily

The Hollywood Reporter

▶ from Cannes

Friday,
May 16,
2008



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day 3



q&a
with Walter Salles
See page 8

the daily

The Hollywood Reporter from Cannes

Friday,
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2008
THR.com

Paramount to reign in Spain

By Pamela Rolfe and Stuart Kemp

Paramount Pictures International is ramping up its overseas activities with the launch of a Spanish operation and a 12-picture theatrical output deal with veteran

producer Andres Vicente Gomez and his A. Zeta banner. The move by the Hollywood major is part of its ongoing initiative to set up standalone distribution outfits in key territories around the globe in the wake of its split from UIP two years ago. A similar operation will be set up in Germany in

January 2009. The 12 handpicked titles from Gomez are split between six U.S. pick-ups and six Spanish productions. First out of the block will be "Manolete," starring Adrien Brody and Penelope Cruz.

Highlights from the U.S. half dozen include "Young People Fucking," "She Found Me" and "Before the Devil Knows You're Dead."

PPI's Spanish operation, which will be up and running this July, will be headed by former Paramount Home Entertainment marketing chief in Madrid Pierre Auger, PPI president Andrew Cripps said. Cripps told THR that the deal with Gomez was central to the company's ambitions. He said that PPI has sat down with Gomez and his team to choose
Paramount continues on page 90



BELLY UP: Jack Black and Angelina Jolie on the "Kung Fu Panda" red carpet Thursday night.

'Kung Fu Panda'

By Kirk Honeycutt

Martial arts movies have always had a certain cartoonish element, so DreamWorks' martial-arts cartoon "Kung Fu Panda" makes perfect sense. Taking full advantage of Cinemascope's wide screen to splash quicker-than-the-eye action across striking Chinese landscapes, animators led by directors John Stevenson and Mark Osborne deliver a movie that is as funny as it is frantic. Though aimed primarily at youngsters, "Panda" embraces humor that plays well across age groups and nationalities.

"Kung Fu Panda" on page 16

REVIEW

Outsider gets period projects

By Rebecca Leffler

French banner Outsider Prods. will give audiences an inside look at post-World War II Germany and 16th-century France with two new projects from directors Billie August and Bertrand Tavernier, both set to start shooting early next year.

The production powerhouse behind 2005 boxoffice hit "Sky Fighters" — the French take on "Top Gun," which drew more



August

than 1.3 million admissions in France — is back with a new slate of projects. August's "Le Juge" (The Judge), based in Berlin in 1944, is

co-produced by Ilann Girard's Arsam and will start shooting during the first quarter of 2009.

The €10 million-€15 million (\$15 million-\$23 million) English-language film is based on

Outsider continues on page 90

Hyde Park pumps up Asia ops with fund

By Liza Foreman

Ashok Amritraj's Hyde Park Entertainment is expanding its Asian operations with a multimillion dollar film fund.

Launching this fall, the fund will provide upward of \$70 million.
Hyde Park continues on page 90

