

The following are posts from the Hellboard site made by GDT. Read through them carefully before you post a question.

Thanks!

Just a few -very few- answers.

Pan's is an original story. Some of my favorite writers (Borges, Blackwood, Machen, Dunsany) have explored the figure of the God Pan and the symbol of the labyrinth. These are things that I find very Don't get me wrong. I am not trying to compare my meager intellect with the aforementioned giants but just trying to have a go at these rich symbols that hold such a hold on me.

Involved as designers are Carlos Gimenez (Devil's Backbone) and Bill Stout (Return of the living Dead) and as DoP Guillermo Navarro. Its a co-production between Tequila Gang (my Mexican Company) Sewers, catacombs, etc, they are all labyrinthian, sure, but the TRUE Labyrinth holds in itself much secret knowledge and symbols. I consider CRONOS and DEVIL'S BACKBONE to be tales rich in symbols.

The tradition of the Labyrinth is an ancient one and it belongs to all cultures. This is only my riff on it. Its very much a Fairy Tale, but a very dark one, set against the background of Fascist Spain in 1940.

Yes, there will be creatures, Actually several strange FX. both Make up and puppets and will contain quite a bundle of CGI shots... I hope you like them. I loved Whedon's Firefly (saw it at a friend's house).

Columbo?? Jeez- Im an old fart.

I have no "inside track" info on Whedon's involvement. But I pray its true. I think he has a very quirky imagination -if FF is to be an indicator.

Love and Peace

GDT

FIRST BATCH OF ANSWERS.

Since AtMOM is under the wings of DREAMWORKS and I have not cleared any disclosure about the project I will be answering only PAN's questions for the next few months... Sorry.

I will, however, ramble a bit about it in the following 3 questions without doing much harm...

AtMOM 3 HARMLESS QUESTIONS:

1) Hellmistress mentioned that you said Ron Perlman is set to play McTighe in At the Mountains of Madness. That's a fairly small role in the novella. I'm wondering if you have any plans to expand that? Well, actually, Ron will play the role of 'Larsen' which is barely sketched in the novel -one of the many European sailors in the 'Arkham'- but it will definitely be a juicy role in the movie!!

2) Has the similar plotline of "Alien Vs. Predator" affected AtMoM in any ways? I know you were concerned about this before AVP came out, and I'm curious how you feel now (AVP doesn't have one-billing). -Not really. Here's a few thoughts on that...

A) The VERY FIRST Alien is already -amongst other things- pretty much influenced by Lovecraft. And -in my opinion- specially by AtMOM. Let's see the elements it uses:

- SHIP wandering upon a derelict city (in this case city-size ship) and then having its crew decimated by a shape-shifting creature.

- In said city they find, not only the remains of a highly-evolved race but also (in the novel and preproduction sketches) detailed murals relating how all of these came to be.

B) THE THING

- AtMOM is pure PULP HORROR: an enormous, sub-genre of stories and novels that were devoured by the masses and, in many ways, became the 'comic books' of their day, creating mythos and heroes. As we know, every comic book lineage or family tree is, by default, incestuous.

Well, so is pulp.

People know that the tale 'Who goes there?' By Campbell was influenced by Lovecraft's AtMOM, which in turn was inspired by Poe's 'Narrative of Arthur Gordon Pym'.

So, you can expect plenty of things in AtMOM to be pointed at angrily as ripping off Carpenter or Campbell -sigh- the scale, however, and the novels implications are another matter altogether.

C) AVP

-Yes, obviously a big page of AtMOM was used on its first third, but I believe that we have to sail on and just remain close to the Lovecraft novel. Stay in period and be faithful to its sense of 'Grand Adventure'.

3) Will this film be authentic to the time period in which it was originally written (the 1930s), with all of the appropriate technology and equipment they had at that time, along with the manner of dress?

100% 1930's

That's it for AtMOM for now. More answers in the future (I will ?unstick? that thread, BTW.

Now, on to Pan's Labyrinth:

1) I've heard it mentioned that Pan's Labyrinth is a pseudo sequel or companion piece for Devil's Backbone. Will it both films be similar in feel? Or will there be any shared characters?

-There is one shared human character. But only tangentially connected to the story. The main connection is War and how it robs us of our choices or, at least, makes them more significant.

2) With an actual Satyr showing up, what types of special effects technology is planned for the creature effects? CG, puppetry, make-up, animatronics, or a little of all-of-the-above? Also, and I know it's

-The Satyr will be a basic prosthetic/puppet effect but will be then enhanced by CGI extensions and so forth.

Few creatures will be achieved solely by CGI. I don't usually endorse this approach because it can look great (Abe underwater) or like shite (Fight in front of the lights on BLADE II) so, a MONSTER should

That said, in Pan's there are 4 different critters to be shown. And a few more digital/puppet FX to be done...

3) Who is starring?!?

Hopefully Sergi Lopez (Dirty Pretty Things).

4) GdT said no cast as of yet and there'll be animals in the labyrinth but I think they'll be a little more fluffy than what you want

-Nothing's even remotely fluffy in this movie. Except, well, me.

5) I wonder what Guillermo thinks of The Muppets?

-Love them!!! Jim Henson was a genius!!! Storyteller on DVD, go get it!!!

6) is it going to be in english or like Spanish with English subtitles? And one more thing, will it be released in the U.S.A?  
that's all for now.

-Spanish w/English subtitles. And, yes, hopefully it'll get a nice run in theatres in the US...

7) I was just watching Night Gallery re-runs on PLEX today. I ran across a great one- I'll have to look up the name, where a mad ex-Nazi scientist claims to have invented a serum that will dissolve your  
I think that's the hardest I've laughed in a week!

-Yes, that is probably the single dumbest episode and the one MOST people use to claim NG as a bad series. Nevertheless I truly believe that the original concept is quite good. Producer/director mishap

<!-- s8) --><!-- s8) --> Have you read any horror writers - or watched any movies - to refresh your feelings for horror while you work on

-I am re-reading a few symbolist writers (Marcel Schwob amongst them) because Pan was such an emblematic figure for the movement, check out the engravings of Felicien Rops or the paintings of Ca

I am also reading my entire library of fairy tales. Not that PAN'S LABYRINTH is that much like a normal fairy tale but there are some lessons to be learned. I was just reading a great volume called THE S

9) I know that a lot of horror writers offer different feelings and moods, and I'm just wondering if you feel PANS is in keeping with some of them more than others. I like your reflections on your fave hor

I would love -some day- to do a straight adaptation of THE GREAT GOD PAN with all of its venereal horror in Victorian London... but this project as more in common with DEVIL'S BACKBONE really...

10) The above post brings up a point I am curious on: Is "Pan's" a horror film or fantasy? For some reason, based on what little I know of it, that it was mostly a fantasy piece but it would seem others a

-I really couldn't classify it that easily. It has elements of both...

11) There was this fantastic Mini series:

"Storyteller, The" (1987)

Is there any chance that your movie will keep the ambiance, the mood or the light of this type of production?

-I wish, and hope it may at some points. To me, that series is pure magic. My daughters and I adore it!!

12) For the Pan character.

If there is a real Pan in your Labyrinth (sorry I have never read this story).

I hope that your designer will keep this design..or something like.

Because he is so classical and beautiful, nothing more this splendor by Bouguereau.

-Tres bon, mon ami!!! Yes, there will be a satyr in the movie... A little less classical, but yes...

13) I was just wondering whether GDT's ever seen Stuart Gordon's film of Lovecraft's Dagon?

The reason I ask is because the actress Macarena Gomez is in it. Obviously, I don't know what's in the script, but if there's call for a GORGEOUS Spanish girl - she'd be perfect!

-Yes, Macarena is quite beautiful- and I am very fond of ALL Stuart Gordon movies.

14) It's been a while since I heard any news. Does anyone know when shooting is due to start?

-Sigh. Well, the dates are now, early next year... We had a monetary setback late last month. This things happen in the indie, indie world and you have to take them in stride. I will, however let you know

That's it for now!!!

Yours

The Old man del Toro (40 years now -cough-cough)

Gee...

Today I got a few e-mails in response to my posting about AVP and AtMOM. They were all concerned about the very obvious similarities between that film and HPL's book. Once again: I agree... it seems every time you deal with a superhero team, etc, etc.) should not concern us that much. The rides and experiences will, hopefully be very different. I remember the time when SIXTH SENSE, DEVIL'S BACKBONE

For now, relax and let things roll... and please, post your concerns here in the board. I cannot answer individual e-mails form my Abe address. I simply cannot do it. This way your Q and my A will be read

All the best

GDT

Hi Guys!!!

I'll be in LA for a day or two and then it's back to Espa?a!!! But I found some time to do the Q and A up to now, so-

1) My question is perhaps a little premature (considering it hasn't started filming yet), but is there a release date for the UK?

Not yet, but the UK is one of those countries that I have a VERY dear, precious relationship with... I promise you that you'll be able to see it!!!

2) When developing characters how do you put so much life into them? I have read the bios on the Hellboy DVD and I was fascinated by the detail put into the characters in HB and in Devils Backbone.

I believe that you, as a writer or an actor, should intuitively know your characters up to the smallest detail. You should write the ?good? guys and the ?bad? guys from your personal experience, describe

Yes, you heard me right, astrology may not be a science, may not be a thing you have to believe in or live by, but is a damn great cross-section of ?types? and it helps you weave the tales of your characters

The bios in DEVIL'S BACKBONE were SO extense and detailed that I actually felt like shooting the "bio" of Jacinto (the proto-fascist guy) as its own independent movie!!

All this information you accumulate will give you -as a director- a great base to work with your actors, a common ground to guide the character through. Give the bios to your crew, specially your wardrobe

3) Did school play a big part in your success and do you recommend going to film school?

Only if you can afford it.

That is, pay for your tuition and still have some money left to DO your own short films.

The school I went to was very special because we FOUNDED it. We were students in the morning, teachers in the evening course. They were times of pure enthusiasm and in my hometown there was no

Well, in film school you'll find some of those curious people.

Film school's biggest treasures are its students.

Film school will help you define yourself. How??

You can divide film schools in two perfect groups: The Enthusiasts and the Skeptics. The first ones love film, they want to watch films, they want to LOVE films, they will treasure a bad movie just because they will resent anything that looks for an audience or courts the mainstream. Both groups have produced VERY interested filmmakers.

So, film school will help you define your view of the world this way. It will strengthen your opinions by identification and/or opposition with either group.

I believe that a filmmaker's first duty is to be out there, interacting with people and places, not just films. A social life, a literary life, a political stance, a love life, travelling, working. Being out, in the world.

Get out, get bruised, get into an argument at Film 101...

If you can afford it.

Well, that's it, guys. Talk to ya soon enough-

Staying Windswept and sorta-Interesting.

GDT

Hi guys!!

1) Are there any specific books you can recommend I read that may have helped you become a better writer, person, director, storyteller? Also GDT what are some of your favorite films?

-Ugh- tough question... Books on character development, or on film...

Sidney Lumet's MAKING MOVIES is the BEST. Any SANFORD MEISNER method book is great for actors and directing actors. I really recommend the "ON" books published by Faber (e.g.: BURTON ON BURTON).

In all my audio commentaries I try to follow that example. I love what I do and, if I can transmit that, that's great!!!

I love WPBlatty's book on the "Exorcist novel to film" translation. Really illustrative of why and how changes MUST be made to the original work. The same goes for Mario Puzo's "Godfather files" book.

Pedantic as it may sound Aristotle's DRAMATICS is a great read if you find a good, friendly translation and annotator (mine is in Spanish).

ANY AND ALL William Goldman books. Get 'em!!

I find the David Mamet books irritatingly smart but they get the juices flowing. The guy is brilliant.

