

Posted: Tue., Jun. 15, 2010, 7:08am PT

'Family,' 'Others' screen at Madrid de Cine 117 buyers have signed on, 74% from Europe

By JOHN HOPEWELL, EMILIO MAYORGA

MADRID -- Mar Coll's "Three Days With the Family," Oskar Santos' "For the Good of Others" and Miguel Albaladejo's "Born to Suffer" look like potential standouts at next week's 5th Madrid de Cine-Spanish Film Screenings.

A dedicated showcase for Spanish movies, aiming to power sales and foreign press coverage, Madrid de Cine runs June 20-22 at Alta Films' downtown Princesa arthouse.

A perceptive anatomy of a Catalan family gathered for a funeral, "Three Days" bore out its rep as Spain's best debut last year, winning the first-time director Spanish Academy Goya in February. Imagina Intl. Sales has taken on sales duties.

Produced by Alejandro Amenabar, Fernando Bovaira's Mod Prods. and Telecinco Cinema, "Others" has been steadily clocking up sales for Filmax Intl.

A hospital drama with supernatural flourishes toplining Eduardo Noriega ("Vantage Point"), "Others" co-stars Belen Rueda ("The Orphanage").

Nailing the power-play of a manipulative mother-figure, "Suffer," as "Others," played Berlin's Panorama section.

Like the U.K. Focus and Unifrance's Paris Rendez-Vous, on which it's modelled, this year's Madrid de Cine hosts few big new movies.

One, Guillem Morales' "Julia's Eyes," also toplining Rueda, will screen in a 15-minute promo seen at Cannes.

But, pushed back two weeks, Madrid de Cine has allowed sales agents time to make new pick ups.

The result is a flurry of market preems, such as the Latido-sold English-language "El Discipulo," a portrait of Jesus from Emilio Ruiz Barrachina, and Manuel Hueriga's intimist space mission docu "Diario de un astronauta," sold by Imagina.

Another market preem, Alex Colls' "The Happets," will, like Jordi Llompart's "Magic Journey to Africa," receive a digital 3D screening.

A total 117 buyers have signed on for Madrid de Cine, 74% from Europe.

"Though Spain has close contacts with Latin America, Europe remains without doubt Spanish cinema's core market," said Pedro Perez, prexy of Fapae producer association at the event's presentation Tuesday in Madrid.

U.S. companies HBO, Lap TV, Magnolia Pics, Strand Releasing, TLA Ent. Group and Venevision Intl. have confirmed their presence.

France's MK2, Ocean Films and Wild Bunch Distribution, Germany's Atlas, Arsenal, Kinowelt, Square One and Universum, Italy's Fandango, Lucky Red, Medusa and Mikado, and Blighty's Momentum, Optimum and Paramount Pics Intl. also look set to attend.

In an innovation, the foreign press has pre-screened pics using a VeoSpain VOD service.

The system will soon be offered to Spanish sales agents for use by potential buyers, said Enrique Cerezo, prexy of Spain's Egeda producers rights society, which has pioneered the system with Spanish film VOD service Filmotech.

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Posted: Thurs., Jun. 17, 2010, 5:32am PT

Filmax nabs 'Kidnapped' Pic is Vaca's follow up to 'Cell 211'

By JOHN HOPEWELL, EMILIO MAYORGA

PARIS -- Consolidating yet further its reputation as Spain's prime port of call for genre pictures, Barcelona-based Filmax Intl. continues to carve out partnerships with premier young Spanish production houses.

In its latest move, Filmax has acquired worldwide rights outside Spain and France to horror thriller "Secuestrados" (Kidnapped), helmed by Miguel Angel Vivas ("Reflejos").

Pic marks Spanish production company Vaca Films' follow up to its 2009 sleeper hit "Cell 211." Grossing Euros12.8 million (\$15.5 million) in Spain in February, "211" swept six Spanish Academy Goyas, including best pic, and has been sold by France's Films Distribution to more than 20 territories, including the U.S., where IFC acquired rights.

"211" also established a business model at Vaca of genre productions with contempo issue backdrops made in international co-production and sold by name sales agents.

"Kidnapped" conforms to this mold. It is produced by Vaca, Spain's Blur Producciones and France's La Fabrique 2.

Pic chronicles how three hooded Eastern-European criminals burst into a home in a Madrid gated community, holding the family hostage in its own home, and forcing the father to empty his credit cards. But the family fights back -- brutally.