WHAT'S INSIDE

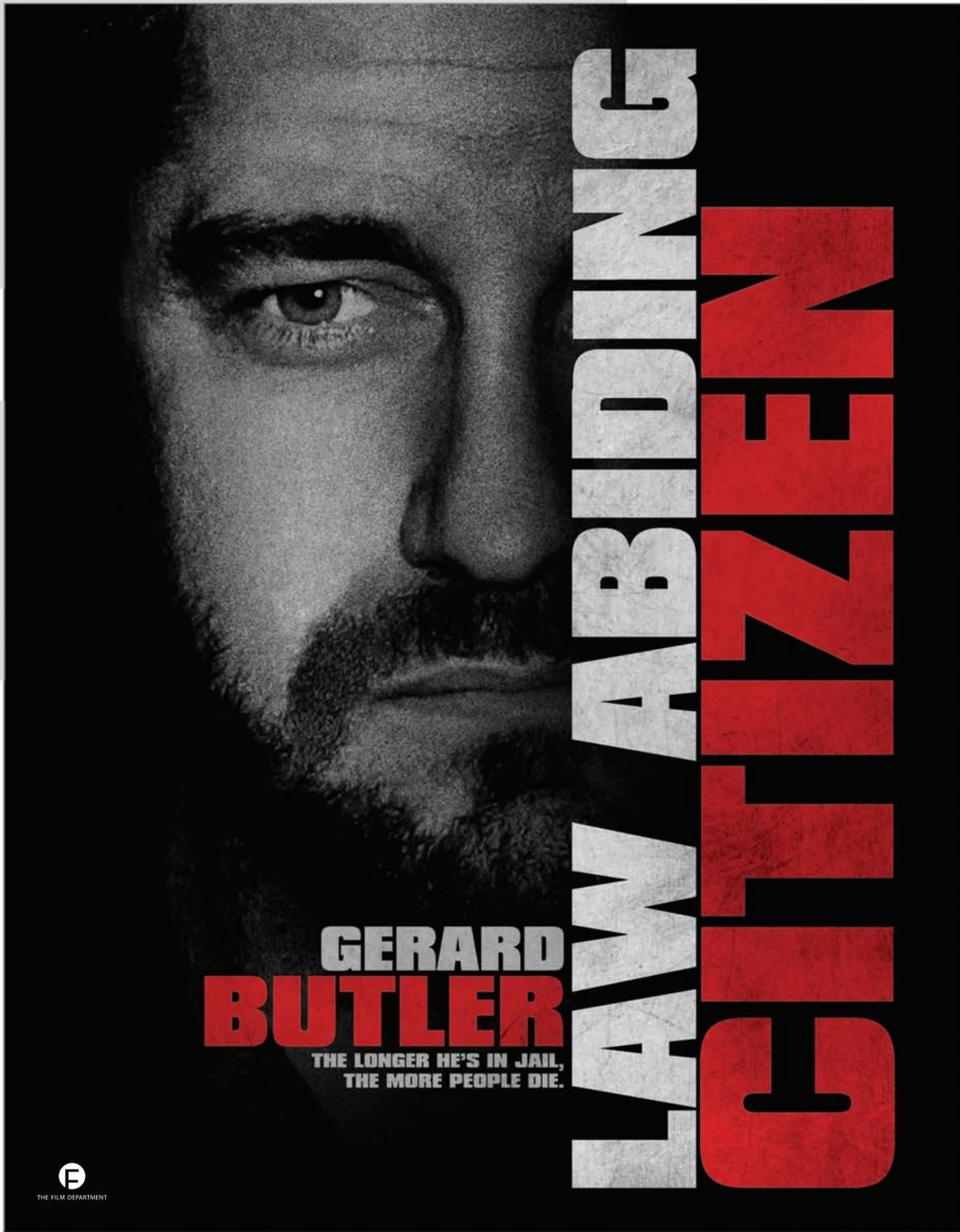
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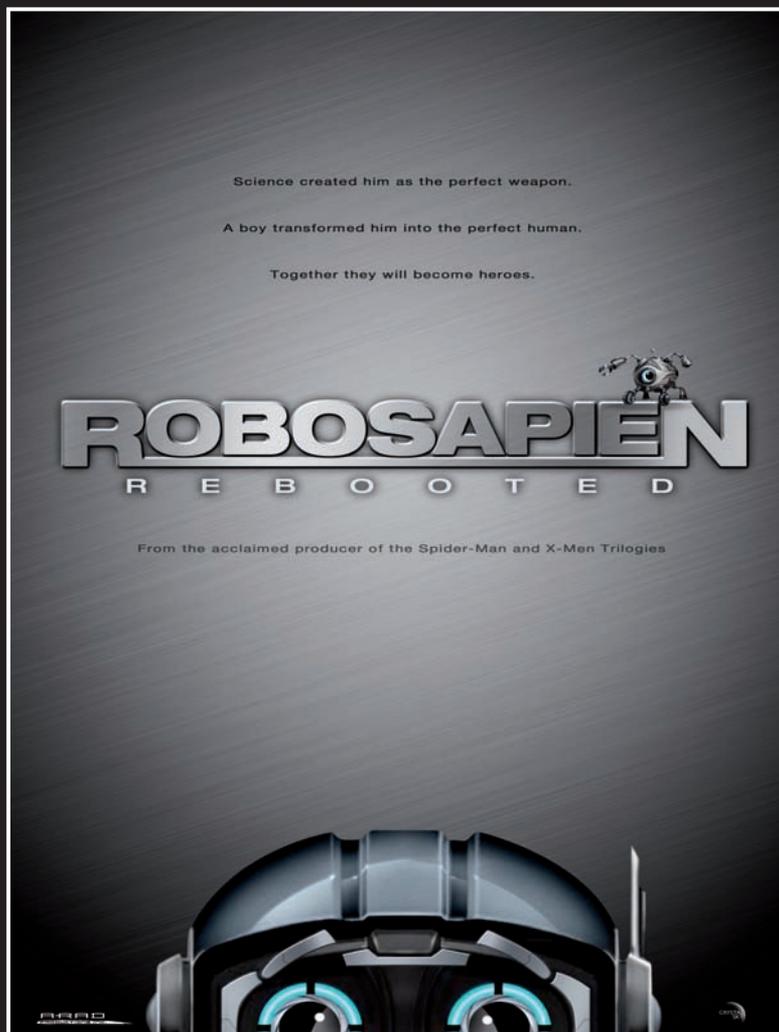
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news

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Friday, May 16, 2008 | day 3

Going to extremes

Leconte provokes with 'Jerks' docu

By Charles Masters

Do we have the right to caricature God? This and other questions involving religion and freedom of speech raised by the controversial Danish cartoons depicting the prophet Mohammed are examined by "It's Tough Being Loved by Jerks," a documentary by Frenchman Daniel Leconte which unspools today as a special screening.

Leconte says his aim is to provoke healthy debate, even if that upsets some people due to their faith. "We have to have this debate, because when we do, we win the argument," he said. "As soon as you explain



Leconte

that it's not Muslims that are targeted (in the caricatures), but those who kill in the name of that religion, it's different. It's like the difference between the Inquisition and all other Catholics. I wouldn't put Torquemada in with Francis of Assisi. The extremists know they'll lose in debate, so they spread terror to widen the gap between East and West, between Islam and democracy."

The film follows the unprecedented 2007 trial of a French newspaper for allegedly insulting the Muslim people, and with "Jerks" continues on page 92



'Leonera' lineup

Cast members, from left, Elli Medeiros, Rodrigo Santoro and Martina Gusman join director Pablo Trapero on the red carpet for Thursday afternoon's premiere.

'Totally,' dude: Teen spies going big screen

By Rebecca Leffler

James Bond will get a run for his money when French production powerhouse Marathon Media and Studio 37, the film arm of Gallic telecom Orange, bring Beverly Hills teenagers-turned-secret agents "Totally Spies!" to the big screen.

The €8 million (\$12 million) production based on the hit series is being targeted for a summer 2009 release date in Gaul, through Mars Distribution. The mix of traditional animation and 3D, tentatively titled "Totally Spies! The Movie," already has been pre-sold to Benelux (films de l'Elysée), Italy (Mikado) and Eastern Europe (SPI).

Daniel Marquet's Groupe Spies continues on page 92

Hayter mutates into helmer role

By Gregg Goldstein

Crystal Sky Pictures has signed "X-Men" scribe David Hayter to make his directorial debut with two genre films he will write. It also has nabbed ultimate fighting champ Roger Huerta for its

Hayter continues on page 92



Hayter

Maybury's 'Wuthering' has its Heathcliff

By Stuart Kemp

At least one half of the casting crisis facing John Maybury's "Wuthering Heights" has been solved in the wake of Natalie Portman's sudden decision to pull out of the headline role of Cathy.

Ecosse Films, the production house run by Robert Bernstein and Douglas Rae, which is producing the picture, said they have secured Michael Fassbender for the role of Heathcliff.

Fassbender stars in Steve McQueen's "Hunger," which heralded the beginning of

Cannes sidebar Un Certain Regard on Thursday.

Bernstein described the Heathcliff role as "one of the most powerful and iconic romantic roles" in cinema.

Finance and sales outfit HanWay reps the title here.

Portman's exit left the financiers, sellers and producers rattled just days before the fest.