I would recommend that -for character construction- you can read interview books on regular folk or famous people. Studs Turkel or the Christopher Silvester "Mammoth" book are good starts.

Yes, I recommend Joseph Campbell's books VERY MUCH, but his beliefs have, sadly, been manipulated into some form of dogma in Hollywood.

I just finished reading a great book THE SCIENCE OF FAIRY TALES, which I got, second hand, in a great bookstore in LA "SUSPECT" books in Santa Monica. There are great texts on the origin of fairy tales.

Some of my favorite writers -in no particular order- are: Oscar Wilde, Marcel Schwobe, Charles Dickens (the best characters ever), Lovecraft, Isaak Dinensen, Truman Capote, Willa Cather, Raymond Chandler, James, Robert W Chambers, Fritz Lieber, etc.

I believe that EVERY book you read makes you a better director/writer/person and every book NOT READ is a wasted opportunity.

Favorite movies??? That list is impossible... I think I answered some in the "Questions for Guillermo" thread or the "Guillermo said" so go back and read there...

2) What's going on with Sleepless Knights? I just ran across an old article about that idea, and I forgot how cool it sounded. Any progress on that puppy?

-New scripts have come in, full of brilliance and invention but it is still in development...

3) Didn't Liz's accident at Bellamie cause a huge number of deaths? Why would the nurse bring up a Thorazine shortage, but not residents lost, lawsuits against the hospital, etc.? I worked quite a few years there (of irony, there). I'm writing a novel about my experiences working at the ward, but am taking what I saw as an employee and am showing it through a patient's eyes.

-Well, what a coincidence!! I volunteered on a mental hospital in Guadalajara for a while (a couple of months) and thought the same. But I met good, caring people amongst the staff. This experience helped me.

Coincidentally, this is the cemetery where I did my first "professional" movie job as a P.A. -I excavated a grave for a movie called EL CORAZON DE LA NOCHE!!

But, back to your question... The Thorazine line was just meant to say that -casualties or not- the survivors had been doped out of their skull. I wanted to avoid the straight -PG13- "no casualties" line.

4) If Rasputin WANTED Hellboy to find him, why would he set up all those booby-traps to STOP Hellboy from getting to him? Or were those set up years earlier, without a way to turn them off?  
-The original conceit was that those subterranean catacombs were designed and executed through generations and would kill all HUMAN intruders. Hellboy would -hopefully- be K.O.?d.

5) Is Agent Clay dead, or is that something that I'm not supposed to know yet?

-Manning: ?two of our agents died today. Clay may not make it through the night? That?s all you need to know.

6) I'm not sure if you prefer traditional effects to CG, or if you went the more traditional route due to budgetary constraints, but I would like you to know how much some of us dinosaurs appreciate water.

-The Sammys were a 100 percent an homage to Harryhausen. We (MMignola and I) even courted him to come on board as an advisor on their movement. If you watch closely the fight in the water pit

7) Would you ever consider putting an actual stop-motion scene into one of your films? There are a lot of big beasties up for grabs in the HB graphic novels and it sure would be a blast to see one or two

-Yes I would, if the technique felt appropriate. I miss Stop Motion!!!

<!-- s8) --><!-- s8) --> Are there any suggestions you can give to me, a young filmmaker, so that I can become a better storyteller? And

-The diary idea came out of something I heard in screenwriting school. Old fashion writers/reporters used to carry around a small moleskin black book in which they annotated all they saw or heard that

I started by carrying a mini (not so mini in the 80?s) tape recorder everywhere I went and I recorded my ideas. This proved HIGHLY unpractical. Starting with CRONOS I adopted the notebook as my weapon

That one ran about 200 pages long. The last movie to get annotated there was MIMIC.

After MIMIC I decide to make a clean break and started a new leather-bound, Venetian notebook and started using only sepia ink for my annotations.

I carry all these books with me -they lie by my side as I write this. They are now -collectively- over 300 pages long!!! And I browse through them for ideas and scenes or bits of dialogue overheard here

So, there. Caught up one more time. Hope this was useful.

All the best

GDT

Hi guys!!

A SPECIFIC answer to a DC DVD question e-mailed to me.

1) In the dvd gallery section, a more elaborate portal sequence is shown in conceptual form. The ideas were cool. Why was it dropped??

-The cold facts.

Actually all the ideas were attempted. Budget pressures were mounting but we held on to that sequence all the way until the sculptures were shown to me for the ?black block/portal? with the glowing

To sum it up: We saved it (along with some other ideas discussed on the DVD) for HB III!!

I love your DVD -specific questions!! Did you all enjoy the new cut??? Let me know- I am curious. It is my preferred telling of the story.

All the best

GDT

Hi guys!

Let's get some questions out of the way...

1) When filming a scene how do you determine if the camera should move, how fast it should move etc.?.... What is your thought process when framing a shot and how do you know if what your shooting is

- Jesus! This is getting TOO film school-ish. Any answer will be incomplete. Nevertheless let me give you the super-short version of an idea...

Back when I used to teach film language at the University, I kept telling the students to always remember that there are 100 places to put the camera but only 1 perfect one.

Imagine that a theatre play is offered to the audience in such a way that they can actually move freely through the stage as the drama unfolds.

They can follow the action... not unlike a referee monitoring a boxing match.

The camera should be that referee: always struggling to get the best view of the proceedings. Sometimes the best view is to stand back still, sometimes it is to be active and searching for the best view.

Film has been blessed with privileged seating for the audience.  
Now. Simple as it may be, always remember some of the basic things a camera can do...

PUSH IN  
PULL BACK  
CRANE UP  
CRANE DOWN  
MOVE Laterally  
HAVE A POV  
HAND HELD  
STEADICAM  
FOLLOW THE CHARACTERS  
LEAD THE CHARACTERS  
And so on and so forth...

In your first few exercises and short films, make a little list and then have a dialogue with yourself... How so?? Well, before choosing any of these options ask yourself the 5 questions... WHAT? WHY? HOW? WHEN? WHERE?  
You should be familiar with every inch of the set. Walk it around, climb to the roof, step into the cellar, stand on each corner, etc., etc. This planning will give you an idea of where the privileged spot is.  
Now, if the scene is NOT ACTION or HORROR or any other camera-driven moment... That is, if it is actor-driven you should have an idea about what you may want to do but rehearse first and see if it works.

2) Is there anything you do on the set to keep yourself focused on the scene so you don't get distracted by all the noise and people etc.

-I listen to movie music. But more importantly, every morning, I wake up 2 hours before call and listen to a soundtrack while I storyboard the day. And I watch 20 minutes of one of my favorite movies.

For good or bad, what's on the screen is all that matters at the end. Brutal, but true.

3) LONG ago you mentioned trying to get some of it back to the fans. Any plans still "alive" on that idea? Some beautiful work and inspirational to boot!

-The art that was going to be handed out has already been distributed to the lucky fans through several sources and at conventions and fan reunions.

4) One issue I was curious about was Liz's reaction to her blowing up of the hospital. She seems to have no real remorse for the accident (even though it wasn't really her fault). Some friends mentioned that she seemed to be in a state of denial.

-Well, no casualties were mentioned or seen. And you do have that VERY down transitional scene between Liz and Myers at the fireproof cell, so... She is exhilarated by her freedom but not yodeling.

5) The other point isn't so much about the DC but about two lines in the movie that seem to be misunderstood by some people. When Clay takes John in to meet Hellboy he says something like, "You have to be a little bit of a asshole to be a hero."

-We left the line ambiguous and thought it to be funny like that. As you watch the movie it becomes clear.

6) Final question for now, in the Director's Cut, there is a additional part of the journey into the ice cave to resurrect Rasputin where they have to break down an ice barrier in an archway. Why would someone want to see that?

-Loong answer. Impossible to cram here. Sorry.

HELLBOY is a VERY SPECIFIC case in which I wanted those touches back in a low-pressure environment. The movie HAD come out and it had the contractual running time (2 hours) but I felt that it moved too fast.

I will not venture to answer your questions about editing as a process. At least not in a message board. But please allow me to direct you to the fundamental texts of or about WALTER MURCH. Possibly [WALTER MURCH: THE ART OF EDITING](#) and [WALTER MURCH: THE ART OF EDITING FILM](#).

THE CONVERSATIONS : Walter Murch and the Art of Editing Film by MICHAEL ONDAATJE

and

BEHIND THE SEEN: HOW WALTER MURCH EDITED COLD MOUNTAIN USING APPLE'S FINAL CUT PRO AND WHAT THIS MEANS FOR CINEMA.

Also, watch Walter BRILLIANT film RETURN TO OZ: a movie that was decades ahead of its time!!!

7) Is it just me, but besides the "added" footage, some of the scenes "felt" different to me. I did notice some different music cues, but I could swear that I noticed minor differences in dialogue delivery, especially in the "added" scenes.

-No, no. You are absolutely right. I DID do a lot of extra angles and tinkered with scenes so minimally (even frames on a shot or an extra angle) to soften the flow of the movie. Sadly, some of the things

An example? Ilsa and Rasputin exchange at the beginning...

ILSA: I WILL NOT LEAVE YOU...

RASPUTIN: YES, YOU WILL LEAVE BE, DENY ME...

I LOVED that exchange. Made Rasputin very aware of his upcoming sacrifice, or at least the possibility of it... Sigh-

So, once again... I?m caught up...

All the best

GDT

In Pan?s Labyrinth

Good day!!!

Here are some more answers...

1) You said you'd be interested in doing stop motion, if the technique felt appropriate. Which beastie, if you could choose from any you've seen in the Hellboy comics, would be your dream stop motion

-I would choose the technique AFTER creating the monster on paper. I can tell you this, right now: I will do stop motion soon enough. Actually on BLADE II we budgeted a very complex shot with the Chi

2) Do you think the production company would ever go for stop motion, or do you think they would tell you it's an outdated process, sit you down in front of the computer and demand that you "get with

it's my decision, not theirs... So, no, that's not a problem.

3) As a mutual fan of Charles Chaplin (and, I suppose, a fan of Charlie Chaplin's Mutuals), I can't help but wonder if we'll be able to see a scene of Hellboy and Liz watching City Lights, together (as desc

-The rights for CITY LIGHTS might prove complicated, but it's a moment that would certainly tell you who they are.

4) Lastly, do you plan on keeping the horror/action/comedy quotient about the same as the first, or will you be going the typical sequel route, by adding extra comedy, taking away some of the horror (

-The quotient will be more or less the same. I actually hope/think that the second one will have more fantastic elements and may even have some scary moments.

5) Well, since I see others have started asking HB2-related questions in this thread, Guillermo, there is something I have been wondering about... Without revealing too much, where do you see the rela

-Well, I don?t want to spoil anything, really. I apologize for my unusual ?secretive? attitude, but I rather you wait.

6) I sat trough the credits on Hellboy, and I was wondering, what fights did you choreograph? And how?

-Well... The choreography started being done by Jeff Ward, whom I met on Blade II, but he left the picture after the Nazi episode in set in 1944. The Subway station fight was essentially choreographed to be ultra-brief and gore-less. So instead of blood and tissue, when the sword ?hits? the guards I had them ?flare? their flashlights into the camera?s lens. It was very balletic and fast. We enjoyed doing i

7) Also, I don't want to attack you or anything, but why are you against shooting digital? I mean, the way I see it (but that my just be my student approach), it's nice to not constantly think "I'm wasting

I'm NOT against digital per se. I'm just not ready to do a digital movie. Pure Romanticism. I love film. But -without a doubt- digital is the way of the future.

<!-- s8) --><!-- s8) --> Also, how did you get started on Cronos? When did you think: "I wanna make movies, not just make-up"? And h

-Oh, well... There?s that misconception again. I was directing short films BEFORE I did make up effects. As a matter of fact I started doing FX for my own films and later -as a favor- for my friends? films

Almost as soon as CRONOS opened we closed the company.

