

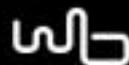


YONA YONA PENGUIN



 66
VENEZIA 2009
Out of Competition

A FILM BY
RINTARO





MADHOUSE & DENIS FRIEDMAN PRODUCTIONS
PRESENT

YONA YONA PENGUIN

A FILM BY **RINTARO**

JAPAN -FRANCE - 2009 - RUNNING TIME 87' - 35MM -RATIO 1.85 - DOLBY SR-SRD - COLOR

SYNOPSIS

Every night, little Coco slips out of her house and explores, dressed in a special penguin suit - a present from her long-lost father. She's convinced that, one day, it will allow her to fly.

Because of her outfit, Coco is taken by Chaley, a goblin kid who mistakes her for the fabled 'Brave Flightless Bird' to a mysterious subterranean world. Arriving at the Village of the Goblins, Coco learns that Bucca-Boo, the Emperor of Darkness, is trying to enslave the Goblins, angry that they were once loved by Man. Coco explains that she's no hero but joins her new friends - first Chaley the Goblin and

later Zammie the Fallen Angel, in their battle to save the village from Bucca-Boo and his band of demons. During the final battle, Coco must get Zammie's wings back from Bucca-Boo, to allow the little angel to return to Heaven. And at the critical moment... she flies!

An enchanting fable, a funny, touching and captivating evocation of a magical world and an uplifting tale of the power of self-belief, all depicted in a seamless marriage of 2D and 3D animation, YONA YONA PENGUIN is the long-awaited family movie debut of anime legend Rintaro (METROPOLIS).

CAST

Voices - Original Japanese version

COCO	Ei Morisako
CHALEY	Lena Tanaka
ZAMMIE	Hikaru Ohta (Bakusho Mondai)
BUCCA-BOO	Yuji Tanaka (Bakusho Mondai)
ELDER	Ichiro Nagai
PAPA CHALEY	Hideyuki Tanaka
PARAKEKE	Shunji Fujimura
MISTER JI	Akira Emoto

Voices - Original French version

COCO	<i>Clara Quilichini</i>
CHALEY	<i>Audrey Sable</i>
ZAMMIE	<i>Céline Ronte</i>
BUCCA-BOO	<i>Féodor Atkine</i>
ELDER	<i>Pierre Bâton</i>
PAPA CHALEY	<i>Gilles Morvan</i>
PARAKEKE	<i>Yves Barsacq</i>
MISTER JI	<i>Michel Elias</i>

CREW

ORIGINAL STORY	Rintaro Sumiko Hayashi
SCREENPLAY	Tomoko Komparu Dominique Lavigne
CHARACTER DESIGN	Katsuya Terada Laurent Cluzel Cédric Babouche
MUSIC	Toshiyuki Honda
PRODUCERS	Jungo Maruta Denis Friedman
PLANNING	Masao Maruyama
LINE PRODUCERS	Iwao Yamaki Hiroshi Hirokawa Franck Malmin
ART DIRECTOR	Mihoko Magohri
CG ART DIRECTOR	Cédric Babouche
ANIMATION SUPERVISORS	Tsuneo Maeda Dripha Benseghir
CG SUPERVISION	Toru Shinozaki
SOUND DIRECTION	Masafumi Mima Tashihiko Nakajima
POST-PRODUCTION EDITORS	Catherine Constant-Grisolet Kashiko Kimura Cédric Babouche
MUSIC PRODUCTION	Artist Management Office Inc.
COLOR CORRECTION LABORATORY	MIKROS IMAGE ARANE GULLIVER IMAGICA
THEME SONG 'AMIGO PENGUIN'	
LYRICS AND MUSIC	Kohei Dojima
'JE CROIS ENTENDRE ENCORE'	
COMPOSED BY	Georges Bizet
ARRANGED BY	Toshiyuki Honda
DISTRIBUTION	GEBEKA Films (France) SHOCHIKU (Japan) MEDIACORP (Singapore) GOLDEN NETWORK (Asia)
INTERNATIONAL SALES	WILD BUNCH

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PARTNERS - DENIS FRIEDMAN PRODUCTIONS

BIOGRAPHIES

RINTARO - Director

Anime legend Rintaro began his career in 1958, as a colourist at the legendary Toei animation studios. Two years later, he joined Mushi Production, a rival company set up by Japanese manga master Osamu Tezuka, for whom Rintaro would direct his first TV animation of the 60s: ASTROBOY, based on Osamu Tezuka's eponymous manga. Numerous projects as director and art director followed. In 1978, Rintaro directed SPACE PIRATE CAPTAIN HARLOCK, adapted from Leiji Matsumoto's manga of the same name.