HanWay Films is hoping to have a replacement for Portman "within days" in the role of Cathy.

Written by Olivia Hetreed ("Girl With a Pearl Earring"), the new adaptation plans to steer away from "the stuffy costume drama" format. **THR**

'Get Low' picks up financing from K5 Int'l

By Stuart Kemp

Aaron Schneider's "Get Low" starring Robert Duvall and Sissy Spacek has sealed a co-financing deal with K5 International, the Germany and U.K.-based worldwide sales and financier run by Bill Stephens,

Daniel Baur and Oliver Simon.

Produced by Richard Zanuck, Dean Zanuck and Harrison Zanuck, "Low" is written by Schneider, C.Gaby Mitchell and Chris Provenzano and details the story of real-life recluse Felix Bush.

The movie is being pre-sold internationally by K5 here. **THR**



Duvall



Spacek

'LEONERA' PHOTO: FRANCOIS DURAND/GETTY IMAGES

digest

High spirits at Ko Lik Films

Edinburgh-based stop-frame animation outfit Ko Lik Films has drawn backing from BBC Scotland and executive producer Bob Last for a feature-length version of the half-hour adventures of ghost hunters Jeff and Thurston, who debuted on the Beeb's Scottish outlet. The film version will feature the return of Peter Capaldi and Alex Norton, who voiced the original shorts. The as-yet-untitled comedy will be helmed by the writer-producer team of Cameron Fraser and Neil Jack.



Quartet join Celluloid on 'Rabia'

Celluloid Dreams is teaming with Spain's Telecinco Cinema and Monfort Producciones, Colombia's Dynamo and Mexico's Tequila Gang on "Rabia," written and directed by Sebastian Cordero, whose previous film, "Cronicas," was presented at Un Certain Regard in 2004. The \$5.3 million romantic thriller began principal photography in May on locations near San Sebastian, for eight weeks. Mexican actor Gustavo Sanchez Parra and Colombian actress Martina García lead the cast.



Huston



Ribisi

Huston, Ribisi take walk in 'Forest'

Anjelica Huston, Giovanni Ribisi, Sean Austin and Ron Perlman are lending their voices to the English version of Dygra Films' animated "Spirit of the Forest." Manga Films will handle distribution in Spain, with a release date set for Sept. 5.

Hollywood Fantastic Films International handles international sales of "Spirit," with its environmentally aware message. The film already has sold to 30 countries.

Myriad operating at full 'Capacity'

Myriad Pictures has picked up worldwide rights to Terry Kinney's "Diminished Capacity" starring Matthew Broderick, Alan Alda, Virginia Madsen, Dylan Baker and Bobby Cannavale. The comedy centers on a man with memory problems who heads on a sick-leave road trip with his senile uncle. IFC holds U.S. rights to the film and Myriad will rep it in Cannes.



Madsen



Broderick

Canal Plus sews up Dis, NL titles

Pay TV group Canal Plus has grabbed multiyear broadcasting rights in France for catalog titles from Disney-ABC and New Line Cinema. Canal Plus will hold rights for TV, VOD and its new "catch-up TV" online viewing service broadcast for all upcoming titles from Disney, Miramax and Touchstone Pictures in addition to future seasons of its ABC series such as "Desperate Housewives." The pay TV network also will inherit rights to air New Line's latest titles including "The Golden Compass" and "Sex & The City: The Movie." The deal complements Canal Plus' previous pacts with Universal, Fox, Paramount, Dreamworks and Sony-Columbia.

Bavaria back to basics

Ritter eyes return to firm's successful formula

By Scott Roxborough

After a turbulent couple of years that have seen the loss of two top executives and the rise of such local competitors as the Match Factory and Beta Cinema, Germany's Bavaria Film International is going back to its roots.

Thorsten Ritter, the sole head of Bavaria since the February exit of co-director Thorsten Schaumann, is moving to refocus the company by returning to the kind of "accessible art house" and "ambitious mainstream" films that made its reputation.

"If you look back at the history of Bavaria, our biggest successes have been with titles that, while they may have an art-house sensibility, have more crossover appeal. Films like 'Run Lola Run,' 'Goodbye, Lenin!' or 'The Man Without a



Ritter

Past," Ritter said.

Ritter points to upcoming literary epic "Buddenbrooks — Decline of a Family" starring Armin Mueller-

Stahl as examples of this new mainstream approach, while Dorris Dorrie's "Cherry Blossoms" and Daniel Burman's Argentinean hit "Empty Nest" exemplify the kind of art-house crossover Bavaria plans to do more of.

Ritter says that Bavaria also is looking to regain its position as the "No. 1 sales agent of choice for German filmmakers," recently extending its long-running association with Hans-Christian Schmid by picking up the director's new doc with the working title "The Wonderful World of Washing." **THR**

Whitton rolls dice on new shingle

By Stuart Kemp

Everyone knows investing in moviemaking is more dangerous than even real estate, but U.K. property entrepreneur Robert Whitton is up for a gamble.

Whitton has teamed with producer Jo Gilbert ("Closing the Ring") to launch new banner the Real Hollywood Production with some £20 million (\$39 million) behind it, based in Hollywood, Belfast in Northern Ireland.

The first production will be Gerry Lively's "Yankee King," starring Bill Campbell, Claire Forlani and Rosemary Harris.

The shingle's debut slate includes the directorial debut of British thesp Simon Callow, with a big-screen version of stage play "That Good Night." Callow also is lined up to direct "In the Wings," with Derek Jacobi on the roster to star.

The company aims to produce three movies a year alongside TV dramas and docs. **THR**

Oz market bridges gap for scribes

By Stuart Kemp

Australia's fledgling film co-financing market and the country's only one held during a festival — 37 South: Bridging the Gap — is launching a new section to cater to local screenwriters and directors hoping to meet the event's hand-picked 70 producers from across Australia and New Zealand.

Organizers are extending the highly targeted meet and greet as part of the Melbourne International Film Festival. The

event will kick off a day before the festival begins on July 25. The new section will be titled 37 South: Postscript & Direct.

Organizers also told THR it has given Mark Hartley's "Not Quite Hollywood" finishing funding from its Victoria state-backed Premiere film fund.