9) What's the deal with the director's cut of Hellboy? I'm looking forward to it, even tough it'll probably take another six months to get here (ooh, birthday present), will the director's commentary of the My advice is to buy the DIRECTOR?s CUT and rent the theatrical. Both commentary tracks are useful. I love listening to Mignola and find him to be quite brilliant and insightful. He is, after all, the real fa

The Theatrical Cut also has -exclusively- the UPA short films, in case you're an animation nut, like me.

10) Also, the imdb lists Hellboy 2 as announced, does that mean Columbia has given the green light? Or is the imdb wrong? I think the money for the first one will be made back: even tough I wasn't in

-HELLBOY 2 has been approved for Screenplay writing. A budget will be generated and then we will know if it gets the ?Green Light?

Revolution is very happy with it (in the US alone HELLBOY has shipped around 4.5 Million DVD units -DC included) and I, too, believe in it enough to commit exclusively to it as my next project right after

11) Will there be any release (preferably NTSC region 1) of the Mexican horror anthology show "Hora Marcada"? This was a great little horror show that has the distinction of being developed by GDT (a heart of Mexico and you can begin to get a sense of how I became addicted to horror.

-Sadly the episodes MAY NOT live up to your memories of them. I have had the chance to review them and the budget constraints get the better of all of the ones I once deemed "Great?". That said, the

12) This romantic sensibility that I remember from being a child in Mexico is something I've nebulously always wanted from my horror movies, and although I never put to words I sensed its absence in movies from Mexico that also express this sensibility? Put another way what are some of the better horror movies to come out of Mexico? (Please don't say Santo, those are great movies, don't get me

-I love the following: EL LIBRO DE PIEDRA, HASTA EL VIENTO TIENE MIEDO, MISTERIOS DE ULTRATUMBA, EL GRITO DE LA MUERTE, MU?ECOS INFERNALES, EL MUNDO DE LOS VAMPIROS, EL PANTANO D

I DO believe that there is a MELODRAMATIC sense of horror at work in all these movies and the movies I do. I cannot voice what Alfonso thinks, but I certainly love the baroque melodramatic sense that

Until next time

GDT

Just a small note-

We are still dealing with the big setback on Pan?s Labyrinth. The side effects of what happened a few weeks ago have not subsided and may ultimately postpone it further than I anticipated it. I?ll keep y

Yours

GDT

Hi guys:

I've found that I can easily catch up with the question boards IF you guys carefully read the answers that came before and post your questions here instead of sending them to my E-mail (<!-- e --><a

Let's catch up-

1) From what i get Pan's Labyrinth is your next movie, and after that a second Hellboy, but where is At the Mountains of Madness- still in perfecting a script right?

-We actually turned in AtMoM already. That script took us 3 years to develop (started in 2001) and I think it is ready to shoot if we find the financing and/or Dreamworks approves it.

We'll see.

As noted before, Pan?s Labyrinth is still reeling from the blow it received a few weeks ago. Stay tuned.

As of now, I?m solely writing HELLBOY II. Every day, 9-5. That?s all I do.

2) What soundtracks are your favorites?

-Almost anything by Herrmann, Goldsmith, Silvestri, Beltrami, Bingen Mendizabal, Roque Ba?os, Joe Hisaishi, Preisner, Wojciech Kilar, Carter Burwell, Badalamenti, Alberto Iglesias, Nino Rota, John Morris

3) What is your favorite Hitchcock film and why?

-These are my favorites: FRENZY: The toughest, sickest Hitchcock, NOTORIOUS: The most elegant, polished and romantic. The "Shadow trilogy": STRANGERS ON A TRAIN, SHADOW OF A DOUBT and SILENCE generation. And finally, I CONFESS: As a Catholic boy, this movie gave me nightmares.

4) Did you ever doubt yourself when you were younger, doubt your talent and fear that you would not be successful? Or did you always know you would succeed?

-In my personal experience, only Morons have NO doubts.

It is the essence of creativity to doubt oneself. Born with a gift, born with a whip... well, you will forever use that whip on yourself. Whether in public or in the most private moments of your creative life

I loved CATCH ME IF YOU CAN because of how incredibly accurate it was in representing the artist as a con man (or vice-versa) and how it was, in essence, an uprooted boy seeking approval by his father

There, we're up to speed again!!

GDT

[quote:2ebg4k11]Hi GdT,



Because of an online interview with you that I've just read, I have another question...

Previously, I've heard you say that Myers won't be back in HB2 (UndergroundOnline clip).

But now I read that you say he will be back (Now Playing Magazine article): "Most everybody is coming back," he says. "Abe Sapien is coming back. Liz, Myers? even Professor Broom is doing a little cameo."

So I'm wondering... Is one of these reports wrong or was the second interview before the first one, or did you just simply change your mind? (Or as some are wont to say now in the US, did you--\*gasp\*--)

Thanks,  
Pam Cakes[/quote:2ebg4k11]

No. The Kroenen cameo is different. The sequence we talked about is still in but not with K -shh, dont tell anyone- teh K cameo will be VERY LATE in the movie and very short. The Myers cameo will be even shorter.

No, he will not die.

And, no, it's not a change of mind, the interview is OLD. I repeat, OLD.

As for KC... you'll have to wait, won't you... (evil laughter)

GDT  
Hi guys...

First off a big OOPS!! I forgot to answer what music Kroenen listens to. Originally I had a Wagner piece (Tristan and Isolde) which seemed relevant to Hellboy/Liz at the end. But Marco begged me to let it go.

So, on to the questions and answers:

1) I am the grand prize winner in UGO's "Helluva Set Visit Sweepstakes" which includes a trip to visit you on your movie set. Lucky me! I am the envy of all of my friends and family. (I can imagine that)

-I guarantee you that you'll feel very welcome during your visit and we will have lunch together as many times as possible. The Spanish movie shoot won't start until March/April next year, so there's no time to waste.

2) Here's a question about the infamous 'diary' (the one that got lost in the cab temporarily). Have you started filling it with ideas for Hellboy 2? Do you just have one and how full is it?

I love the design work that goes into films. What a great job it must be to design monsters for a living.

-It is a great job. You'll seldom hear me complain. I have started filling it with HB II ideas but not as many pages. By July/ August next year you can count on at least 10 pages to be filled and 20 by the end of the year.

3) Are you referring to the 1891 book by Edwin Sidney Hartland? If so, I found that book available to read online, for those here who are interested...

-Great link!!!

4) I have a question about the Broom funeral sequence in HELLBOY... The first time I watched the film, when I saw the overhead shot of the casket moving through the umbrellas in the rain, I thought it was brilliant.

- I myself can't help you-- My only reference in doing that shot came from a Hitchcock film I love: FOREIGN CORRESPONDENT but its a different type of shot. I love umbrellas. Kind of a fetish, really.

5) What were some of the plots of your earliest student films?

-PESADILLA (the very first "plot driven" one): So much for a "plot": A creature emerges from the men's toilet at my school and roams the empty hallways. Nothing happens, just a POV and music. The creature is a giant sack of shit.

-PESADILLA II: The ghost of a dead student -who died during math classes- haunts another student who stayed late after school. For some incomprehensible reason the ghost student carries a giant sack of shit.

-RITUAL: I did this film in the hopes to get "chicks" who dug my "sensitive" nature. The film is scored with highfalutin music (Pergolesi, STABAT MATER) and chronicles a woman making herself up in front of a mirror.

-MATILDE: The infamous "giant foetus" short chronicled in the CRONOS DVD. Watch the footage.

-THE WALL: Just a few seconds of crappy clay animation filmed to the tune of "Is there anybody out there?" from Pink Floyd. A clay puppet brained itself and a pink, gooey worm was visible inside his head.

-FLYING FOETUSES: Incomplete. Thank God. Imagine a surreal and terribly shot clay animation that lasted only a few seconds and -originally- was going to chronicle the misadventures of a foetus in sea.

-ROUTINE: Another "sensitive" experimental film that combined loathsome animation with pretentious photography and Pink Floyd's "Welcome to the Machine?". It chronicled the story of a man and a p.

-ANIMATION FESTIVAL: While still in seventh grade I was in charge of an animation workshop (for 2 years) and, aside from animating a few frames myself, I compiled a reel with the student's best footage.

Not plot driven super-8's: The Planet of the Apes series (3 of them) and one about a deranged, power-hungry Potato who rises out of the vegetable bin with evil intent. It wants to conquer the world!!!

Then came my 16mm, 35 mm and TV short stories... But that is another question.

6) Being the well-connected geek that you are, have you seen any of the early work on Mezco's Hellboy comic-book action figure line yet? And are you psyched about their choices? Gotta love the inclu

-In my book, Mezco can do no wrong with Hellboy. I LOVE THE GUYS!!

7) On any of your films do you like operating the camera or do you prefer to let someone else do it and why?

-Only in my student films and on the occasional shot in BLADE II or HELLBOY where we use more than 4 cameras for a stunt. In BLADE II, for example I operated a camera in shots in the alley motorcycl

<!-- s8) --><!-- s8) --> When writing a script or coming up with an idea how do you know it will work? For example with the Devil's Back

-The ONLY thing you can gauge is IF IT WORKS FOR YOU. The rest is a massive question mark. Even in writing Hellboy, I knew it wouldn't be a movie for ?everyone?. None of my movies are- Don?t be c

9) If you're gonna have some flashbacks to Hellboy's younger years, how 'bout including the "Pancakes" story? I love that one!

-We WILL have a glimpse of HB as a kid in a flashback actually, but you?ll have to wait and see...

10) I'm a very big fan of Blair's, so I was wondering which performance inspired Guillermo to cast her as Liz.

-Mainly her eyes and the fact that she was ballsy/crazy enough to do Todd Solondz? ?Storytelling?

11) I was wondering if the character biographies from The Devil's Backbone are available to read anywhere & to (yes, very prematurely) beg GDT to include these biographies on his future dvds b  
thanks for reading,

-I would love to write comics. I actually have 2 projects with Dark Horse. One called MEAT MARKET: A LOVE STORY based on an old script idea of mine and another called SILVER, based, again on an old

The bios WILL be a part of any and all future DVD projects. You can count on that. I wrote bios for CRONOS and DBB but it would take some effort to locate them, scan them and input them. They are b

12) I enjoyed the use of both English and Spanish in CRONOS. i think this should be done more often in cinema. i hate watching films that take place in Nazi Germany during world war 2 and everyone s

-I will do that again in MONTECRISTO, if I ever do it. They will speak French, Spanish and English.

13) To finish this post is pan's labyrinth more directed towards being a scary horror fairy tale ( will we jump?) Or is it going to be a horror fairy tale that gnaws at you when you are relieving yourself in t

-Hopefully both!!!

14) during set design you may want to put a full size statue of broom(i know this isn't the true spelling) in the bprd just for sentimental significance.

-Believe it or not. It?s already in!!! Great, putrid minds think alike!!!

All the best

GDT

Hola!!

1) You mentioned there were set backs with Pans Labyrinth. Why is it so hard for studios to give you money for the movies you want to make. It seems like they have a hard time understanding that yo

-Oh, well...

The studio system works very simply: Make money and they'll give you more money to make.

I cashed my MIMIC chips and got International financing for DEVIL?S BACKBONE, I did BLADE II and got enough chips to make HELLBOY the way I wanted it (a little less money, yes, but it affected it only

The delay is NOT Hollywood-related and has now been resolved, so the project moves forward. Films are hard to make in any financial situation. Setbacks occur.

2) Can you describe your working relationship with your DP Guillermo Navarro. How does he know what you want? Do you show him pictures, other films etc.