"Kidnapped" is a highly realistic thriller, with snatches of horror and echoes of 'The Strangers' and 'Funny Games,' but portraying a more physical than psychological violence," said Borja Pena, who produces "Kidnapped" for Vaca with Emma Lustres.

Filmax Intl. CEO Vicente Canales said Filmax would present a promo and screenplay to buyers at the upcoming Madrid de Cine-Spanish Film Screenings, which run June 20-22.

Shooting in Las Rozas, a Madrid dormitory town, "Kidnapped," which is made up of 12 sequence shots, should be ready for fall fest play," Pena said.

Since early 2010, Filmax Intl. has pulled down international rights to a string of high-profile pics in Spain, including Oskar Santos' "For the Good of Others," produced by Mod Producciones, the Apaches-produced "Verbo," and "Agnosia," from Roxbury Pics and Madrugada. All three are, moreover, Telecinco Cinema productions.

Vaca has two films in pre-production: Daniel Calparsoro's "Invasor" and Manu Sarabia's "Nowhere"

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Posted: Fri., Jun. 18, 2010, 9:16am PT

'Happets' rolls out first deals S3D pic gets Madrid Showcase slot

By JOHN HOPEWELL

PARIS -- Madrid-based 6 Sales is rolling out sales on "La Tropa de trapo" (The Happets), one of Spain's first stereoscopic 3Dtoon pics.

A pre-school feature for 2-6 year olds, directed by Catalan Alex Colls, "Happets" has closed South Korea (Noori Pics), Poland (Kino Swiat), Israel (Shapira) and Continental (former Yugoslavia).

Alta Films, Spain's top arthouse/crossover distrib, has taken Spanish rights.

According to 6 Sales topper Marina Fuentes, 6 Sales is in talks to close Japan, France and Germany.

Some of these deals, she added, may be finalized at the 5th Madrid de Cine-Spanish Film Screenings, where the last 17 minutes of "Happets" will screen Tuesday at Madrid's S3D equipped Cine Berlanga.

Shot in Spanish and English, and a loose spin-off of a series on Catalan pubcaster TV3, "Happets" has been made from conception in S3D using computer stop motion, which reduces single frame rendering to just five minutes, and minimizes costs, Colls said.

Skedded for an October release, "Happets" is likely to face off with Fernando Cortizo's "O Apostolo," also up for a fall opening, as Spain first S3Dtoon release.

Produced by Colls own label, Anera Films, Pancho Casals' Continental Producciones and Abano Producciones, "Happets" tells the sweetly cautionary tale of Mumu, a little cow who abandons her non-glam friends to become a star with some very cool sheep. She comes to rue her decision.

"I'd like to think that 'Happets' is an ideal choice for young children to see as their very first film," Colls told Daily Variety.

Madrid de Cine runs June 20-22.

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Posted: Fri., Jun. 18, 2010, 9:16am PT

Kinowelt takes 'Julia's Eyes' Pre-sales surge on key Spanish title

By JOHN HOPEWELL, EMILIO MAYORGA

PARIS -- In a weighty sales deal, Barcelona's DeAPlaneta has sold all German-speaking Europe on Guillem Morales' "Julia's Eyes," to StudioCanal's German distrib op Kinowelt. In further sales, wrapped up off Cannes, Dark Light Media has closed China, Independenta Film for Romania, Duka Film in Turkey and Film Depot for CIS, excluding the Baltic states. Produced by Guillermo del Toro, Universal Pictures Intl. and Rodar y Rodar, "Eyes" is building up as one of the biggest -- if not the biggest -- Spanish releases of second half 2010. The sophomore pic of Morales ("The Uncertain Guest"), "Eyes" should be ready for presentation at a major fall fest, said Rodar's Joaquin Padro, who produces with Rodar partner Mar Targarona and Del Toro.

Spain's Antena 3 Films, Mesfilms and Catalonia's TV3 also produce.

"Eyes" is also tipped for a standout berth at October's Sitges fest, Europe's biggest genre pic fanboy confab.

Starring "Orphanage" lead Belen Rueda, who also toplined Alejandro Amenabar's "The Sea Inside," "Eyes" unfolds in a Spanish hamlet, where a young blind woman's sudden death provokes a local blackout.