Premiere fund manager Mark Woods is currently in Cannes to speak to sales agents about the co-production event, but stresses that only decisionmakers with cash get on the invitation list for the event. **THR**



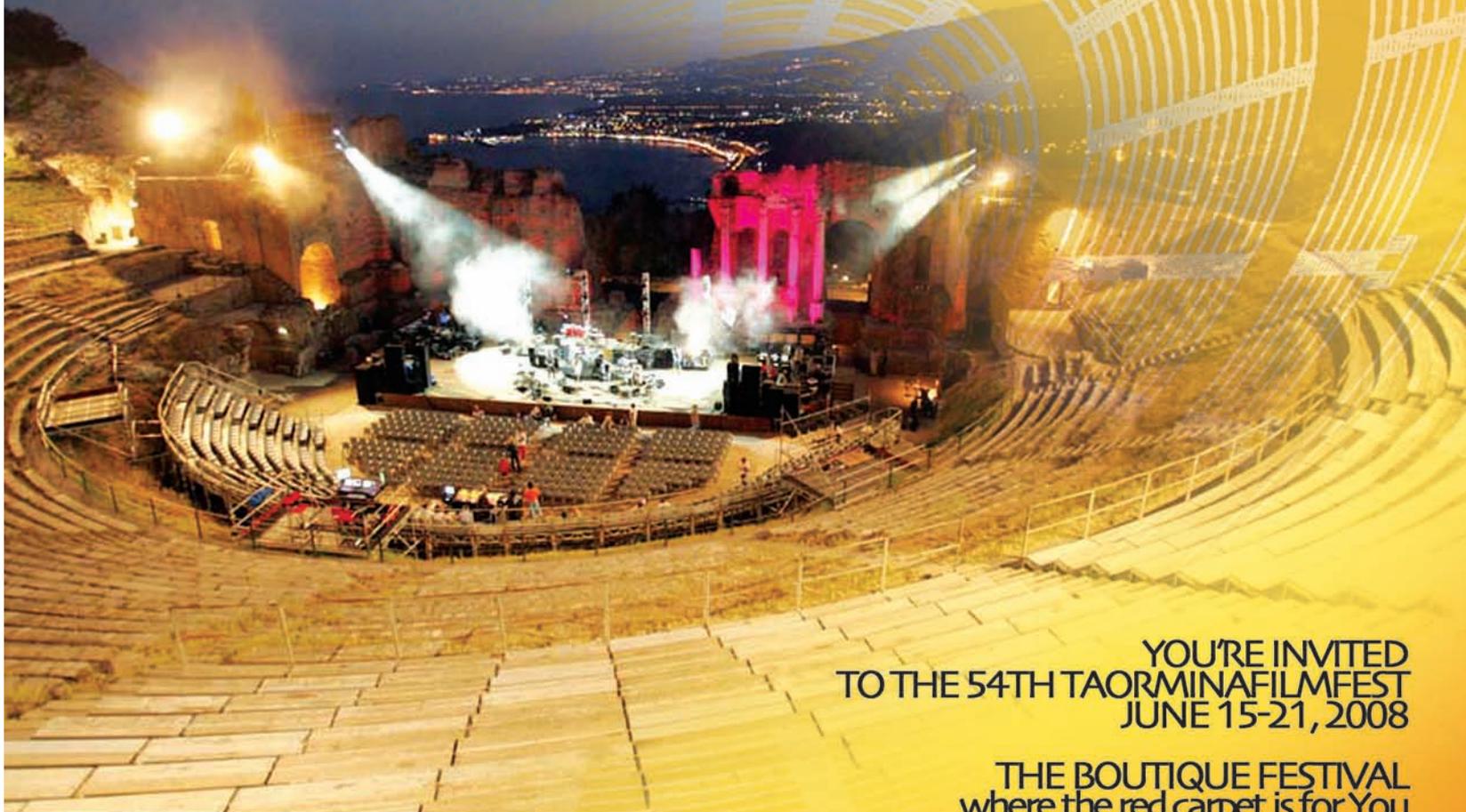
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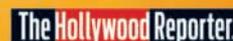


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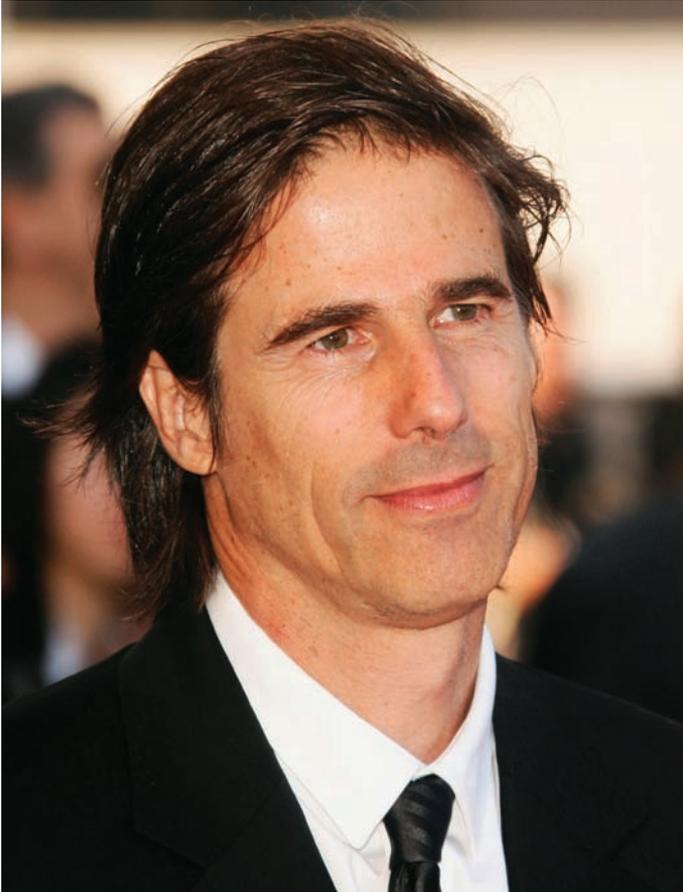
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q&a

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Walter Salles' career has been characterized by implausibilities. In 1998, a small Brazilian drama he directed called "Central Station" came out of nowhere to become an indie sensation and garner two Oscar noms, including one for best actress. His foreign-language "The Motorcycle Diaries" defied the odds and earned nearly \$17 million in more than four months of U.S. release. And next he's taking on an iconic book, "On the Road," that no U.S. director has succeeded in getting made. **The Hollywood Reporter's Steven Zeitchik** spoke to the director Thursday morning after an all-night subtitled session in Paris for his latest movie, "Linha de Passe," a picture he co-directed with Daniela Thomas about four brothers facing challenges in modern day Sao Paulo.