-We work BEFORE the movie. It started with CRONOS and is still the same way now. We watch movies together and discuss possible looks, and when the movie?s look is not something similar to any fil  
DVD - disc 3) and then we seldom talk about these again in the shoot. I decide the lens, the composition, the movement and the position of the camera. If Guillermo has a suggestion he makes it and if

Guillermo is a friend and a great guy but I trust him as an artist and a partner. He takes risks with me and we are not afraid to go out on a limb... He has taught me much and we are compadres. What

3) Working with Beltrami, how do you convey to him the emotions you want in the music... can you describe how you get what you want out of him musically?

-We discuss the scene and its mood. We ?spot? the film and I ask him to put music ?from here to here? and to ?stop here? etc.

Very often I have temp music on and sometimes that's a guideline. Most of the time I let Marco alone to BE SURPRISED. He knows I am very blunt and sincere and that I'll tell him what I think. We have

Sometimes- very few times- I hum an element I want in and we talk about it. Marco is also very stubborn and VERY GIFTED. He's a freakin?genius if you ask me. I demand more of him than of almost any

4) Can you give me three general tips on making movies. Perhaps one day I'll put it into a website...

1) TRUST YOUR GUT.

2) MAKE ONLY THE MOVIES THAT MAKE YOU HAPPY.

3) NEVER, EVER, EVER GIVE UP.

5) I saw M. Knight's "The Village" recently. I really liked it. However many of my friends didn't like it at all, because they felt "misled" by the ending. Have you ever considered taking a real "risk" with so

BTW - Having the "insect orgy" in Mimic would have been great. Damn studio!!!Back to top

-I think Mr M. Night does a ?commercial? movie and then one that's more cryptic. That alternating system is quite good if you ask me... Look at it that way SIXTH SENSE (\$\$\$\$) UNBREAKABLE (RISKY M

I like THE VILLAGE. It's NOT a HORROR film. It's a cautionary tale, that's all. The mistake is HOW they sell it.

6) Seeing that PAN'S LABYRINTH has been postponed due to a finance hiccup (Dadblast it! - A real bummer, and I hope it gets sorted soon), does this leave a window open to move the production of HE

-See posts above. Back in track with PL.

7) I was wondering if you had ever spent any time reading William Blake? I spent an entire semester in college reading Blake (a senior seminar), and was just blown away. I had not thought much about

-I think Blake is a VERY interesting figure for anyone that has grown a Catholic. He's incredibly powerful both as an artist and as a writer. Full of God?s Wrath and Hell?s fire. Not exactly light reading bu

I am hoping that there is a way for you to restore your original--darker!--idea for the ending to the film (which I've read online at <!-- m --><a class="postlink" href="http://sfy.iv.ru/sfy.html?script=mi

-Not exactly. That would imply shooting new material. That ending, along with a looot of cool stuff, was NEVER shot. There is, however a lot that can be restored.

9) What (if anything) does a studio have to say about a Director's Cut? I mean, when they put the kibosh on some of the director's original choices in the first place, how "open" are they to later restora

-They give you free reign over content. They see it as extra sales, you see it as a playground.

10) I have to compliment you on the commentary tracks you include with the DVD releases of your films. They are consistently fascinating. Is it safe to assume you're planning to do one for the Directo

-IF things go my way, yes, of course. I take commentary tracks very seriously and prepare them carefully. I want you, at home to feel like we're having a beer and a slice of pizza while chatting (BLADE

11) And, as a former Torontonion (and one who longs to return there!), I hafta ask: how was shooting in Toronto (the crew, the town, etc.)?

-They were GREAT. I love crews that work hard but have a sense of pride, Toronto is a great place to live. I actually considered moving there instead of California but my wife feared the extreme climat

12) I read that you used to frequent Silver Snail when you were up there (it cheers me to think that you were picking up Hellboy comics while you were in "my" town!)... Did you ever visit The Beguiling

-I went to THE BEGUILING and to the bookstore/video store across the street. Both were fan-tastic. As I said: Toronto is amazing!

All the best

GDT

Here we go:

1) Hola Memo, thanks for the invite. If you ever reconsider, I have an ice cold vault with your name on it in the Mortuary. The inscription reads: Nuestro Favorito Monstruo.

-Hola Jovanka!! My oldest daughter makes the same mistake in her Spanish phrases, ?Nuestro Monstruo Favorito? is -as noted by yourself- the correct way of expressing that very flattering thought. He

2) So Guillermo, when your traveling the globe scouting locations, on set filming, or just doing promotion work in Europe. Where the HELL do you find good Mexican food!?!?

-Home.

3) I'm sure you have a more diverse appetite and that you probably enjoy the local fare when your living abroad. But when your craving tamales, chile verde, empanada's, tripas, chicharrones, menudo

-We always locate the local Mexican food market in our area. Here in Madrid you can get almost everything but Fresh Green Tomatillo and Chocolate de Mesa Amargo. Believe me, we've already made

4) Btw, I'm sure you've tried cesos. te gustan?

-I love sesos in a nice soup. Or fried. BTW ?sesos? means ?calf brains? ?am, ?am-

5) I'm very interested in your comic project (is it w/ Dark Horse?). Anything else you can share at this point?

-Two projects: MEAT MARKET: A love story, created alongside Francisco Ruiz Velasco and SILVER: created alongside Edgar Clement. Both are not only great artists but long time compadres from Monter

6) Hi GDT... Love the new website... anyways I was wondering how you get such rich, complex performances out of your actors. Can you describe the process you go through to get these performances

- Let me recommend a couple of great books:

?Sanford Meisner on Acting?

by SANFORD MEISNER, DENNIS LONGWELL,

?Respect for Acting?

by Uta Hagen, Haskel Frankel

?Directing actors?

By Judith Weston

In a TINY nutshell: A good principle is to have a lot of ?table readings? with your cast to explore the whys, wheres and whats of the characters. DO NOT give the ?readings? of the line they're delivering,

Try to know them well and find their connections to the character, the way they can ?fuse? with the character?s actions and language.

7) Also how do you know if what you shot will work. I read that Kubrick sometimes does 50 takes of one scene, and Chaplin did over 300 takes for one scene in City Lights. Do you shoot this many takes

-My top is 25 takes on HELLBOY. I really don't want to recall the scene.

Also GDT where do you think movies are headed in the next 5, 10 or 15 years? What new advances are you looking or not looking forward to? Do you think cinema will go all digital?

-Digital for sure. No doubt in my mind about that. Home theatres will become bigger and bigger and cinemas will stay the same.

9) Any advice for getting through that tough mid-point of a film script? Y'know, that slump you kinda fall into after the initial excitement begins to wear off, and before the excitement of writing the film

-There?s no real advice other than, take the story and twist it and turn it. Be bold and say ?What if-?? A lot. Turn it upside down, sideways, etc. If you love a character, kill it, if you hate a character, ma

That's all for now.

See ya soon

GDT

1) My answer was not complete: Cinemas, I think, will remain the same or become even bigger and more spectacular, BUT more people will stay home and watch movies there. Cinema going will be a s

That or a new process will appear and revitalize the box office and theatre system. A process that remains UNAVAILABLE to home theatres (a la 3-D in the past) and exclusive to big venues.

2) The difference between a script and a treatment??

Well, we all know a script. It ranges from 90 to 120 pages long -normally- but can bloat upwards to 200 pages or more, depending on the author. It is a detailed, beat-by-beat description of all actions, r and worthy of being published.

A treatment can range from 30-60 pages or so (some treatments may be shorter or longer, but a minimum of 30 is what would be expected) and is a beat-by-beat description of the script and ALL its a

Most scenes will be described in detail. NO DIALOGUE. That?s why Cameron calls his treatments "scriptments" because they are equal parts historical/science studies, drama treatments and contain so

Soon I will try and post one. I hope I have one available.

Peace

GDT

The evolution of a script is:

PITCH: A brief verbal or written description of a story with a beginning a conflict and an end.

OUTLINE: Fleshed out story and locations, blocks of action and description of dramatic situation. Usually briefer and sketchier than a TREATMENT.

TREATMENT: Defined above

SCRIPT&#058; Defined above.

Hope this helps. If you have FINAL DRAFT as a program, check the examples given to you when you open a "new" file. Check all of them. That will help you much more than anything we can post here.

GDT

The only film that we ever made a blooper reel of was MIMIC (some would say its the WHOLE movie) and it -sadly- got lost as we moved the editing room from Toronto to LA. I wish I could find it.

We all have offensive/endearing nicknames for each other... Selma is "Monkeybrain". It came about because Selma has a MILD case of the "lazy eye" so, if angled wrong, her eyes wander away in a we

GDT

Rupert: Reueprecht, Ancient Piles, Agent Miles (these last ones were names that J. Hurt gave him in misreading his lines).

Mine: Gordo, mainly why? Beats me.

Navarro: Memo or Gordo, too. He?s thin, though-

Monkeybrain means exactly that: the inability to concentrate on the task at hand.

The rest had no nicknames and were treated respectfully. sigh-

-The norm in timing scripts is page-per-minute but action and suspense or atmosphere always time longer. But taht?s the norm. Mine time at 1.2 per page roughly.

GDT

Hi:

Here to do the Lord?s work and answer questions. So, let's go!

1) What are some of your hobbies besides filmmaking etc. What do you do in your free time?

-Read, read comics, watch movies, swim, swim, swim and play with my daughters. But really, for the last 6 years or so, no FREE time. Well 3-4 weeks or so...

2) What is your favorite shot in a film you have made and a film you didn't...

-Ones I didn't are a LEGION. Choose any of my favorite films listed in the questions from the past and pick a shot.

Of mine, oh, well, each movie has a couple I like.

Specifically on Hellboy I love the first time we reveal KROENEN. The ?photo? in 1944, Hellboy revealed pumping iron, Horned HB contemplating the end of the world, etc. But one interesting one is a CR

Sigh- I can't choose...

3)I was just watching a special on Martin Scorsese. He was mentioning how he oftentimes tells his DP how the shot should look by referencing another film. Scorsese is an obvious film buff, which from

-I answered this specific question recently. Check it out.

4) Also, you've mentioned that you start everyday before shooting by watching movies that inspire you. I'm guessing these films have obvious influences on the movies you are making at that time. So

-In DBB: Mario Bava and Sergio Leone and assorted movies I loved: Rosemary?s Baby, Road Warrior, Barton Fink, etc.

-In HB: Universal monster movies and Harryhausen movies.

5) I was recently on HR Gigers website and his latest interview in Cthulhu Sex magazine he said he was interested in working on a film version of ATMOM. I had the pleasure of visiting him at his home

-If I EVER get AtMoM off the ground -and knowing Hollywood it may take a few years- Giger would be an integral component of the look of the film. He IS Lovecraft?s world incarnate.

Take Care

GDT

1) I've asked you this before, many times even, but still no answer.

my question is... what's the difficulty in getting IMAX specific prints of Hellboy or Hellboy 2.

I feel that the world HB lives in could benefit greatly from the additional real estate that IMAX format affords.

Is this an impossibility or are you against it for some reason? Explain.

-I think that's a good idea, Spyda... And as far as I remember -cost wise- it's not an entirely unreasonable proposition...

I wonder if REVOLUTION will be interested in doing it, since they own the negative. I think I'll propose a limited release of both HB movies in that format when the time comes for HB II. The release of

2) I know how you get involved in pretty much every facet of production in your film including the design of the poster art. I just came across this website of Polish movie posters for American films.

My favorites of them all are not in that collection. ALIEN and TERMINATOR, they are surreal and brilliant interpretations!!

3) Do you think to work one day with the production designer, Rick Heinrichs.

-I know Rick and admire him. We met in 1997 through a mutual friend (Stuart Cornfeld, brilliant producer) because I wanted him to do MIMIC. He was busy with MEN IN BLACK. We then moved production

4) Do you try to make it a point to watch all films that get Academy Award nominations?