Her sister (Rueda), an astronomer, investigates. But her sight is failing as well.

The Kinowelt deal marks a sales campaign watershed for "Eyes," which will next be seen at the Madrid de Cine-Spanish Film Screenings in a 15-minute promo screening on Monday.

UPI has already closed rights to France, Spain and Latin America.

At Berlin, Will Clarke's StudioCanal-owned Optimum Releasing, another blue-chip distributor, also took the U.K. off the table. With Kinowelt sealing Germany, DeAPlaneta has now pre-sold over half the world's major territories.

As is his custom, Del Toro is doing far more than lending his name and seal of approval to a project.

Morales and editor Joan Manuel Velasco flew out recently to New Zealand to work on the post-production with Del Toro, who also mentored Juan Antonio Bayona on "The Orphanage."

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Posted: Sat., Jun. 19, 2010, 11:00am PT

Coli Films takes 'Caminos' for France Deal reflects a growing industry heft for Diferente 3!

By JOHN HOPEWELL, ELSA KESLASSY

PARIS-- Mima Fleurent's Coli Films Diffusion has taken all French rights to Jose Luis Penafuerte's docu feature "Los caminos de la memoria," a striking docu feature on Spaniards' attempts to honor the dead in the Spanish Civil War.

"Caminos" opened Paris' burgeoning Diferente 3! Spanish Film Festival Monday.

Produced by Marion Hansel's Man's Film in Brussels and Jose Maria Lara's Madrid-based Alokatu, "Caminos" records the systematic executions of tens of thousands of Republican sympathisers by the Spanish Falange during the Civil War.

Switching to the present day, it also chronicles family members' attempts to recover the victims' bodies.

Coli Films' purchase comes with a theatrical commitment, Fleurent said.

Canal Plus' movie channel bouquet CineCinema has taken French pay TV rights to Penafuerte's docu and will commit Euros15,000 (\$18,135) for "Caminos" theatrical release in Gaul.

"Caminos" Gallic distribution deal reflects a growing industry heft for Diferente 3!, which is organized by Espagnolas en Paris, a Paris-based non-profit org whose driving force is Jose Maria Riba, the architect of San Sebastian's Films in Progress Latin American showcase and Cannes Critics' Week former artistic director.

Running June 14-20, Diferente 3! highlights included Paris screenings for three high-profile Spanish docu pics: "Cerca de tus ojos," a compendium of global injustices and atrocities marking the feature directorial deb of indefatigable producer Elias Querejeta; "La perdida," from Enrique Gabriel and Javier Angulo, which won the top prize at the 2009 Havana fest; and Jo Sol's "Fake Orgasm," in which Sol attempts to find common answers which cross cultural boundaries as to why three quarters of women say they're sexually unsatisfied.

In other Diferente3! deals, CineCinema has taken Gallic pay TV rights on a further three Diferente! titles: Isaki Lacuesta's "The Condemned" and Javier Rebollo's "La mujer sin piano," both San Sebastian prize winners, and Alvaro Brechner's Austin fest winner "Bad Day to Go Fishing," sold by Bavaria.

CineCinema has earmarked \$18,014 a piece for each film's theatrical distribution in France.

At Friday's 1 + 1 = 3, Diferente 3!'s French film industry networking lunch for Spanish producers, director-producer Enrique Gabriel revealed he was in talks with Aleph Media and Al Tranco for the two Argentine shingles to co-produce "La Pampa," set up at Gabriel's Madrid-based label El Baile Films.

Another 1 + 1 = 3 project, Imval Producciones' "We Need to Talk," is "well advanced" with financing, Imval's Luis Angel Ramirez said in Paris.

That reflects in part its ingenious make-up as an omnibus featue featuring shorts from six up-and-coming femme directors in Latin America, plus Spain's Yolanda Barrasa, each turning on a couple's problems.

"Talk" includes shorts from directors which have broken through to recent recognition such as Argentina's Paula Hernandez ("Rain") and Costa Rica's Paz Fabrega, whose "Cold Water of the Sea" won a 2010 Rotterdam top Tiger award.

Other helmers - Barrasa, Mexico's Ana Paula Castellanos, Chile's Dominga Sotomayor, Venezuela's Lidice Abreu - are about to shoot first features.

In Spain, "Talk" has drawn down pre-buys from broadcasters TVE and ETB, the Castille-La Mancha region and an Icaa Spanish Film Institute subsidy.

