



# ADVOCATE*insider*

May 27, 2007

## Cannes Wrapup: The Winners



Photo: Getty

CANNES -- May 27, late morning

Okay, the winners will be announced around 1 p.m. EST. I'll be traveling, but I'll post them as soon as I can. Traditionally, Cannes spreads around the wealth and tends to give no more than two top prizes to a single film. So if you win the Palm D'Or, chances are someone else will win Best Director. And if you win two acting awards, your shot at the big prize is over. And of course the tiny panel judging films is in their own little world; they are immune from the buzz along the Croisette and can and do frequently produce wholly unexpected winners.

Considered front runners for Best Actress: the elderly woman in Sokurov's *Alexandra*, the young woman helping her friend get an

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abortion in *Four Months, Three Weeks and Two Days*, and the lead in *Secret Sunshine* who gets to act her ass off (laughing, crying, screaming, etc.). For lead actor: Mathieu Almaric in *The Diving Bell and the Butterfly*, Josh Brolin and Javier Bardem in *No Country For Old Men*, and the absurdly pretty young man from *Une Vieille Maitresse* (okay, that one is just me). For Best Picture: the long-time buzz has been for *Four Months, Three Weeks and Two Days*, the Coen Brothers (again?) for *No Country For Old Men*, and the Reygadas film *Silent Light* (which would be divisive but has passionate minority support).

Virtually ignored by the American press since it already opened there, I think *Zodiac* is a real wild card: it got very good reviews and I think it's one of the best movies of the year, so maybe David Fincher could sneak in and surprise everyone. Every five years they give out a special award designated for some unique reason and I suspect the animated film *Persepolis* might get attention there. Voila. Here are the winners:

PALM D'OR: *Four Months. Three Weeks and Two Days*

GRAND PRIZE (RUNNER-UP): *The Mourning Forest*

JURY PRIZE (THIRD PLACE): (TIE) *Persepolis* and *Silent Light*

BEST DIRECTOR: Julian Schnabel for *The Diving Bell and the Butterfly*

BEST SCREENPLAY: Fatih Akin for *The Edge of Heaven*

BEST ACTOR: Konstantin Lavronenko for *The Banishment*

BEST ACTRESS: Jean Do-Yeon for *Secret Sunshine*

UN CERTAIN REGARD: Romanian film *California Dreamin'*

60th ANNIVERSARY PRIZE: To Gus Van Sant for his career and "because he made a lovely film"

CAMERA D'OR (best first feature): *Jellyfish* with special mention for *Control*

DIRECTOR'S FORTNIGHT: Anton Corbijn swept it, winning three major awards for *Control*, his biopic about Joy Division

CRITIC'S WEEK XXY, perhaps my favorite film of the fest, wins the Grand Prize for Critics' Week

Posted at 05:42 AM in [Cannes Film Festival](#), [Celebs](#), [Film](#), [Film Festivals](#) | [Permalink](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

## Cannes Wrapup: Movies I Saw, Things I Did

Here are all the movies I saw at Cannes, with a rating out of four stars. I follow that with major events and the movies I missed but wanted to see. MOVIES I SAW AT CANNES 2007 (24, plus one revival and two excerpts from future films)

My Blueberry Nights \* (out of four)

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Four Months, Three Weeks and Two Days \*\*\* 1/2  
 Water Lillies \*\*\* 1/2  
 The Banishment \*\*\* 1/2  
 Les Chanson D'Amour \*\*  
 Savage Grace \*\*  
 No Country For Old Men \*\*\* (but want to see again, soon)  
 Sicko \*\*\*  
 Fashion Victims \*\*  
 Tehlim \*\* 1/2  
 U2 mini-concert \*\*\*  
 Chacun Son Cinema \*\*\*  
 XXY \*\*\*\*  
 Import Export \*\*  
 Paranoid Park \*\* 1/2  
 A Mighty Heart \*\*\*  
 The Golden Compass footage \*\*\* 1/2 (but I wanted more)  
 Ocean's 13 \*\* 1/2  
 The Diving Bell and The Butterfly \*\*\* 1/2  
 You, The Living \*\*\*  
 We Own The Night \* 1/2  
 Days Of Darkness \*\* 1/2  
 Larry Charles/ Bill Maher God documentary footage \*\*\*\*  
 Une vieille maîtresse \*\*  
 Never Apologize: A Personal Visit With Lindsay Anderson \* 1/2  
 The Mourning Forest \*\*\*  
 Promise Me This \*\*  
 12 Angry Men \*\*\* 1/2  
 MOVIES I REGRET MISSING:  
 Bela Tarr's The Man From London  
 Reygadas's Silent Light  
 Control (about Joy Division)  
 Alexander Sokurov's Alexandra  
 Fatih Akin's The Edge Of Heaven  
 Secret Sunshine  
 The Band's Visit  
 Pleasure Factory (gay element)  
 My Brother Is An Only Child (screenwriters of The Best Of Youth)

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December 2007  
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Before I Forget

#### EVENTS

Jerry Seinfeld flying over Croisette in bee costume

Seinfeld, Chris Rock and Jeffrey Katzenberg roundtable

Water Lilies one-on-one w director Celine Sciamma; she comes out in print for first time.