-Yes I do. I am a member of the Academy since 2002 and I receive my DVD copies punctually. So far I've been VERY impressed by KINSEY, ETERNAL SUNSHINE OF THE SPOTLESS MIND, BEFORE SUNSET

2) What do you watch movies on at home? Big screen? Hi Def? 14 inch Zenith Black & White? Do you have a designated "movie room"? I'm hoping to put in a home theater this year in my basement

-I posted the specs of my home theatre before... but, roughly, yes, I have a "movie room" that consists of the largest WEGA monitor ( I hate Plasma or rear-projected screens) and a theatre-grade sound

I send you all my best Holiday wishes and remain

Yours Truly

GDT

Let's answer some...

1) Question concerning "The Coffin". You had a great working relationship with Mike Mignola on "Hellboy". Are Phil Hester and Mike Huddleston involved in the adaptation of the comic to film of "Coffin"

-We are following the storyline pretty close but we ARE making changes to it. Same as we did with HB. There are elements you condense or change or eliminate. It's only natural.

The situation is a bit different than that of Mike because although COFFIN was a serialized comic it was a "one shot" story and therefore its confined to that universe. Mike's HB was a whole evolving C

Some of the Coffin cover work and design is VERY Mignola influenced (Mega Kroenen-esque face) so I hope to bring the usual suspects (Ty, Mike Mignola, Deak Ferrand, Simeon Wilkins, etc.) on board t

I will, however do my best to bring Mike Huddleston on board too!!! And , of course, ask both him and Phil their opinions on the script if they feel inclined to participate.

Mike H is a wonderful artist and it would be a blast to work together with him!!

2) I have just finished to read the french version of this comic book and I have to say that it is a fantastic story. I have just one criticism. We do not really have the feeling (scope) of the "sensational em

-I agree on the design being a strong element. Our "Coffin" will be more complex than the one in the comic, but I don't want to spoil that this early- As for Heller's empire, we are making it even grand

3) Not really a question, just something you might like to know: Over here in the Netherlands, Groningen to be exact, we have a small cult film theater. And the second and third of January, they'll be sh

-I love it!!! Perfect pretext to visit the Netherlands!!! BUT, sadly I cannot- for you see? I am hard at work on HBII and Pan's Labyrinth... Years ago someone defined the "cult movie" as "the kind of mov

Well, that defines ALL the movies I've made, I guess, but I DO consider HELLBOY to be a odd enough to be part of a cult theatre repertoire... To me, it is a personal movie disguised as a Summer movie

I wish for the theatre to find enough people to fill the seats in that showing and I hope that those attending will enjoy it!!

Good to see you on the boards!!

All the best

GDT

Dearest K:

At the time I wrote the bios (early in the scripting stages) I asked Mike M about Abe.

Now, those of us who know Mike, have learned that he feigns to know less than he really does... in that, he is like John Ford: a genius that pretends everything is instinct and not pre-planned work.

Now, I do believe there's some of that randomness in Mike's work, specially in his insanely inventive writing.

He can come with a character or idea that "springs out" fully formed from his deepest id. BUT I also know that he has such a grasp on his beloved sources (Doc Savag, pulp, Kirby, Lovecraft, etc.) that h

Anyway, long story long: When I asked him he did his classic "meh- I don't know, they found him in a tank, no-? Well, there you go, then..."

I found that really great.

Personally. I didn't want to know where Abe came from. he was ALL there for me. I love him too and is my favorite along with HB.

Years later Mike told me excitedly that he had finally decided to reveal Abe's origin. Frankly, my heart sank a bit, but knowing Mike I could only expect the result to be brilliant. It's bound to be.

We will all learn it, soon enough-

Welcome to the boards.

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GDT

Hi, guys:

2005 is here, and with it I give you some answers to your queries...

1) Do you know at this time if you will have a larger budget for HB2 than you did for HB, based on the success of the first movie? Do you ever factor in the movies budget (as far as locations,SFX, sets e

-At this time, all budget considerations are off. After writing the script we will budget responsibly and nip and tuck and negotiate with reality. At this point the story should be written in the abstract, per

2) When is the new HB animated TV show coming out?

-I hope we will FINALLY close a deal in the spring and then take it from there. There's been much activity and very little definition with that project. I've been pushing for it along with the game, but the

3) I read recently you are going to direct an episode of a "Masters of Horror" anthology TB show along with other guys like Landis and John Carpenter. Are you writing the story for that also?

-I hope it happens, with the schedule for Pan's and the preproduction -hopefully- for HBII, it might be impossible. We'll see.

4) It is the holidays but you remain attentive to your public!  
You will be reassured and take advantage of your holidays, we could wait for the answers!

And I have to say to the other fans that the question about Hellboy should be posted on the official Hellboy Board!!

-Not at all!! No more than we should create a site for each project (COFFIN, AtMoM, etc.) Post here, by all means...

5) With the agreement of Guillermo I post this design of my personal version of "The Coffin".

-Riddick, you brilliant guy!!!

6) I've gotta ask this question. Tells us about your history with Matthew Robbins. How did you meet, how did the writing partnership come about?

-Matthew was a personal favorite of mine growing up. He wrote SUGARLAND EXPRESS for Spielberg and did some uncredited rewrites on JAWS and CLOSE ENCOUNTERS. He directed two of my favorite

We met at a Sundance script laboratory in 1993 I believe. I was fresh off CRONOS. I was submitting DEVIL'S BACKBONE -which even back then was "old" in my project plans- and we started chatting. He

We struck a friendship and very, very soon we started writing together. Our first project? A remake of HELL HOUSE for Fox. It never happened. We budgeted it at 25 million and they wanted it for 18 or

We have, since co-written about 6 or 7 scripts together, including the "good draft" of MIMIC.

7) Also, more of a personal request. I'm just curious to hear an answer. Since you're in contact with Spielberg for Mountains. Can you ask him when he's going to resurrect the Amazing Stories anthology

-"in contact with Spielberg?" Jeez- I wish... I've only met the man a couple of times. But I promise to find out sometime in the future...

An other question about the coffin. Do you think of making a voice close to the Phantom voices in "Phantom of the Paradise". Or rather something really different of all we have already heard?

-Phantom is one of my favorite movies of all times. I am a "Paradise freak", I own one of the stunt helmets, the MEDICOM action figures, the Corben Poster and other memorabilia...

In a way, yes, the COFFIN voice will be a bit "Winslow-ish" but I don't want to tell you why just yet... Let me just say that he uses very "crude" speakers.

9) The design of the principal monsters in A.T.M.O.M, is really special and maybe a little bit ridiculous at our time.  
With the heads like stars... Do you envision a completely new design?

-No. Not at all. As stated in previous answers I believe I have found a way to keep the design faithful and YET make it scary and "modern".

10) This movie will take place in our period or at the same time than the book?

-Just like the book...

11) Important question: I have a friend visiting Mexico in a couple of weeks. I want him to pick me up a good bottle of Tequila. Recommendations?

-Yes, indeed, many, but some are rare or REALLY expensive. A sure shot is always HERRADURA REPOSADO or EL JIMADOR REPOSADO.

12) I apologize for bothering you still on this board again.

But I treated a picture of the Japanese pyramids to enjoy myself, when by revolving it I am falling on a very close vision in my spirit (even if the design doesn't correspond) on a part of the mountains from

-Sharp!

13) And finally, to answer some email directed to Abe\_Sapien...

-Pan's labyrinth is the story of a young girl that travels with her mother and adoptive father to a rural area up North in Spain, 1944. After Franco's victory. The girl lives in an imaginary world of her own

There you go. That's as much as I can say right now.

Until next-

All the best.

GDT  
1/1/2005

Quick round of answers:



1) The first Hellboy had a very urban part, it was really normal because it was necessary to present the team and the office. Does the next one will be more focus on old Castle, folklore, swamps or simply sets, more convenient to the imagination?

-I would say that it will, HELLBOY had about 3/4 urban environment and 1/4 more Gothic surroundings, HBII will be exactly the other way around.

2) 10 Film recommendations (that I think you may have missed):

POSSESSION Zulawski's film not Neil LaBute  
THE DEVILS  
KARAKTER  
TORRENTE  
DAY OF THE BEAST  
FLESH & BLOOD  
EYES WITHOUT A FACE  
THESIS  
BUTTERFLY (Spanish movie not Pia Zadora's)  
THE GIRL OF YOUR DREAMS

Things I've liked lately:

ETERNAL SUNSHINE etc.  
SIDEWAYS  
KINSEY  
MILLION DOLLAR BABY  
HOUSE OF FLYING DAGGERS (to think that people complain about "plot holes" and credibility in Western action films...)  
THE INCREDIBLES  
THE WOODSMAN

3) Just how much detail is provided in a budget proposal and what is a high-level explanation of what's involved in spec'ing out a budget on a film...Back to top

-You give VERY EDUCATED estimates. You hire a line producer you trust and the studio trusts, you go through formal meetings with FX companies, you travel to the locations of the shoot, you MAY store

How detailed?? VERY. As detailed as it gets. You put a small % of "contingency" but other than that, you avow by what's on the page. You detail EVERYTHING, from office supplies, airline tickets, VFX, I

The studio can always alter the "above the line" (talent such as stars, etc.)

Nevertheless the studio will ALWAYS say "it's too much...?"

4) In the spirit of optimism I will ignore the squealing rusted wheels of Tinseltown and question you on the project nonetheless

What type of "style" would you like to see the Hellboy Animated series assuming? A "Batman: The Animated Series" approach with good storytelling, and understated yet impactful artwork or the "anim

-I am partial to the BATMAN approach but it's not something that Mike has given much thought to. We have discussed loose ideas and possible plotlines (Lobster J would be in it) but it's all too hazy un

Peace

GDT

Hi guys!!

Let's answer some burning questions-

1)If we cant get him as a "live action" Lobster Johnson, how about getting Bruce Campbell to do the voice for the animated version!?

-That is a VERY tantalizing proposal!!! Promise I'll look into it-

2) SPYDA: I second that. Though, never say never. We're all still hopeful for a live action trilogy. Lobster and HB vs the Nazi's in a third film would be a great end to the live action franchise.

-Too early to talk about a third one, really, but I'm hoping to resurrect Kroenen in some way, I tell you that-

3) You told us that you will be starting the PAN'S LABYRINTH shoot in March/April. So at what point in the pre-production schedule are you, now? I mean, what's ready to go, what's still being worked on

-Federico won't be in Pan's Labyrinth. Almost NO familiar faces (from my past movies) in it. Script is finished, we are to start budgeting and continue designing. Casting will start soon and then we star

4) You told us that you were able to use this past autumn's financial setback on PAN'S to work on the HB2 script. So how is that going? Has it surprised you at all--I mean, now that you've actually been

-The script is evolving EXACTLY as it was ?pitched? there is one ?minor major? change, but until the script gets approved it would be pandemonium to reveal it.

5) I just hope we see Nazi cyborg gorillas...animated or live action. Given the choice, I'd much rather see a live action Kriegaffe.

-Oh, well, let me say this: NO Nazi involvement on this one. Just a tiny flash of Kroenen and one pal. But is barely a vignette. I AM thinking of HB III and hope we can make it an all-pulp extravaganza!! I

6) Will Selma Blair be returning for Hellboy 2?

-Indeed she will. And you should expect a very different Liz from the first one. She has made peace with her powers and she got the red guy, right??

7) Is it true you are doing an Hellboy Trilogy

-I?m up for it, provided the studio is happy to support us-

How far are you into the script for Hellboy 2?

-Fully outlined (30 pages) and reaching the half-time pages (50?s)

9) Did you like Blade Trinity?

-I did, but I saw a much earlier cut with a different ending and unfinished VFX. I am yet to see the new version.