"Talk" is set up as a co-production between Imval and Mexico's Arte Mecanica Producciones. The Mexican shingle is drawing down \$906,000 in Article 226 tax coin, Ramirez added. Further financing comes from private investors in Ecuador and Banco Santander in Mexico. Despite the contacts and cultural proximity, Spain is increasingly not the only co-production option in Europe for Latin America. France and Germany are building their presence in Latin America.

Also, "Latin America's industries are increasingly co-producing between themselves. Given their tax-driven financing, Colombia and Mexico are particularly interesting a co-production countries at the moment," Ramirez said.

And France can offer Fonds Sud and Canal Plus France.

Argentine Diego Lerman's Directors' Fortnight player "The Invisible Eye," which Imval co-produced, was picked up, for example, by France's Canal Plus but not Spain's Canal Plus. If Spanish companies want to continue to co-produce with Latin America, they might have to reinvent themselves as not only co-producers but also bridges between the region and far stronger European film powers.



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Spain boosts pic exports Overseas gross up to \$174 million in key territories

By JOHN HOPEWELL, EMILIO MAYORGA

MADRID -- For the second year running, in 2009 Spanish movies grossed more outside Spain than in their domestic market, according to a study.

Spanish films' total B.O. in 18 international territories last year was Euros 140.7 million (\$174.2 million), 7% up on 2008, according to a report unveiled Monday by Spain's Fapae producers' association. The study sources figures from Rentrak, the European Audiovisual Observatory and Spain Icaa Film Institute Domestic B.O. for Spanish movies was, in contrast, far lower at \$129.2 million, despite an upbeat year for local filmmaking.

Results contrast with France where, for six of the last 10 years, Gallic films domestic B.O. has been significantly higher than overseas grosses.

The number of Spanish film theatrical releases rose 21% in 2009 to 185 while their total print run skyrocketed 71% to a total 16,047 prints.

Argentina saw 22 Spanish film releases, France 20, Mexico 16 and Italy 15, Fapae prexy Pedro Perez announced Monday.

But the U.S. proved the biggest market in 2009 with a \$50.1 million B.O. for Spanish films.

As ever, Spanish export stats were driven by one-or-two big titles, such as in 2009 "Planet 51," lead-produced by Spain's Ilion Animation Studios, which Sony released on 3,035 prints Stateside Nov. 20 for a \$42.2 million gross after 17 weeks.

A second big hitter was U.S. foreign language Academy Award winner "The Secret in their Eyes," co-produced out of Spain by Gerardo Herrero and Mariela Besuievsky's Tornasol Films.

Spain produced 186 features in 2009, making it, in production levels, the seventh largest film industry in the world.

But the market share of Spanish films in their home market was a so-so 15.9% last year, comparable to the perf of Brit pics in the U.K. (16.5%), but way below French film in Gaul (37%), or indeed American films in the U.S. (91.8%).

One tentative conclusion, said Perez, is that "we produce too many theatrical films in Spain. We have to make more competitive films."

With the collapse of Spain's DVD market, a contraction of Spanish films' pay TV sales to Spain's Canal Plus and the near disappearance of distribution minimum guarantees, the way forward for the Spanish film industry is to make films with strong theatrical or international potential, added Gonzalo Salazar Simpson, prexy of Spain's Asociacion Estatal de Cine, a film producers' lobby.

At Monday's Fapae press conference, Spanish actress Belen Rueda announced that "The Secret in Their Eyes" had won the Fapae-Seat Award for the Spanish film with the biggest international impact.

A firm candidate for the plaudit next year could well be Rueda starrer "Julia's Eyes." Playing as a 15-minute promo, "Eyes" has proved the star so far of the Madrid de Cine-Spanish Film Screenings, which end Tuesday.

The Sitges Festival announced Monday that "Eyes" will open its October edition.

Previous Sitges openers include "Pan's Labyrinth" in 2006, "The Orphanage" in 2007 and "Rec 2" last year.

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Posted: Mon., Jun. 21, 2010, 7:09am PT

Aurum nabs 'Diary' Latido picks up 'Retorno,' 'Circle'

By EMILIANO DE PABLOS

MADRID -- Top indie distributor Aurum Producciones has nabbed theatrical and DVD distribution rights to debutant helmer Jose Manuel Carrasco's teen comedy "The Diary of Carlota."