Savage Grace round tables with Tom Kalin and Julianne Moore

No Country For Old Men round tables with Coen Brothers, Javier Bardem and Josh Brolin

St. Trinian's Press Conference/Round tables w Rupert Everett and Colin Firth

Golden Compass footage sneak peek Golden Compass press conference and round tables w Daniel Craig, Eva Green, Sam Elliot, director Chris Weitz, star Dakota Blue, etc.

Angelina Jolie "intimate" press conference at Hotel Du Cap (about 12 reporters present)

Golden Compass Party

Ocean's 13 one-on-one w George Clooney, Brad Pitt and Matt Damon

Paranoid Park round table w Gus Van Sant

AmFAR auction/dinner w Sharon Stone

XXY interview -- one-on-one w director and star

Secret peek at Larry Charles/Bill Maher religion documentary footage

#### BOOKS I READ FOR/DURING CANNES

Persepolis 1 and 2 by Marjane Satrapi \*\*\*

No Country For Old Men by Cormac McCarthy \*\*\*\*\*

Savage Grace by Natalie Robins and Steven M. Aronson \*\*\* 1/2

Paranoid Park by Blake Nelson \*\*

A Mighty Heart by Mariane Pearl \*\*\*

The Diving Bell and the Butterfly by Jean-Dominique Bauby \*\*\* 1/2

The Spirit Archives, Vol. 1 by Will Eisner \*\*\* (for graphics) \*\* 1/2 for story

War Horse by Michael Morpurgo \*\* 1/2

The Savage Detectives by Roberto Bolano \*\*\*\*\*

Kipling's Choice by Geert Spillebeen \*\*

The Rise of Theodore Roosevelt by Edmund Morris \*\*\* 1/2

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May 26, 2007

## "XXY" Wins Critics' Week Grand Prize

XXY, one of the best films I saw at this festival and certainly one of the best of the year, won the top prize at the Critics' Week awards on Friday night. Congratulations to director Lucia Puenzo. XXY is the story of an inter-sexed teenager named Alex who is harassed by locals while grappling with the choices (sexual and surgical) that Alex faces. It's an exceptional film and at least one US distributor has been circling it. Now if only Water Lillies can snag the Camera D'or, I'll have had a great fest and spoken to some of the top winners. One movie I did miss was Anton Corbijn's Control, a bio-pic about Joy Division that swept the top awards at the Directors' Fortnight. I really wanted to see it, but I can't be everywhere. -- Michael Giltz

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## Quieter and Quieter

CANNES -- May 26, late afternoon

Cannes is quieting down quite a bit. And I think the lack of star power in the closing night film (Denys Arcand's Days Of Darkness) is why the streets aren't even that full. By Saturday, the market is closed and the Palais is very empty, with the few remaining journalists trudging to just one more screening.

On Sunday, they replay all the movies in Competition, which is a great way to catch up...if you speak French. For some reason, the "reruns" don't include English subtitles. So unless you need to see an American film or a French film (which usually has the English subtitles on the actual negative itself), you're out of luck. Here's the plan: I'm going to go see Sidney Lumet's 12 Angry Men at 7:15. If I can't get into that, I'll go see a delightful early animated movie called The Adventures of Prince Achmed at 7:30. (It's from 1926, is barely an hour old and is made with paper cut-outs -- the film's on DVD, check it out.) Then I'll grab one more decent meal (by my cheap standards) then head to a market screening of the new Gregg Araki stoner comedy Smiley Face. (No subtitles needed for that one.) This film was at Sundance, so it's not a high priority (and apparently, it's no Harold & Kumar). But it's a good palette cleanser after all that Art.