10) Was it not possible for you to do both Hellboy and Blade Trinity?

-Not really, they wanted to go right away and Hellboy had taken soooo long to realize... They wouldn?t wait for me and I was keen on the story Goyer and I came up with a ?post apocalypse? Blade.

11) This may be a silly question. Mr. del Toro, I've been watching a lot of the behind the scenes documentaries for both Blade 2 and Hellboy and I noticed that after you say "cut" and "print", sometimes

-When you print from the film negative you choose ?selected? takes to be printed and transferred. Those are ?circled? takes or ?printed? takes, meaning they are either great or contain an element you

If the film gate shows any dirt or traces of emulsion or a hair or any other problem, you know that you?ll have to go again for safety sake. These days you could restore some film damage (digital retou

12) If Abe does not return for HB2, would you use Doug Jones for a different character?

-Oh, but Abe IS returning in a big way!!

13) Would faerie creatures be rendered with visual effects, or 3D/prosthetic effects?

-A big fat combo of both, like Sammael or the Reapers in BII

14) AtTMOM: Have you completed a version of the Script, or is it still being refined?

- A full script is ready and I love it, but now it?s a matter of convincing Hollywood that they should make it. I am again at that frustrating threshold where I have a project that it?s ahead of the curb (the

15) In the Extended Edition commentary you mention that after Broom?s death, Hellboy had become a man and from that point on he was much more serious and determined. Does that mean Hellboy

-Very much, but he will still be the same short-tempered, hot-headed character with a big heart.

15) One of the growing themes in the comic, is Hellboy having to deal with the fact that he is the key to the apocalypse (or at least the key is attached to his arm) but he just wants to be a regular guy.

-It will resurface briefly as a question, but it will be dealt with -if we ever get to it- fully in the third movie.

16) Will the HB / Liz relationship be very prominent in the sequel? While I liked how the characters were much more "3 dimensional" in the movie.

-Yes, they have a great storyline in the second one. But it?s evolving directly form the first one.

17) To your comments: I'd think that provided GDT is still using the opening he described to us back in March, we'll still be getting at least one of those. Albeit in a truer form than he'd initially intended

-The opening has changed Spyda. Completely. But there will be a glimpse of Kroenen and pal somewhere in the movie-

1 How significant (if at all) will the Ogdru Jahad be in the sequel? I know they were defeated in the first movie but - y'know - they're still out there, floating around...

-Well put. They won?t be in the sequel at all.

19) And on the subject of Hellboy 2: Given the nature of the stories of both Pan's Labyrinth and Hellboy 2 (Or at least the content - mythic/folkloric creatures and their relationship with humans) would it

-There is more of a Dunsanyan disenchantment with the modern world in the movie. Machen is all about the purity of evil in nature and the tug of primitive forces in a man's heart. Dunsany is more a v

20) And on the subject of Algernon Blackwood (Kinda), I've just read The Willows for the first time - what a great story! Do you think you'd ever consider doing a film of that little gem?Back to top.

-I think it's been made!! Didn't BLAIR WITCH PROJECT recall some of the "outdoors" fear that Blackwood created?? I thought so. Specifically the tent scenes reminded me of "The Willows" sans the ap

And that's all for now. I wish you

ALL THE BEST

GDT

Hi guys!!

Time to give some answers...

1) Upon watching Hellboy for the millionth time tonight, my friend Rob and I, came to the conversation of the character Johan, since he's planned to be in the sequel, and we realized that Dr. Broom co

-Well, I already have an idea for Johan's voice and "flashback" casting. You'll hear about it... in time. Broom will be back for a small flashback-

2) In HB1, did you mean for the "Bridge" sequence when the door is closing to be delayed?, or was it just a movie blooper? Because by the time Hellboy throws Manning into the closing room, the door

- In an action sequence there is always "real time" and "movie time" the second one is a cheat but, nevertheless, an accepted trick of the trade: Spielberg uses it, George Lucas used it, Walt Disney us  
Just yesterday I was watching GREAT MOUSE DETECTIVE with my daughters and my favorite sequence "The clockwork chase" (I would die to do one of those) uses it extensively. The animatic is basica

3) Soy un filmmaker Mexicano ac? en NYC, y pues ando en la lucha ac? ech?ndome unos gigs por aqu?,oye y quer?a preguntarte si como puedo llegar a ser para de tu crew,estoy en NYC y puedo viajar

-Hola, bienvenido. Mantente en contacto a trav?s de este website y cuentanos un poco de lo que est?s haciendo y cual es tu area de especializaci?n (En Ingles si es posible) y ya el tiempo dir? si se pue

4) If the camera is zooming in, going in and out of focus, shaking, etc. How are the fx guys figuring out the "z" position of the camera? Is someone/software tracking the dots on the background getting

-OK- Let's see... Back in the old days (MIMIC) when CGI was just being born (MIMIC had 85 VFX shots) the camera moves were considered a BIG deal.

The tracking balls (or bright LED lights) allowed the VFX house to register "tracking points" and keep the geography and the geometry of a set in check. This allowed the better integration of a CGI crea

In the case os a human being (if a body part was being replaced) markings were used very much the same way (eyes are tracking points- he-he).

Back in the day, nodal, pivotal moves were considered the only affordable options -unless you had millions and millions to spend- or had a Motion control system somewhere in your garage.

Now, tracking is faster and cheaper, therefore camera moves are liberated quite a bit.

Yes, there ARE guys in every VFX house that sit down and do this for hours or days at a time. And YES there are plenty of options in terms of finding tools and packages of tools that will help you achiev

Back in the stop motion heyday you matched your lens height/distance and try to "align" the model and the plate. A bit simpler, but the principle was still the same: "marrying" the creature to the back

Some pro 3-D tracking software: Bojou, Syntheyes

Motion control is -in my experience- awkward to orchestrate in low budget conditions (unless you are doing a stop motion movie) and a pain in the ass.

If your shoot is "live" it becomes incredibly expensive (in terms of the crew time being consumed) and I find it necessary only if you are compositing 2 or more LIVE elements in the same plate.

Other -much more crucial- measurements on set are those of light positions, light intensity and light color, etc.

5) I just would like to have your opinion about the non stop increasing of budgets in Hollywood these last years. And do you know how a 25 million dollars big star is behaving on a set? Isn't it finally too

-I've never worked with one THAT expensive or THAT difficult, but I've had brief contact with some of them.

The Hollywood lifestyle can create pretty wacky characters. Not just stars but directors, producers, etc.

Imagine what it is to live in a guarded, self-contained environment that consists mostly of people that try to isolate you and feed you equal doses of fear (?They?re all gonna screw up...?) confidence (?People -if pampered to such a degree- can become hard to reach and they eventually create their own set of rules as to what is ?normal? and what is ?wrong?.

Don?t we all? It?s very easy to get your ego out of check.

Imagine now what 25 million per movie can do-

Ay caramba!

Now, after all that- No PR involved, let me say this: one of the nicest guys I?ve met was a huge movie star. Nevertheless he behaved just like a guy at your local bar. Absolutely down-to-earth, reachable

So- that?s all for now, I guess. Keep ?em coming.

From Pan?s Labyrinth

GDT

Hello everyone!!

This is Dr. Nick Riviera with some answers!!

1) It may be something that's common in the US, but why do museum guards need guns? I don't think that many dutch museum guards carry weapons, but it may be something I just never noticed...

- Well, Munch?s scream robbery and last week?s chase through the London Museum surely indicate some need for tazers.

2) I recently purchased some props from the film "Hellboy". One of these is a rosary that was identified as seen in the film mainly used by John Hurt, but also used at some point by Ron Perlman.

-I own one of the ?hero? rosaries. Unfortunately is back home in LA. But You may send me some JPEG?s in September to my Abe\_Sapien hotmail adress and I?ll ?authenticate? for you.

3) You answered one of my emails from your abesapien address and it was one of the kindest, most inspiring emails I've ever received. You told me I was doing the right thing by leaving LA and making

It is a great totem, to keep me writing and shooting, so I can achieve my goals on my own terms.

-Thank you. Sometimes is a bit tough to answer ALL emails and some slip by unanswered. For those I apologize, for these I rejoice.

4) I was wondering if you could share with us your favorite line of dialogue from the Pan's Labyrinth script (English translation would be nice but if you want, I'll do the work...) or... if I can be so bold... a

-I promise images by May. No sooner. And quotes ONLY after the movie is released. I am so happy with the script for this one. I hope you like it. Pretty tough though-

5) Also, will you be working with the mad geniuses at DDT?

-Indeed. We start preproduction with them in 2 weeks after they?re done with DOOM.

6) who was responsible for the conceptual art for Pan's Labyrinth?

-It will be William Stout, Carlos Gimenez and maybe a couple others.

7) Did you oversee that much the same way you did for Hellboy?

-I will. I have about 15 pages of visual notes already and we are JUST starting.

What were your influences and sources when stylizing/designing the Labyrinth itself?

-Old fairy tale illustrators like Rackham, Nielsen, Tenniel, etc. I also used a lot of Bocklin, Rops and Schawbe for the good ole ?symbolist? zest.

9) Is there a good deal of narration, like in Devil's Backbone? If so, who's voice was used?

-Just as much as in Devil?s Backbone. I love Opening/Closing narration because it creates a ?fairy tale? mood. I have used it - in one way or another- in all my movies. I find ?through and through? narra either a hinderance or a masterful device (GOODFELLAS).

10) As you said before, please let us know as soon as you can divulge anything else concerning AtMOM!

-I can divulge that right now is being shopped around for financing but is not in the horizon.

11) I heard that this year 2005 will be released in Spain an edition of 'Cronos' that will have the same bonus material than the region 1 one, but instead of the english language commentary you did, a

-Yes, Fernando. MANGA FILMS is putting the DVD edition of CRONOS out in Spain. Identical to the US release but with a limited box set (of 1000) that includes the original screenplay (much better than

11) It's possible that the same will occur with 'The Devil's Spineback' or I should purchase de region 1 dvd?

-Buy the region 1 DVD. There are no plans so far. MIMIC, however should be ready early next year in a new edition.

So, that's it for now.

All caught up.

GDT

PD I ?sheriffed? a bit around the HB boards and did a bit of cleaning. We are almost out of spammers. Sad, uh? That at this stage in a website, vermin start crawling in-  
Hi GUYS!!

Here are some answers. Hope they help-

1) Dr. Nick Riviera, do you mean that you will be a part of the cast?

-Naah- just a SIMPSONS joke-

2)Could you share your thoughts on how you view these books as influences on THE COFFIN:

Dante's Inferno

-Well, I remember reading a part of it in High School and being mesmerized by the images described. Shortly after, I saw Dore's plates for the book and my jaw dropped. Dore was always a favorite of

A Christmas Carol

-Not a reference- much as I love Dickens- because Scrooge is given a second chance WHILE STILL ALIVE. Big difference. Fundamental. There is a way out for him.

Frankenstein

-Very much a reference in the graphic novel, the doctor/monster fusion is a very smart one. But MWS? FRANKENSTEIN is about a blank, innocent soul debating with the worldly pain and corruption. Mar

My main reference is a personal one: CRONOS.

To me, THE COFFIN is the superhero version of CRONOS: Ageing billionaire villain, resurrected man finding that the only thing that matters to him is the simple love of his granddaughter (in Coffin, is hi

3) One day you are going to have to make big beautiful hardcover books with art from all of your films, you know?

Saludos de Monterrey!

-I hope so, Chango!!

4) Have you ever found it difficult to focus on a single idea when your trying to figure out what your next project will be? Ever get sidetracked? How did you get past it?