Produced by Gerardo Herrero and Mariela Besuievsky's Madrid-based Tornasol Films and Valencia's Castafiore Films, the "Bridget Jones"-style pic narrates the eventful emotional life of Carlota, a 16-year-old schoolgirl who jots down in a diary the chaos of her adolescence.

Movie is based on Gemma Lienas' bestselling book "El diario rojo de Carlota."

Aurum will release "Diary" in Spanish theaters July 23.

For Aurum, owned by Canada-based Alliance Films since 2004, the acquisition of "Diary" underscores the company's recent strong interest in Spanish pics.

Sales consortium Latido Films is selling internationally "Diary" at the Madrid de Cine-Spanish Film Screenings, which kicked off Sunday.

In further moves, Latido has taken worldwide rights outside Spain and Argentina to first-timer Miguel Cohan's thriller "No retorno."

"No retorno" is produced by Argentina's Haddock Films and Tornasol Films, driving forces behind Juan Jose Campanella's Oscar winner "The Secret in Their Eyes."

Pic toplines Argentine stars Leonardo Sbaraglia ("Night Runner") and Federico Luppi ("Fermat's Room"), and Spanish actress Barbara Goenaga ("Agnosia").

Shooting started May 17 at Alicante's Ciudad de la Luz.

Latido has also taken international rights beyond Portugal and Brazil to Marco Martins' drama "How to Draw a Perfect Circle."

Produced by Lisbon's Filmes de Fundo and Ukbar Filmes, movie turns on two wealthy but incestuous siblings.

Portuguese helmer Marco Martins broke through in 2005 with festival hit "Alice."

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Posted: Mon., Jun. 21, 2010, 7:23am PT

Continental teams with Brazil's Otto Duo prepping S3D 'Witchcraft'

By EMILIANO DE PABLOS, EMILIO MAYORGA

MADRID -- Spanish toon house Continental Animacion is joining forces with Brazil's Otto Desenhos Animados to co-produce stereoscopic 3D animated pic "Witchcraft."

A family adventure movie budgeted at around Euros2 million (\$2.5 million), "Witchcraft" is helmed by first-timer Virginia Curia and penned by Anxela Loureiro. Chelo Loureiro exec produces.

Targeted at 8-12 year olds, "Witchcraft" is an adventure fable turning on the ancient healing methods of an elderly woman and the high-tech passion of her granddaughter.

The two join forces to face off with a cosmetics multinational that is trying to nab their valuable secrets.

Project was unveiled to Daily Variety at Madrid de Cine-Spanish Film Screenings, where sales agent 6 Sales is showing 18 minutes of pre-school film "The Happets," a pioneering -- for Spain -- stereoscopic 3D toon pic, which Continental co-produces.

Both "Witchcraft" and Alex Colls' "Happets" form part of a new production line opened up at Galicia's Continental Animacion, which is broadening its slate away from edgy toon movies -- such as Miguelanxo Prado's hand-painted "De Profundis" or the cult comic-based flash technology pic "Animal Crisis" -- toward more market-driven productions.

Continental's new business plan aims to produce around two low-budget toon movies a year, creating global brands that could work well with a niche theatrical release and also on DVD, TV and in vidgames markets.

"By handling budgets ranging from \$2 million to \$2.5 million, so briefer financing cycles, it's possible to produce profitable toon pics," Continental topper Pancho Casal said at Madrid de Cine.

"Witchcraft" will be ready for delivery by 2011 fall.

A third project illustrating Continental Animacion's new production strategy will be "The Happets 2," also helmed by Colls and co-produced with Chelo Loureiro's Galicia-based Abano Producciones.

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Posted: Tue., Jun. 22, 2010, 7:14am PT

'Eyes,' 'Good' stand out in Madrid Market sees deals, pronouncements

By EMILIANO DE PABLOS, JOHN HOPEWELL

MADRID -- Two auteur genre pics -- Guillem Morales' "Julia's Eyes" and Oskar Santos' "For the Good of Others" - proved standouts at the 5th Madrid de Cine-Spanish Film Screenings, which wrapped Tuesday.

Playing in a 15-minute promo, the Universal Pictures Intl. co-produced "Eyes" was one definite star of the Screenings.