In 1979, Rintaro made his big-screen debut with GALAXY EXPRESS 999, again adapted from the work of Leiji Matsumoto. Four years later, he collaborated with Katsuhiro Otomo, future creator of AKIRA, on HARMAGEDON, which he followed with 1985's animated epic adventure KAMUINO KEN.

Rintaro adapted the manga X in 1996. The following year he reunited with his HARMAGEDON collaborator Katsuhiro Otomo. Together they recalled a long-held ambition close to both their hearts - a big-screen adaptation of Rintaro's mentor Osamu Tezuka's legendary manga METROPOLIS. Four years in the planning and making, METROPOLIS was a massive success worldwide.

TOMOKO KOMPARU - Screenwriter

Born in Nara, Tomoko Komparu worked on TOUCH (1985~1987/CX), THE MAGICAL PRINCESS MINKY MOMO (1982~1983/TX), CAT'S EYE (1983 ~1984/NTV) and the theatrical version of ANPANMAN. Her work with Madhouse includes the theatrical animation THE PHOENIX (1986/ directed by RINTARO/ co-written with RINTARO), MASTER KEATON (1998/NTV) in the TV animation series, HANADA SHONENSHI (2002/NTV), NANA (2006/NTV), and CHI'S SWEET HOME (2008/TX). She is also the author of novels including the HARUNA NO JIKENBO series.

KATSUYA TERADA - Character Design

Born in Okayama in 1963, Katsuya Terada began his career after graduating from art college. Perhaps the leading Japanese expert in illustration using Painter, he has worked on the DETECTIVE SABURO JINGUJI series and VIRTUA FIGHTER 2 game. He has also worked on BLOOD THE LAST VAMPIRE (Hiroyuki Kitakubo, 2000), the live-action version of CUTIE HONEY (Hideaki Anno, 2004), and the live-action version of YATTER MAN (Takashi Miike, 2009). He is also active in book illustration and comics.

CEDRIC BABOUCHE - CG Art Director

Cédric Babouche began his career as a sculptor after graduating from the Olivier de Serres School of Art in Paris. He studied animation at the Emile Cohl School in Lyon and directed his first animated film LA ROUTINE in 2003 (Prix Jules Verne, Amiens and Prix Competition NVIDIA projects, Annecy Festival 2003).

Babouche became first professor of comics then of animation and compositing at Emile Cohl and directed his second short film IMAGO, for which he received the support of the Fondation Bleustein-Blanchet, and which was selected and awarded in over 130 festivals (including Critics' Week at Cannes, Annecy, Taipei and Madrid) and short-listed for the Academy Awards. In 2004, he joined DEF2SHOOT as Artistic Director in charge of the animation department where he has directed numerous commercials and TV series.

TOSHIYUKI HONDA - Music Composer

Honda is a jazz saxophone player and classical composer, who also works widely in television dramas, commercials and cinema. In 1987, he wrote the superb score for Juzo Itami's A TAXING WOMAN, and received the Japan Academy Award. His soundtrack composition credits include Rintaro's internationally-acclaimed METROPOLIS which was released world wide, and NASU SUMMER IN ANDALUSIA which screened at the Cannes International Film Festival in 2003.

INTERVIEW - RINTARO

Tell us a little about how you came up with the idea for YONA YONA PENGUIN.

I began thinking about a little girl wearing a penguin suit and walking around town... I thought that could be an interesting place to start, and that if I wanted to make this simple idea into a film, it needed to be set in a fantasy world. I imagined this little girl without many friends, and that by entering this fantasy world, perhaps she'd be able to get some. That was the very rough structure that I had in my mind at the beginning.

Did you choose a female writer because the main character is a girl?

The main character is a little girl, and certain specific aspects of this little girl needed to be expressed. I thought a woman could do a better job. Men tend to be more dynamic... women have their own unique sensibility. So I thought a female writer would be better able to communicate successfully the feelings I wanted to convey.

In YONA YONA PENGUIN, Coco's father is dead. Did you want to communicate to the audience something to do with the Japanese vision of the family... a description of the Japanese father who's never home?