-Well, not really- not after I turned 23 or so- Before that my mind was going TOO fast and in all directions. But after a motorcycle accident, something settled. I was in bed for a long time and taught my  
wake up at 6.00 am and sit down in front of your laptop (do not browse the damn net) and write good/bad, whatever, for 2 hours EVERY DAY without interruption. If you feel your mind is going in a 100  
BUT when writing for those HOLY 2 HOURS, Do it only on one project. The same goes for your reading and your MOVIE watching. For example, you are writing on a CIVIL WAR project. Okay, then, your r  
side. And IF you can afford it, travel on weekends to places where the action took place. If you RAILROAD yourself this way, then your mind FOCUSES on this things, it becomes obsessed. You daydream

5) What type of camera would you suggest upcoming film-makers use to achieve a cinematic look? Particularly if money is an issue.

-Any camera will do if its film- Even super 8 can look great and grainy. If you're talking Digital, you should look somewhere else- I am pretty oblivious to this recording technology right now. My apologie

6) It would be interesting to know what novels/novellas/short stories you are currently reading and find of value? Also what stories do you have the rights to adapt or wish you could?

-I am currently starting a compilation of short stories written by a Spanish expatriate that fought for the Republican side during the Spanish Civil War. They help enormously with the setting for Pan's L  
I hold the rights to AT THE MOUNTAINS OF MADNESS, COFFIN and have a looooooose grip on SPANKY by Christopher Fowler. I wish I could make a Roald Dahl movie or two- a FRANKENSTEIN, a THE MA

7) As great as it would be to see certain full length novels adapted to film it seems virtually impossible to do them justice without making a extremely long film or series.. Is this one of the reasons you

-It is often said that great short stories make for a better film. It is more healthy to expand than to condense (look at my waistline) and it makes the experience richer for those that know the original. H

How do you feel about authors being taken for granted in Hollywood??

-Sometimes a bizarre transmutation occurs and a film comes out that is disowned by the author but cherished by audiences. DEAD ZONE being a prime example. But most of the time Hollywood rejects.

9) Have you read any of them???

Perdido Street Station by China Melville. Started it, haven't finished.

The Song of Ice and Fire series by George R.R. Martin. Love Martin, haven't read this one.

American Gods by Neil Gaiman. Same goes for Neil. I like what I know about the concept (read Eddie Campbell's BACCHUS) but have a long list of TO READ books before I'll get to it.

For a really good hearty laugh check out the short horror story "The Monkey Treatment" by George Martin.. it's a great way to diet! .... I DID read that one- Not funny for a fat man.

10) \*Any homages to Devil's Backbone in Pan's Labyrinth?

-Well, a character DOES appear in both films but you'll have to pay attention real close... Oh and a location re-appears on Pan's Labyrinth from DBB.

10) Besides these two films, what history do you have with Producciones Anheló?

-Anheló is NOT producing Pan's Labyrinth anymore, so my connection to it is only DBB and my gratitude and friendship with its founders: Alfonso Cuarón and Jorge Vergara.

Alfonso, however IS co-producing PL under his new WB banner.

11) Would recommend 'Final Draft' (or something else?) for someone just starting out...(?)

-Wholeheartedly. 'Final Draft' has made my life easier for YEARS AND YEARS now. It is an amazing tool and very easy to master. Consider this a damn commercial, Pam.

12) I enjoy editing as much as making music, I'm a creative editor and musician. I'm uploading tracks that I want you to hear, they will be ready in 1 week. Please send me a private message where I can

-Damn- This is difficult- I cannot listen to your music unless it is a) copyrighted and b) publicly available. It raised issues of liability. I apologize. That is why I had Parker post the OPENING message about

13) Guillermo, I recently watched Hellboy again and I noticed something at the opening sequence, Professor Broom offers a cross to Sargent Whitman, who showed nothing but apathy to the object (...)

Then, my interpretation is that (...) the cross is more the feeling of his father than the meaning of the religion?. I found this interesting?what do you think??

-You hit it right on the head. That was the one symbol that united Father and Son and ran throughout the movie (Broom has it when he's older (Doctor's office, removes it, as a legacy, before dying and

14) And I just read about a film called the HUMUNCULUS, directed by OTTO RIPPERT, which whom I think FRITZ LANG collaborated, have you seen this film, and do you know how can I get it????

-HUMUNCULUS!!!! Jeepers Creepers!! Never saw it- I'm on it- Hope I can find it!!!

15) Here's a pretty abstract question: do plot elements occur first to you when you're writing, or visual tropes? Or do you find yourself following characters and seeing what happens, or are they like ch

-Thanks for the kind words- The approach varies and interweaves as the film evolves.

CRONOS started from an idea: What if a Vampire was bred WITHIN a family circle. An image: A Vampiric insect creating some sort of addiction. And a setting: Mexico post NAFTA.

16) I know it's pretty early to be asking but, for The Coffin, will the look of 'The Coffin'(the doctor inside the metal suit thing) be similar to the source material or will it be radically interpreted for film ?

-It will be very similar to its comic book incarnation but slimmer and the technology behind it will be a bit more wild-

All modern, though- no gears per se- but some cute lil'buggers that you'll have to see in order to enjoy. I call them cellbots.

17) Does the studio ask you to make the film of some length in specific, or you do you take that decision?, I've been checking some universal films and most of the late films are 110 mns length, that's

-Contractually -mostly- a movie is asked to be over 90 and under 120 minutes for exhibition reasons. Hence the HB DIRECTOR'S CUT.

1) How do you direct the actors on set in terms of scene duration? I mean, do you plan a scene with an specific duration and ask the actors to achieve their marks or do you let the actors improvise and

-Depends on the scene. Action is done by marks and camera positions. If a dramatic scene, well, most of the time you try and rehearse beforehand and then place your camera. But if the situation is tight

19) Do you think it's possible to include a commentary track by your art department with you in your next dvd (Pan's Labyrinth)?

I'll consider it if space allows.

20) In your visit to Mexico for HB screening, in one of the interviews you mentioned one book about fairies, could you remind me the name please?

-Perhaps SCIENCE OF FAIRY TALES, check prior answers for a link.

21) I was wondering what you think about the '05 slate. Specifically; what do you think about Batman Begins and King Kong? I'm pretty darn excited myself.

I share your feelings. Envious as hell about BATMAN but incredibly gleeful about Kong, I think PJ is going to level the ground with the classic version.

He's that smart.

22) Could you say to us which are the subjects of Arthur Rackham that you prefer?

I love Rackham generally - he is as diverse as his Poe, Andersen or Grimm illustrations- I love most anything he's done- I admire his twisted trees, his gnarly goblins, his nimble fairies-

23) Well, Guillermo, I'd like to know if you ever thought do several audio commentary tracks like David Fincher does. I watched recently the Se7en audio commentaries and it's really interesting (4 audio commentary. Most time, these guys doesn't have the opportunity to explain us their work, especially production designers. Thank you

-I promise you'll get something like that on HBII if all heads are available-

24) What exactly is your take on not using Myers in Hellboy 2 Is it gonna be a plot element? I mean, my take is basically that his function is complete, but that does not explain his disappearance in the

-Almost right- He doesn't disappear we deal with it- His cameo puts him there enough so we are at ease- I have some plans for the future, but not on HBII.

25) How do you finish a film without going mentally ill?

-Well. Doing MIMIC has been the hardest shoot I've gone through. I meditated a lot and kept my calm as much as possible because I had to save my temper and bile for worthy battles every day. The c

26) I think the edition on DVD of "Hellboy" with the figure and all of that is really amazing... I'm wondering if I can send you the DVD case and get your signature on it... Yes, it must sound as I'm a frea

-It will be a LOT easier if you either LEAVE it at MADRID COMICS -I go there once a month- or you go to the signing to AKIRA COMICS next month-

Best of luck

Guillermo

Hi guys!!

Sorry about the delay but we are getting TOO busy with Pan's so- soon I will take a break from answering until the shoot is done.

1) Well. After having to work with "male" for principal actors, recently are there any challenge to work with a young girl soon?

-I worked with a brilliant young actress in CRONOS and I enjoyed the experience very much. Girls are much more perceptive and intuitive than us boys so it's a lot of fun and quite a trip!!

2) Does it mean that the movie will be more female, sensible and romantic? Much than the hard world of the kids in Devil's backbone?

-Not really. It will have a different point of view as far as the characters are concerned but make NO mistake, this is a movie with some brutal violence in it...

3) I know that you are romantic and sensible, and it is a cliché to allotted these quality only to the women. But does a girl for hero gives another colouring to the movie?

-No two girls are alike.

You cannot take a cue from any cliché into creating a character. You have to write from your own childhood and graduate your experience through imagination... If you remember how you felt and thou

The human experience is somewhat universal. All kids have things in common. In writing a specific character you use the filters you create for the story (setting, date, sex, age, physical description, etc

Girls and boys have two worlds: the one their parents impose on them: school, clothes, religion, etc All "outside" stuff, all appearance and preconcieved roles.

The second world is the one they make for themselves: Imagination, sorrows, desires, dreams, fears, etc

It is THAT second world and its clash with the first one that should concern us-

4) I have just finished to see again Devil's Backbone audio commentary. You where really eulogistic with Iigo Garc's. And he deserves it. Is there any chance to see him in Pan's labyrinth?

-Dear Riddick, I can only say this: If you look hard enough, a character from DBB will appear briefly in PL. Look for it.

5) And to hear again Javier Navarrete at the score? The ending title is so beautiful.

-Javier is doing the music for us again. I am so happy.

6) I imagine your notebook could tell its own story - though maybe more like an acid trip than anything else. How many notebooks are there? You're probably taking far better care of this notebook inca

-Well, a reviewer of the HELLBOY DVD said it looked like a serial killer's notebook. Oh, well... Also, in the latest notebook (there are 4, altogether nearly 400 pages of drawings and notes) my handwriting

7) Any other homages in Pan's Labyrinth we should watch for? You're in post-production now, yes?

-Not at all- barely in pre-production. We suffered a big setback in the fall and had to postpone 6 months- The going was tough for a while but it's good for a project to be tough, it tests your level of des

Hommages? Well, not as such... It was important for me to put a few winks and nods in HELLBOY because it was the end of a personal, very private journey for me, so I wanted to sort of "close" a stage

Interesting - because in the graphic novel the scientist experimented on animals. Definitely something I'll ponder. Question - what's to be done about the underground research facility?

-Still there, as deeply buried as always...

9) will the character of Dr.Ahmed (The Coffin) be played by a middle-east asian/indian? just curious as the norm tends to be to get an IC1 male and stick a goatee beard on him.

-To me the issue of race is never played upon strongly enough in the graphic novel and it would close the possibilities of casting the movie with an actor I may want.

10) Anywayz, the following isn't really a question. Just a thought I had after seeing Devil's Backbone: There seem to be two kinds of horror in movies.

One is the cheap kind we see more and more. The easy, sudden scares like in Gothika and The Ring. These can be very scary, but it's way too easy. anyone with a super/digital8 camera can make this.

The other is the one like in (as far as I'm concerned) Devil's Backbone. Suspense. This is harder, but works so much better...

I had this thought again with Evil Dead 2. It was a funny movie because it had over the top gore and stuff, but I did not enjoy the easy shots of zombies suddenly popping up. However, the only part that re  
Anywayz, your thoughts?