THE HOLLYWOOD REPORTER: First off, we should say congratulations for getting the film done in time for the festival.

WALTER SALLES: I hope we did get it done. I hope we put the subtitles all in the right places. Otherwise, it's going to become more of an experimental film. That could make for a very interesting review in the Cahiers du Cinema.

THR: That would be a problem. Of course, this film is not experimental but a slice of life in modern-day Brazil.

SALLES: This is a project that

tries to go back to the roots of Brazilian film. It's about four brothers trying to break social barriers in four very different ways, and all four stories are based on real events. It's a story we wanted to do with real spontaneity, and that's why you'll find 95% of the actors are making their screen debut. It aims for the urgency and freshness of youth trying to find a way out.

THR: But it doesn't revel in those conditions as much as other movies have.

SALLES: This isn't a film that can be linked to other films you

may have seen in Brazilian cinema about drug-dealing, or where there's a conflict between police and kids. If you look at Brazil, the temptation for violence and crime is there because there's a high rate of unemployment. But only a very small percentage will opt for violence and crime — yet these are the ones who are portrayed. We wanted to make a movie about the kids who save themselves.

THR: So there's a kind of socially conscious element to it?

SALLES: What films like "City of God" did is very important because it brought to the surface a complex drama and created awareness for problems that were there but were not seen by many people. But if all films resemble "City of God," you'll end up with a biased understanding of a society that's much more complex. I liked that film a lot. But it reflected a certain reality, and the reality of Brazil changes every two days.

THR: One of your previous films, "The Motorcycle Diaries," tracked a Latin America that was in a sense also under construction. How do Latin Americans view that period now?

SALLES: "Motorcycle Diaries" was about the story that preceded history. But the position we're in now is not that different from the one 50 years ago. When we shot, we were able to inhabit scenes as if we were doing the films in the '50s. We didn't have to re-enact anything. It's a country that still needs to be discovered. At the same time, that affords a wealth of cinematic opportunities.

THR: Such as Steven Soderbergh's Che movies, which take on the same character you did and will be at the festival, too. How do you feel about his undertaking?

SALLES: I don't know Steven. I'd like to applaud the fact that he did these movies in Spanish, because Ernesto Guevara fought for cultural independence and language is a big part of that. Very few directors would have

vital stats

Walter Salles

Nationality: Brazilian

Born: April 12, 1956

Festival Entry: "Linha de Passe," In Competition

Selected Filmography: "A Grande Arte" (1991), "Central Station" (1998), "Midnight" (1998), "Behind the Sun" (2001), "The Motorcycle Diaries" (2004), "Dark Water" (2005)

Notable Awards: BAFTA for best non-English-language film; Spain Film Critics Assn. Award for "Central Station" (1999); Little Golden Lion at Berlin for "Behind the Sun" (2002); Prize of the Ecumenical Jury at Cannes for "The Motorcycle Diaries" (2004); BAFTA for best non-English-language film for "The Motorcycle Diaries" (2005).

taken that courageous step.

THR: Switching gears, do you look back at the earlier part of your career, especially "Central Station," and find yourself surprised by how it's all gone?

SALLES: The funny thing is that when we were shooting "Central Station" in the middle of nowhere, Fernanda Montenegro and I would look at each other and say "will anyone be interested? I hope our families will watch." It was a nice surprise to see the impact the film had. ... Cinema is linked to risk and instability, and the desire for discovery.

THR: That discovery is something that seems to happen a lot here.

SALLES: If there is one place that still fights for and preserves a cinema with vision, it's Cannes. It's a place where you have a much better understanding of the world. Sometimes I wish politicians could stop what they're doing and come. They'd watch films from Iran and Turkey and China and maybe go back and do their jobs differently.

THR.com For more Q&A with Walter Salles, go to THR.com/cannes



A TOUCH OF ASPEN IN NORTH CAROLINA

Discover breathtaking Grey Rock at Lake Lure surrounded by North Carolina's world famous Blue Ridge Mountains.

By Adrienne Papp

Imagine for a moment discovering a resort location that offers all the scenic beauty of Aspen, Colorado, but without the over development and a much greater upside for investment, which should be long term, stable and steady.

That description fits a relatively undiscovered luxury resort located in North Carolina's beautiful Blue Ridge Mountains called Grey Rock. This 4,000-acre development offers all the scenic wonders of a national park, and tremendous potential for homeowners and investors. It's an area that's been compared to Aspen in terms of natural splendor, but with a mountainous location that makes it immune from invasive development.

Grey Rock is located in southwestern North Carolina near Asheville. It's a landscape of scenic waterfalls, numerous streams and what National Geographic called "one of the most beautiful man-made lakes in the world," Lake Lure.

"The area also has a mild climate, four distinct seasons and some of the most breathtaking views in the country," says Ron Berg, managing partner of investment consulting firm RnR Solutions, which has been active in Grey Rock.

With its national park-like atmosphere, it's no surprise that Home and Garden selected Grey Rock for their Dream Home of the Year. Filmmakers have also used the area to shoot movies like Dirty Dancing, The Last of the Mohicans and many others.

Grey Rock will include two clubhouses, multiple pools,



tennis courts, an equestrian center, three helipads, parks, pavilions, libraries and a multitude of hiking, biking, and horse trails. There are also approximately 50 nearby golf courses and great ski slopes within an hour's drive. Nearby Asheville, a 30-minute drive from Grey Rock, offers all the fine dining and nightlife anyone could want.