On Sunday, I'll check out the reruns, just to see if for some reason they've decided to include English subtitles. Then I'll list all the movies I've seen and the significant ones I've missed. I'll be traveling and have to miss the awards, but on late Sunday or Monday, I'll post the winners. Deal? -- Michael Giltz

Posted at 11:42 AM in [Cannes Film Festival](#), [Film](#), [Film Festivals](#) | [Permalink](#) | [Comments \(0\)](#) | [TrackBack \(0\)](#)

## Promise Me This Mr. Kusturica: You'll Stop

## Making The Same Movie Again and Again

CANNES -- May 26, afternoon

Emir Kusturica is a two-time Palm D'or winner and if you've never seen one of his films, please do check out Underground. But like Fellini and many others, once you've seen one Kusturica film, you've seen them all: endless (if enjoyable) "gypsy" music, lusty laughter, breast-y women, slapstick humor, chases, gunshots, animals, and if there's a plate of food in sight a dog is sure to scarf it down. The story of Promise Me This (whimsical, even by the standards of Kusturica), involves an old man sending his grandson on a quest. The peasant boy -- wholesomely cute in a Tom Sawyer sort of way -- must go to town, buy an icon, buy a souvenir and oh yes get himself a bride. (The kid is about 14 years old.) Much hilarity ensues. If Kusturica made a solemn drama, I swear he'd win a third Palm D'Or just for shocking everyone so much. -- Michael Giltz

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## "The Mourning Forest"

CANNES -- May 26, morning

Here's a slow, quiet movie from a director I'd never heard about. Naomi Kawase is a bit of a one-trick pony, according to my hardcore fest-going friends. But since I haven't seen her trick before, I found it satisfying.

A young woman grieving over the death of her son starts working at an old folks' home. She befriends one of the clients, even though he sometimes behaves irrationally and pushes her around. He too is grieving; in his case, for a wife who died 33 years ago. (In Buddhism, a person who is dead for 33 years becomes a buddha and doesn't bother you or come around anymore.) They go on a road trip, the car stalls and he runs off into the forest, with the young woman following behind. Is he lost or just determined to get somewhere? It's all very discrete and obscure, with lots of pretty shots of trees swaying in the wind. But my attention was held throughout.

Not bad. This is exactly the sort of film that usually fills up the beginning and the end of the fest -- worthy in some way, but not a chance in hell of winning a top prize. -- Michael Giltz

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May 25, 2007

## The Funniest Ten Minutes Of The Festival

CANNES -- May 25, late night

It pays to go out drinking. I made an acquaintance with someone who offered to let me glimpse the ten minutes of footage available from



the new Larry Charles/Bill Maher project about religion. So today I went to the market and sat in a little room and watched the same footage that has made this one of the hottest properties at the festival. It's already sold out all over the world with a bidding war in the US. Everyone's unclear as to what they can expect. Will it do Borat numbers? Bowling For Columbine numbers? Jackass numbers? Plus there's the added fact of endless controversy. I'm sworn under pain of death not to detail any of the people interviewed in the footage I saw or describe any of the jokes. I will say I saw no manufactured comic bits, a la Borat. It was all humor derived from real people and Maher's mercilessly funny jibes about what they believe.

I sat there, alone, literally cackling with glee. (I'm a practicing Catholic, by the way; just not easily offended.) \$20 million at the US box office? That would make it the fifth highest grossing documentary in history. (Right after Fahrenheit 9-11 at \$119 mil, March of the Penguins -- which isn't really a documentary -- at \$77 mil, An Inconvenient Truth at \$24 mil, and Bowling For Columbine at \$21 mil.) I suppose if Sicko doesn't gross \$100+ mil, people will call it a flop. But of course, that's silly. And if this movie grosses just \$8 mil, it'll be in the Top Ten. One thing is very clear: they won't need to spend a dime on publicity because this movie is going to generate so much free press it makes your head spin. I can't wait to see the rest of it. Bill Maher: movie star. It has a nice ring to it. -- Michael Giltz

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## A Final Catherine Deneuve Sighting



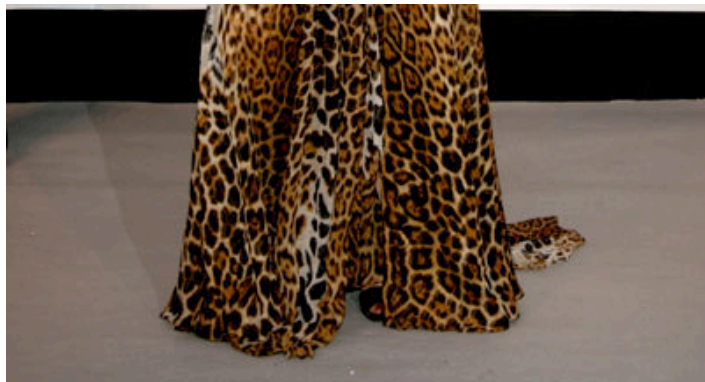


Photo: Getty

CANNES -- May 25, evening

My new gay roommate -- who has been smoking since he was 14 but swears he's gonna quit at 24, the vow he made when he started -- was at a breakfast event with the always luminous Catherine Deneuve. She seems to have worn the same unfortunate leopard-print dress for every event, which I find almost inconceivable. Wouldn't every clothing designer in France want her to wear their outfits? Anyway, she was at this event and smoking up a storm and drinking coffee, when the attendant came by and asked if she wanted breakfast. "No, no," said Deneuve, "coffee and cigarettes are the only breakfast I ever need." It simply doesn't get any more French than that. -- Michael Giltz