Once more teaming lead Belen Rueda and producers Rodar y Rodar and Guillermo del Toro, "Eyes" looked like a significant addition to Spain's burgeoning horror canon, along the lines of "The Orphanage": a gothic chiller with shocks enough, but also a woman's story of some depth, about a femme astrologist's journey of self-discovery as she battles failing sight.

Driven by a winning perf by Eduardo Noriega ("Vantage Point"), Alejandro Amenabar-produced supernatural hospital drama "For the Good of Others," attracted, held and largely impressed one of the biggest Screenings turnouts.

"It's a small film, but can work," said one distributor.

Which it did: at Madrid, Filmax licensed Japan on "Good" to Only Hearts and Scandinavia to Cinema Mondo.

"Good" played Berlin's Panorama but was partly lost in the big fest crush. Likewise, San Sebastian best actor and actress winner "Me Too" capitalized on the Screenings to raise total territories sold to 25.

"The Screenings allow buyers to catch up and provided 'Me Too' with another platform," said Michael Weber at "Too" sales co The Match Factory.

This time round, the Screenings offered few surprises, though a flurry of deals, and a broader take on Spanish cinema.

Many Spanish films' Achilles' heel remains a lack of character depth reaching beyond broad stereotype.

When movies did achieve this, they drew at least applause from buyers.

One was Miguel Albaladejo's "Born to Suffer," a critics' favorite that delivers a knowing and hilarious study of an older woman's emotional manipulation of her heart-of-gold maidservant.

Another was David Pinillos' Beta-sold romantic dramedy "Bon Appetit," a bittersweet story of unrequited love and haute cuisine set at an exclusive eatery in a fairytale Zurich old town, whose central relationships unfold with a bracing realism.

Meanwhile, three Imagina-sold pics from breaking-through helmers -- Alberto Rodriguez's Generation X lament "After"; Mar Coll's sharply observational funeral reunion yarn "Three Days With the Family"; and Daniel Sanchez Arevalo's "Gordos," a bold social drama -- also scored fans among foreign journalists and scribes.

In further deals, as of midday Tuesday:

-- Japan's Only Hearts is in advanced negotiations for all rights on Latido-handled "Widows on Thursdays," from Marcelo Pineyro, and Juan Martinez Moreno's thriller "A Good Man."

-- Top Spanish indie distributor Aurum has acquired Spanish rights on Tornasol production, "Carlota's Diary."

-- Germany's Match Factory sold "Me, Too" to Scandinavia's November and Rosebud in Greece. Japan, Argentina and Turkey are in talks.

-- A habitue buyer of Spanish cinema, Venevision Intl. bought Manuel Gomez Pereira's coming-of-age thriller "The Hanged Man" from KWA. Venevision is also in advanced talks for U.S. DVD and pay TV rights with Urban Films on a seven-film package, led by "Villa Tranquila."

-- 6 Sales continued to roll out S3D toon pic "The Happets," still to screen Tuesday afternoon, closing the Middle East with Falcon Films.

-- Filmax is mopping up major territories on Eugenio Mira's presales hit "Agnosia." With Scandinavia (Scanbox) and Korea (Thomas Ent.) closed off Cannes, only U.S., Italy, Japan and Benelux are outstanding.

-- David Castellanos' Cinema Republic announced the sale to Dutch pubcaster NPO of TV rights to "Northless," which is close to closing Switzerland and Turkey.

-- U.S. cable operator Olympusat has licensed three Vertice Sales-sold titles: "Senora Beba," "No sois vos, soy yo" and "Sin ti," Olympusat's Arturo Chavez said in Madrid.

-- DeAPlaneta has taken all international rights to "To Hell With the Ugly," a broad comedy toplining the reliable Javier Camara ("Talk to Her"), which has grossed Euros6.3 million (\$8 million) in Spain.

-- Avalon is in advanced talks to sell "Woman Without Piano" to France.

-- "Ugly," "Too," "Piano" and "With or Without Love," David Serrano's soon-to-bow screwball romcom/musical, were the most popular pics at the Screenings' digital library.

Madrid de Cine also served as a platform for industry announcements.

Talking to the international press, Ignasi Guardans, director general of the Icaa Spanish film institute, confirmed that Spain's Ministry of Culture will create a work group with the country's regional authorities to analyze public financing models for Spain's digital cinema conversion.

The Spanish Film Screenings ran June 20-22.

Emilio Mayorga and Jonathan Holland contributed to this report.