From an investment point of view, the story only gets better. "We're excited about the returns Grey Rock has generated," says Berg. "Most have exceeded 100%, with the lowest being 40% on a property for a 7-month hold period. Another big advantage at the resort is that there are no requirements to build, no minimum hold period, and no restrictions on resales."

With those advantages, it's especially attractive for Europeans who are benefiting from advantageous exchange rates these days.

Grey Rock is shaping up to have the potential that Aspen had thirty years ago. It's a place that attracts buyers not only for its beauty and sense of serenity and privacy, but also for its economic potential. And, with its mountainous location, the area

will never have to worry about being spoiled by over development or crowds.

Courtesy weekend getaways are currently offered to the HGTV Dream Home for interested parties and investors.

For more information please call 201.723.5171 or visit www.rnr-solutions.com



From left, Andrea De Rosa, Cristiana Capotondi and Nicolas Vaporidis star in "Night Before Finals."

"When I saw the script of the first film, I told my daughter (and the films' co-producer Federica Lucisano) not to let it get away, no matter what the cost."

— Fulvio Lucisano,
IIF founder and president

and older viewers who grew up during that period. The sequel tells a similar story in a contemporary setting and features most of the same cast.

Both were huge successes at the box-office and with critics. "Notte prima degli esami" was the third-top-grossing Italian film in 2006, taking in \$24 million total, earning more in Italy than Hollywood films such as the animated hit "Cars" and Woody Allen's "Match Point." The sequel

also did well, finishing among the top 10 films of the year, becoming the first Italian film to earn more than \$1 million on opening night and earning just under \$20 million before its run was finished.

"When I saw the script of the first film, I told my daughter (and the films' co-producer Federica Lucisano) not to let it get away, no matter what the cost," recalls IIF founder and president Fulvio Lucisano. "But I can't say I knew it would be as popular as it was." The film is even being remade in France, according to Lucisano. Producers in other markets have also inquired about the rights.

Fausto Brizzi, the writer and director of both films, was also surprised by the films' massive success. "I had in mind a kind of 'Italian Graffiti,'" he says, referring to George Lucas' classic 1973 film. "I knew the story was a good one. But you never know what is going to resonate with the public."

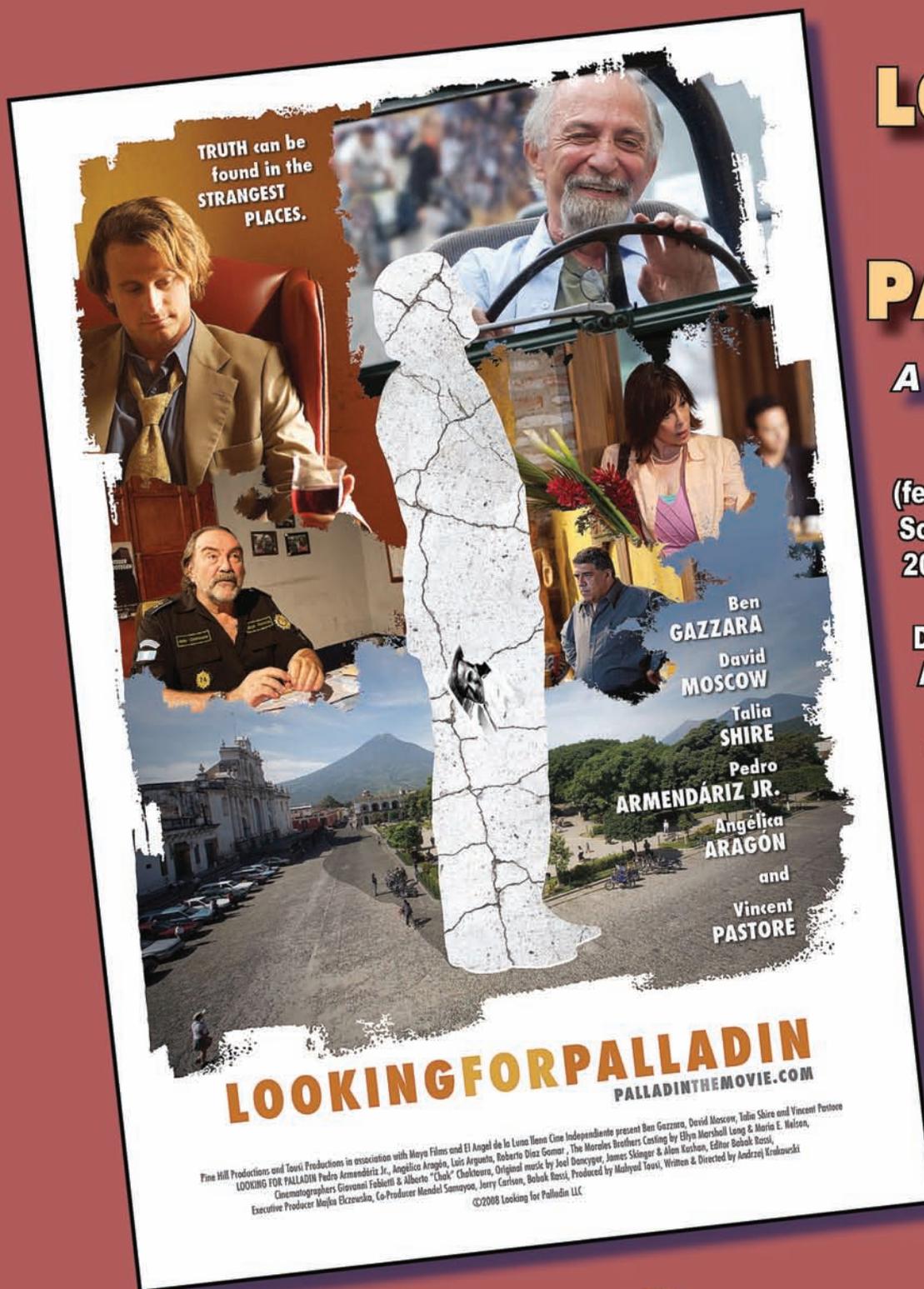
Neither Lucisano nor Brizzi rule out the possibility of a third installment in a few years. "At first, Brizzi said he didn't want to make a sequel," Lucisano says, "but then, when I started to go ahead with the project using a different writer and director, he changed his mind and came along, which is what we wanted all along."