That's a great question! Inside me there's this idea about the ideal family. But you know, in this film, Coco goes out walking alone in the city at night; in reality, this would never happen... a mother would be too worried to allow her daughter to do that. Normal parents would tell their child, *"You're a child, you're not suppose to be walking around the city alone at night."* But I got rid of all that from my mind. Coco's mum really trusts her. On the other hand, her father is passionate about penguins, He doesn't behave like a grown-up; he's not a traditional father in that way. Even if he is dead, Coco's father is always with her. Although she can't see her father, she always feels him, right there. I really admire that sort of human relationship, and that's why I wanted to convey this feeling in the film.

When you created Bucca-Boo, the evil character, were you thinking of the child's fear of the darkness?

Fear of the dark has always been inside me. I spent most of my childhood playing alone. I didn't need any friends; I never really wanted any. My favourite time was twilight, in the backstreets, when it was getting dark... You could see someone walking toward you at the other end of the street, a normal person but looking like a ghost... I was afraid, but I enjoyed it at the same time. So that sort of chaotic feeling grew inside me, and it transformed into the Bucca-Boo character.

In YONA YONA PENGUIN we encounter the Seven Gods of Happiness, deities from Japanese culture, as well as Heaven and Hell, from Christian culture. Can you tell me why?

Actually, I really didn't have a very concrete idea about religion in my mind, but I had the vision of the Seven Gods on a ship, because it was there in the first temple that my father took me to. On the other hand, as a Japanese person, I perceive Christianity through symbols. For example, I've seen Angels in western paintings... you know, these beings with wings on their back. I was very interested in them, and both references came into my mind very smoothly without any resistance at all. And then I took them back into my work. Usually, I make films that focus only on Japanese culture, but with this one, I mixed the two together, and in a way, YONA YONA PENGUIN ended up more "international".

In modern-day Japan, a lot of European and American taste is mixed with Japanese culture. Do you have this kind of link in the film? A kind of 'cultural cocktail'?

I didn't really mix it in consciously because it's already in my flesh and blood. I was born in 1941: when I was a kid, the US army was stationed in Japan, we could hear jazz on the radio, and at the same time at home I would hear my grandfather listening to traditional Japanese *Naniwa bushi*. So my generation received this mix of cultures in a natural way. In this movie, I wasn't trying to mix it all up and express it that way, I just let my passion and emotions run freely, and this is what emerged.

You mean that mixing Japanese and Western culture was important in this movie?

Yes. When I created the city where Coco lives, I had a vision of something you don't see very often in Japan. Something closer to Morocco or Sicily... you know where they have all these villages built alongside a hill. In Morocco, there's the kasbah, densely populated with homes, where the streets are like a maze. Coco's town is close to Sicily or Morocco, but in my mind it became a very specific vision of a hillside town. On the other hand, the square with the Seven Gods fountain was inspired by childhood memories, by all the temples and shrines I've seen.

Most of the film takes place at night - why?

When I was a kid, we used to hang out at night until our parents came home. So I discovered that daytime play and night time play were totally different. You can use a totally different part of your imagination at night. What I especially liked was walking around these maze-like small streets at the back of people's homes... I always liked that. This is why I really like the city of Paris... walking in small alleys and up and down stairways.

In your movie, dark and light are used very effectively...

This could turn into a long story! When I was in junior high school, my father was very much into French and Italian films... I personally preferred to watch samurai films, but my father would take me to see all these black and white movies really made for adults, and I remember very clearly what he used to tell me. He talked about light and shadows, he didn't say darkness, he'd say: *"Movies are made with light and shadow."* I think that experience has been deeply engraved on my memory. Now, when I make my films, it's all about Yin and Yang, the light and the shadow. I need to imagine that or else it will be meaningless for me. Maybe it is my way of seeing religion... The dark part and the light part inside of me always coexisting. It is not as if I want to get rid of one or the other, I want to understand both to the same level and to maintain a good balance between the two. I think that's what it's all about.

So you were able to feed your experience back into your films...

Exactly. At first my father took me to see these French movies, the *'films noirs'*. Then I went on my own, and at one point, I chose voluntarily to watch myself, somewhere in the film. Of course there's the great talent of the cameraman, but in fact it's all about building light and shadow, and I think I've always been learning through all that viewing. It's a very big part of me. There's another factor that's more about entertainment, something to make you feel scared. I think about Alfred Hitchcock... unconsciously, I learned through him. So all these elements got mixed and combined inside of me, and I interpreted them in my own way, and now I'm giving it back through my own modest art - animation.

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