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## The Celibate Homosexual Lindsay Anderson





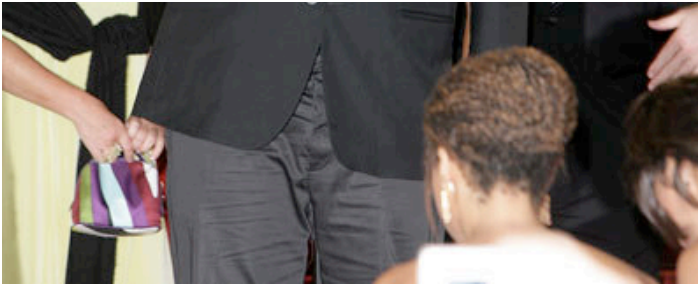


Photo: Getty

CANNES -- May 25, evening

I planned a full day of movies, at least five. But one was filled up (really, I think the guards were just ready to stop processing people because I can't imagine the afternoon film I wanted to see was full). And then the 8 p.m. film had such a long introduction that it ran long and I forgot to leave 10 minutes early to catch the later movie.

So only three films today, capped off with *Never Apologize: A Personal Visit With Lindsay Anderson*. In essence, this is a taped chat, with actor Malcolm McDowell delivering anecdotes about his friend and mentor, director Lindsay Anderson. I found a UK article by McDowell, in which he described Anderson as homosexual but celibate and says the director certainly never made a pass at him. They never spoke about Anderson being gay, either, which is very British I think. They collaborated numerous times and McDowell tells his amusing stories with relish. But this barely constitutes a film; it's as rudimentary as it gets. Seeing it live would have been delightful. On tape, you get to hear the stories but nothing is gained by the format. And Anderson's sexuality is never really an issue or illumined (is that a word?) in any way.

McDowell was present at the screening, which also had Quentin Tarantino in the audience (he got some entrance applause from the crowd), as well as director Stephen Frears, who worked as an assistant for Anderson. The first speaker intro'd him in French. Then Frears said, "Do you all speak English?" The crowd all said "Yes" and he answered, "Good, so none of this French nonsense," which was quite shocking and amusing, frankly. A pity the film wasn't as good as their clear love for Anderson. -- Michael Giltz

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## An Old Mistress

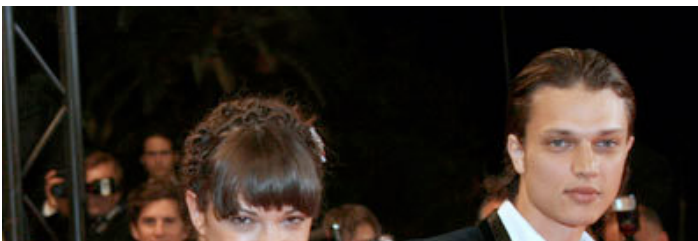




Photo: Getty

CANNES -- May 25, late morning

Director Catherine Breillat is always good at pushing buttons and seeing her tackle a period film was promising. But I was running late and unsure where to enter the Lumiere at this time of day. I asked a guard (through sign language) if I could enter via his gate and he simply shoved a ticket into my hand and waved me through, rather than making me go all the way around to the other side where journalists probably had to go. It's always fun to joke about the French and indeed the guards -- especially at the Palais -- are notorious for not even letting in, say, George Clooney if he didn't have the right ticket. But they are in general extremely helpful, especially with buffoons like me who barely speak a word of French.

Also very friendly are the people who run the press room computer center. So I end up slipping inside the Lumiere quickly and getting a front row center seat in the balcony, perfect if you don't need to get out quickly. The film reminds one a bit of *Dangerous Liaisons* -- a dissolute young man with no money is marrying a pure young woman of superior rank and many are scandalized and predict he'll never dump his mistress of ten years. The mistress is played by Asia Argento. She's not a favorite of mine but she's very good here, as a "vulgar" woman who doesn't care what anyone else thinks. Her ample breasts are on marvelous display throughout the film. And the dissolute young cad is played by newcomer Fu'ad Ait Aatou, a young man with plush lips and dimples that reside just at the corners of his mouth. He is almost nervewrackingly beautiful, feminine and precious without ever being effete. And he's actually quite good.

The story, however, is a tad static, though it's amazing that Breillat isn't more over the top, so that's to be appreciated. If nothing else, the film is beautiful to look at thanks to its cast. -- Michael Giltz

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