— Eric J. Lyman

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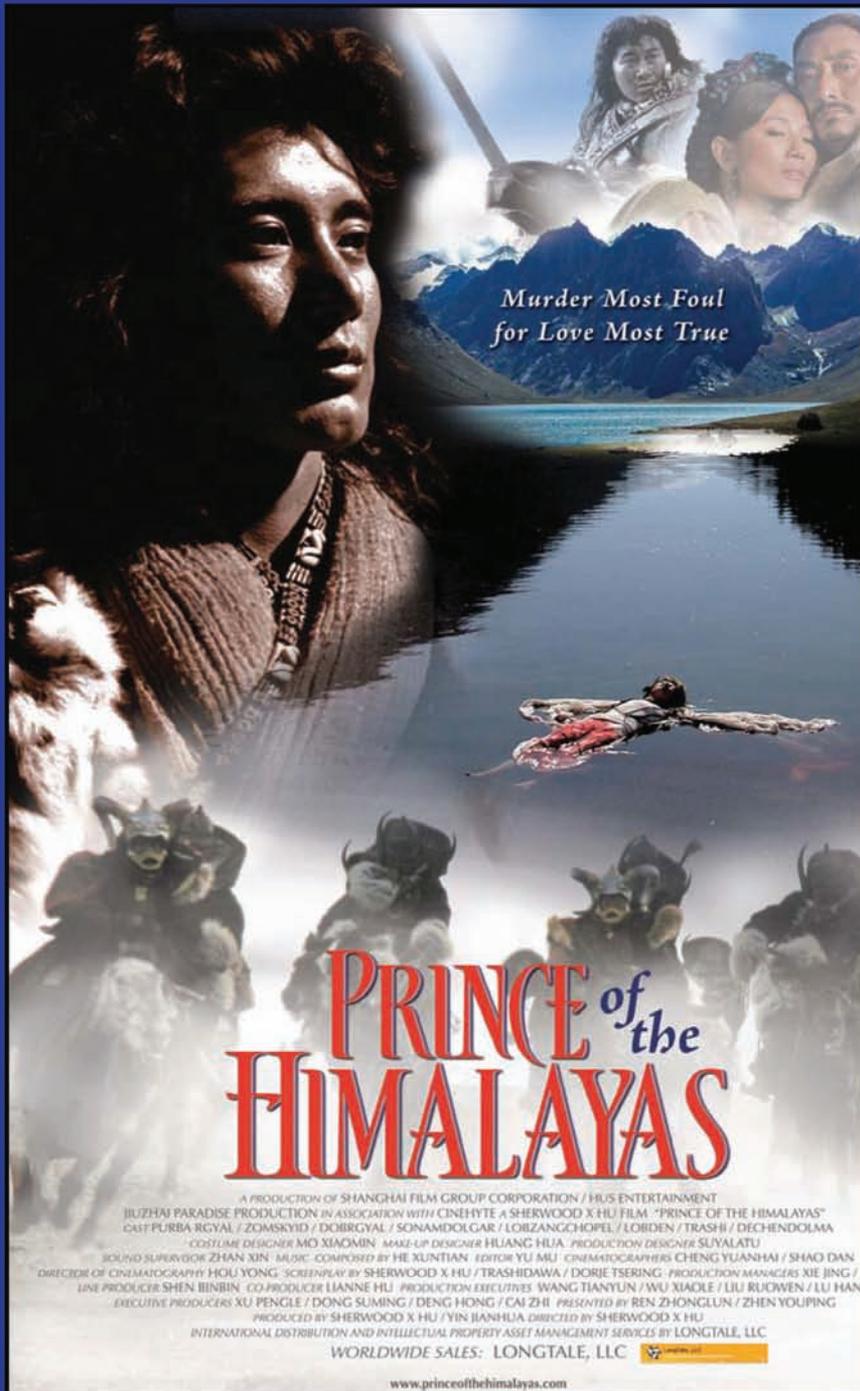
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FIRESTORM

The controversy surrounding Li Ying's "Yasukuni" could impact future government financing of risky film projects.



Asian Provocateurs

By Gavin J. Blair

Are edgy **Japanese filmmakers** being marginalized by a lack of **government support**?

TOKYO — In 1997, when she was just 27 years old, Naomi Kawase won the Camera d'Or at Cannes with "Moe No Suzaku," making her the youngest filmmaker to ever receive the award. With "Suzaku" also taking prizes at the Rotterdam and Singapore festivals, the future looked rosy for the talented young director.

Kawase, by her own admission, is not the most accessible director, and her films, with their deliberate pacing and complex, introspective themes, are unlikely to ever have real mass-market appeal. Yet despite being feted by the national media for her Cannes win, Kawase struggled to find backing and support for her projects over the next decade.

"It's probably easier to get money from abroad for less mainstream films than it is to raise it in Japan," says Azusa Soya of Unijapan (Japan Association for International Promotion of the Moving Image), a government-backed nonprofit that promotes the Japanese film industry abroad. "Backers are, of



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course, concerned about getting a return on their investment, and with the funding for so many films decided by committees or consortiums, it can be difficult to get the go-ahead for many projects.”

Despite these difficulties Kawase’s “Mogari No Mori” — a France-Japan co-production — took the 2007 Grand Prix at Cannes, the first Japanese film to win the award in 17 years. The film had been set to open on only 10 screens in Japan, and even after her second Cannes triumph, this increased to only 28. In France, meanwhile, the film opened at more than 70 theaters.

On her return to Japan, Kawase met with the minister of economy, trade and industry to present the case for more support of domestic filmmakers. “I told the minister that I am a filmmaker but that I can’t make a living from films,” she later explained at a press conference at the Foreign Correspondents’ Club of Japan. “The fact that I won the Grand Prix in Cannes means it will be easier for me in the future to raise money for my next film — but what I want for the

“Compared to other countries, Japanese filmmakers have a hard time getting any public funding. Only the Agency for Cultural Affairs provides government money for domestic productions.”

— Azusa Soya, UniJapan

Japanese movie industry is a system where it is easier for people to get funding and to have a movie distributed abroad.”

Neither Kawase, nor any other Japanese director, had a film selected for competition at this year’s Cannes festival.

“Compared to other countries, Japanese filmmakers have a hard time getting any public funding. Only the Agency for Cultural Affairs provides government money for domestic productions,” UniJapan’s Soya says. “If it’s an international co-production, then they can also get help from J-Pitch, another public body.”

Although some of the money comes from the Agency for Cultural Affairs, private

companies can also donate. In such cases the money is distributed by another quasi-governmental body, the Japan Arts Council, which also decides who receives grants. Out of the entire JAC 2007 budget of ¥65.2 billion (\$629 million), movies, animation and documentaries collectively received a total of ¥159 million (\$1.5 million).

One project that was able to receive assistance through this channel is “Yasukuni,” Li Ying’s documentary about the controversial Shinto shrine, which is dedicated to the memory of Japan’s war dead. The Chinese-born, Tokyo-based director received a ¥7.5 million (\$72,000) grant from the Japan Arts Council to help make the



Western Star

California-born filmmaker **Michael Arias** makes his mark in the close-knit Japanese film sector

Southern California native Michael Arias has firmly established himself in the insular world of Japanese anime, and now the former software designer is trying his hand at live-action filmmaking with a version of the 1997 German movie “Knockin’ on Heaven’s Door.”

A resident of Tokyo for most of the last 16 years, Arias worked on special effects for Hollywood movies like 1989’s “The Abyss” before making the move to Japan. After studying Japanese in college, Arias ended up working in CG animation and spent six years writing software. His big break came when his Softimage Toon Shaders software was used on director Hayao Miyazaki’s 1997 blockbuster “Princess Mononoke.” The package, which helps CG look like hand-drawn and painted images, was also picked up by DreamWorks for 1998’s “The Prince of Egypt” and used again by Miyazaki for 2001’s “Spirited Away,” which won an Oscar and remains Japan’s highest-grossing film.

“The software being used for ‘Mononoke’ gave me an inroad into the Japanese anime world — it’s a kind of cottage industry centered round a relatively small group of people,” Arias says.

After working on a number of projects, including producing 2003’s “The Animatrix,” Arias was able to make 2006’s “Tekkon Kinkreet,” based on a manga of which he was a longtime fan. As well as being the first foreigner to take the helm of a Japanese anime feature, Arias took some novel approaches to creating a unique look for the film.

“We had a set of tools that allowed us to simulate hand-held camera work, dolly and aerial shots, and so on,” explains Arias. “Although anime purists reject some of this as an imitation of live-action.”

“As for being the first foreign director of an anime, it was a nonissue to me until we began showing ‘Tekkon’ at international festivals,” continues Arias, adding that he was baffled at the reaction of some U.S. anime fans who didn’t regard it as real Japanese anime. “It’s a bizarre argument — like saying only Italians can cook pasta.” Perhaps surprisingly to some, the attitude back in Japan was more accepting: In February “Tekkon” won the Japan Academy Award for best animated film.

With an impressive résumé and experience in Hollywood, a big-budget U.S. animated film would appear to be the next logical step, but Arias says he isn’t interested. “There aren’t that many projects that I think worthy of such a time-consuming and potentially draining enterprise as longform animation. ‘Tekkon,’ for example, was a three-year project — that’s a significant chunk of your life — so it has to be something inspiring,” he says.

Instead, Arias has made “Heaven’s Door,” an adaptation of the road movie starring German heartthrob Til Schweiger. While shooting the film, which has been rewritten and set in Japan, Arias says he encountered some inevitable challenges in making the leap to live-action. “There are many shots you just can’t pull off because of physical limitations. In animation, one doesn’t have those sorts of restrictions,” he observes. “In the end, though, I think the task of directing — live-action or animation — is not so different. The technology is worlds apart, of course, but the grammar of film is the same.” — **Gavin J. Blair**



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Market Screenings_Cannes 2008

Film	date	time	theater
Another Love Story, by Lucia Murat Maré, Nossa Estória de Amor	16.05	3:30 pm	Palais B
Rita Cadillac, The Lady of the People, by Toni Venturi Rita Cadillac, A Lady do Povo	16.05	5:30 pm	Palais D
Fake Blonde, by Carlos Reichenbach Falsa Loura	16.05	8:00 pm	Gray 3
Mysteries, by Beto Carminatti and Pedro Merege Mystérios	16.05	22:00 pm	Palais F
Black Gold: The Brazilian Oil Saga, by Isa Albuquerque Ouro Negro, a Saga do Petróleo Brasileiro	17.05	8:30 pm	Palais C
La Riña, by Marcelo Galvão Rinha	17.05	10:00 pm	Pal. K "Bory"
Tony Manero, by Pablo Larraín	18.05	9:30 am	Palais H
The Dead Girl's Feast, by Mateus Nachtergaele Festa da Menina Morta	18.05	10:00 am	Olympia 3
No Control, by Cris d'Amato Sem Controle	18.05	6:00 pm	Gray 5
Tony Manero, by Pablo Larraín	19.05	10:00 am 11:30 am	Palais C Arcades 1
The Dead Girl's Feast, by Matheus Nachtergaele A Festa da Menina Morta	19.05	12 noon	Olympia 6
3 EFFS, by Carlos Gerbase 3 EFES	19.05	6:00 pm	Gray 5
Grassroots, by André Ferezini Grassroots	19.05	8:00 pm	Gray 5
Days and Nights, by Beto Souza Dias e Noites	20.05	8:15 pm	Gray 5
Out of Tune, by Walter Lima Jr. Os Desafinados	21.05	9:00 am	Palais D
31 Minutes, The Movie, by Alvaro Diaz and Pedro Peirano 31 Minutes, o Filme	21.05	12:00 noon	Gray 1
Tony Manero, by Pablo Larraín	21.05	3:30 pm	Palais B
Another Love Story, by Lucia Murat Maré, Nossa Estória de Amor	21.05	3:30 pm	Gray 4
O Pai O, by Monique Gardenberg Ó Pai, Ó	21.05	18:00 pm	Lerins 2
Out of Tune, by Walter Lima Jr. Os Desafinados	22.05	4:00 pm	Gray 5

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