-I have said in the past that to me the two main types of horror fiction are:

HIDE AND SEEK: A horror style that depends on the empathic reaction of the viewer: atmosphere, subtle noises, shadows, etc This works cumulatively or not at all, much like mildew, it seeps in until i  
CHANGELING, DON'T LOOK NOW, ONIBABA, THE RING, THE TENANT etc)

TAG YOU'RE IT: A chase, fun kind of horror where it's all about the monsters and the ride you take with them. This kind admits a healthy mix of Comedy with its horror. It usually comes associated to b

11) About editing, how do you manage the editing process in a production?, I mean, do you handle the footage to your editor so he starts to organise it according to the script and then you refine detail

-We used to edit together on Sundays, religiously. We would also meet during the week at lunch time and review the edits. If it's a new editor I sit down with him/her and -as we view dailies- comment

12) About editing too, how do you work the entire film, do you refine each sequence vs the entire film length. Damn that's something I find very hard to do, how do you manage to keep the pace during

-You try to assemble it on your head before hand. Try to make the scenes flow within and amongst themselves. Remember where you come from and where you're going to. This is one of the reasons

Another Reason is that the REEL CHANGES were particularly odd on the Theatrical cut.

Even in the countries where projection is "plated" the reel change tends to be an abrupt sound/image cut that I find very disturbing. In this I am ALL in favor of digital projection.

Not to mention the damn "omitted scene" that was mutilated out of many copies of Hellboy in many theatres around the world (end of reel 5 beginning of 6). A nightmare.

13) This is a freak question, jeje, in Blade 2 when Scud tells Nysa "I'm a lover not a fighter" is that phrase from a Michael Jackson song?, jeje.

-Ask Goyer, that's his 100%

14) I was wondering, with your background in films pertaining to Vampires have you ever considered working on film adaptations of the Legacy Of Kain Video Game series?

-I've heard of it, but the reason why I love vampires is NOT because they're an "ancient breed" and all those epic or romantic angles.

I love the addiction/hunger/animal aspect of them. The most brutal, driven aspect of the myth. The rest is too abstract for me-

15) Out of curiosity. I'm browsing through the Celebrity Playlist section of the Apple iTunes Store and I had to wonder. What songs is Guillermo burning up in his iPod??



I know it's mostly Soundtracks for you, but what specific tracks are you listening to today, as you read this post? Back to top

-Right now on Itunes, today- 25TH HOUR and SHAWSHANK REDEMPTION, MEET JOE BLACK, SCENT OF A WOMAN, THE RAINMAKER.

16) Have you seen your former Director of Photography Gabriel Beristain in INCIDENT AT LOCH NESS? I just watched it on DVD tonight, and laughed my ass off!!

-I haven't but I will- oh, boy I will!!

17)I think we're getting close to the start of shooting on PAN'S LABYRINTH, and I just wanted to wish you the best of luck with the shoot!

-Thank you Pam, it's been hard but great setting this one up. I love it with a passion. As usual, when I undertake a very personal project, Hollywood comes forth with the REALLY tempting offers, but, I?

1 he industry trade mag 'Below the Line' has a November 1st 2005 start-of-production date listed for 'Hellboy II'. Is that something from your camp, or are they just guesstimating based on what they've

-Guesstimating- uh, just a guess though-

19) Do you think we are going to see Pan's Labyrinth this year or the next one?

-Spring 2006 in Spain and rest of Europe. Shoot commences June 2005.

All the best

GDT

Hi guys!!

Doug Jones just joined us in Barcelona for the first molding sessions on PAN's make up FX. We are in full swing in prepro and the movie is shaping up nicely. Brief answers ensue...

1) Could you just congratulate for me your friend Alfonso Cuaron for his Harry Potter?

-I just did, five minutes ago... Serious.

2) Just wanted to say congratulations on the nomination for the Bram Stoker Award for your HELLBOY screenplay, GdT!!

-Thank you!!

3) I imagine you must have some interest in Anime films - any favorites or recommendations Anything by Miyasaki? Have you seen Princess Mononoke? Ghost in the Shell II?

-Lately I've loved TOKYO GODFATHERS. I am a big fan of the usual suspects: Satoshi Kon, Mamoru Oshi, Takahata, Miyazaki, Tezuka, etc. And I'm becoming very fond of Korean animation... WONDERFUL

4) Even though you have countless projects at the back of your mind, like Mephisto's Bridge, with each production do you find yourself thinking back to such unfinished stories, or at least returning to them?

-I do. I believe that some of the best scripts I've written/developed remain unproduced. LIST OF SEVEN, MONTECRISTO, MEPHISTO'S BRIDGE, MOUNTAINS OF MADNESS, WIND IN THE WILLOWS, etc.

5) I've got a question about editing. I'm gonna shoot a short film and I have done a specific storyboard. But when I'm gonna cut the film, how can I have a "fresh" point of view on my rushes? How can I

-Some directors CAN remain fresh. My biggest admiration goes to the insanelly precise way Rodriguez edits his action. But it's a virtue. Either you have it or you don't- I think that you should ONLY strive for

6) As a student in Architecture working on his final project, I'm working about the idea of scale in film, of course precisely in production design and I'm looking for examples. So, in Hellboy, it seems to me

-Yes, we OVERSCALED certain sets, because we wanted them to be as large as those drawn by Mignola in the comic, but also to contrast the urban world, the 'real' world with things like the Moscow c

The SAMARITAN is SOOOOO big that I feared it would look like a cartoon toy. Fortunately it worked in context with Ron's wardrobe and make up. But watch it in Myer's hands when he's reloading behi

7) What was your impression of working with FX Smith (Gordon Smith - special makeup design) on Mimic?

<!-- m --><a class="postlink" href="http://www.fxsmith.com/">http://www.fxsmith.com/</a><!-- m -->

-I admire Gordon's 'realistic' touch. He is a very driven man and a stickler for realism and reference. He has top-notch sculptors and he keeps a great shop. We interacted very pleasantly on MIMIC. H

I was just wondering, what are your thoughts on the design of Dracula in Blade Trinity? Personally I thought it was fantastic. Probably one of the best I have ever seen. And to continue in that vein; wha

-I enjoyed the final design. Very, very Steve Wang. When I saw the cut I suggested them to incorporate the multi-part mouth. Dracula, being a shape-shifter, would've seen the advantages of the Reap

9) Okay, this may sound a bit weird, and I'm not sure whether or not you have an answer, but I'll ask it anyway, seeing as it wouldn't surprise me if you would have the answer: In 2004, there was a certain gratuitously...

-It's a VERY old trick done modernly. Welles used it and Hitchcock used it but they did it with physical FX. The most fluid ?invisible? VFX I have ever seen and admired are still being done by Robert Zemeckis.

10) I know this maybe a long shot with the production still a while off but I was wondering if you and the studio have considered shooting Hellboy 2 here in Australia? The Dockland studios that are being used for the Ghost Rider production have been reported as state of the art and from what MSJ has said there is also a bunch of tax breaks in place to make Melbourne a great location.

-If I do, you'll hear about it here and we'll have a pint. That's a promise.

See ya all soon!!

GDT

1) Release pattern: We will launch international sales further down the road, but expect a very simple teaser poster in a couple of weeks.

2) Spyda: The prop. Well, yes, it was a little in-joke.

3) Riddick: MEPHISTO's BRIDGE is one of my oldest, dearest projects, along with MONTECRISTO and LIST OF 7. It is loosely based on the novel SPANKY by Christopher Fowler and it is a modern-day deconstruction of WIND IN THE WILLOWS- Sadly, I was in love with it but creative differences led to a parting of the ways.

4) AtMoM: Yes, someone suggested a love story and other things- but I won't do it. HPL didn't see it fit and neither do I.

All the best

GDT

A FEW ANSWERS:

1) ?The Coffin? presents some imagery quite reminiscent of Dante's Inferno, wouldn't you agree?

-Yes, I would, in the sense of both of them being ?revelation? trips with a supernatural guide. The landscapes in the movie, though won't be much like those in the comic. I think that if we are not careful...

2) Any chance of ever thinking of doing something along the lines of Dante's Divine Comedy? I would love to see your take on it, particularly Inferno.

-The best visual take on that material would be Wayne Barlowe's- and he already did it in his book!!

3) Now if we're going to start suggesting projects, LoL, I'll go out on a limb and suggest an adaptation of the animated series Gargoyles. . Huge fan of the show and GDT would definitely bring something new to it.

-That project is actually sitting on my desk, waiting for me to return to California- either that or the original TV movie rights (great 70's TV horror) but the name is the same... I'll let you know.

4) Are you talking about heroclix or something else?! Umm. There is a good page for heroclix perhaps!

-qwertyuiop... etc ah- screw that-

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NOW- THE ROCKSTAR SECTION- IN ENGLISH WITH QUESTIONS QUOTED IN THE ANSWERS.

A) Antes que nada una felicitaci?n y agradecimiento por ser un orgullo para los mexicanos y la gente en todo el mundo que como yo gozan del cine fant?stico y cada vez que puedes nos das la oportunidad de ser parte de eso.

- I thank you for your kind words and must agree that part of never growing old is not losing your capacity for wonderment. I am so glad some of my movies provide that for you.

B) La primera de mis inquietudes es; ?Alguna vez regresaras a dirigir a M?xico?, la pregunta es por que debido al boom del cine asi?tico el genero fant?stico ha estado presente en las carteleras del todo el mundo. El cine americano es aun un terreno muy ?rido en este tipo de propuestas.

-I hope to return to Mexico and direct there. But it is not easy for me to do it- there are many issues that prevent me from doing it- but I dream of it and spend some time making up scenarios where the dream can be realized.

HORA MARCADA was a unique experience for all of us that were involved. We did some good TV chapters and a LOT of crappy ones, but those that were scary scared up a whole generation of kids in Mexico.

I also agree with your assessment that J-horror and European horror films etc are a good influence on USA horror films, they liberate them from the OVERWHELMING need of logic. SILENT HILL got several horror tales. Some people do it brilliantly M Night, O?Henry, Robert Bloch, etc but most of the genre lives on sketchy storylines where the ambiguous can breed. This strange charge of ?nonsensical? stories is a good thing.

C) Cuando recién estrenaste MIMIC en una entrevista realizada por tv Azteca hubo algo que me llamo la atenci?n, como cuando en otra a?os atr?s (fijate como si he seguido tu carrera eso fue hace casi 10 años) me preguntaron si me gustaría hacer una película de terror en México. Me encantaría pero me preocupa mucho el presupuesto y el mercado. Pero me encantaría hacer una película de terror en México.

cosas que no fueron de tu agrado, incluso comentando que varias escenas fueron rodadas por una segunda unidad debido, que te negaste a dirigir las, son tus propias palabras, platicanos y danos por

-About MIMIC- read thoroughly on this website and browse the net for the script- you'll be blown away- the movie I WANTED to do is much darker- BTW has ANYONE bothered reading the damn original

D) ¿Cabala? ¿Superstición? ¿Amistad? Ron Perlman?

Work is life and life is an adventure, you should love it ONLY with people you love and admire. Ron is one of them- right at the top of my list.

E) No quiero parecer fan boy ni tampoco es por que me conosci como ROCKSTAR EL DIOS DEL HALO pero, caramba, uno no duda de tu capacidad y ademas al parecer todav?a no hay luz verde ni tan su icono o la mitologia del juego, por que nadie a podido capturar la trama original de un videojuego, ¿Estas conciente de esto? puedo enumerar una lista de errores que cometen los directores y guion

-I don't think I will do HALO. I will pursue a slightly smaller, more personal project- this is a flaw of mine and one that keeps me from doing larger projects- I'll have to have it looked at by a doctor one

F) THE COFFIN es en una vision personal la pauta para dar el salto cuantico en cuanto a las adaptaciones de comics, que sufren de una maldición parecida a la de los videojuegos, el comic da mucho pa

-The COFFIN adaptation follows the comic quite closely but it takes a very CRONOS approach to the story: a man that experiences real family love only after he dies.

G) He visto en el foro a gente muy talentosa y pues con la pena pero aprovechando se que debes de estar arto de que siempre alguien pida algo de ti, pero concretamente no es el caso, mencionaba a camara betamax en la que practicabamos todo lo que aprendiamos, lo debes de saber que en Mexico las oportunidades para estudiar siquiera una carrera universitaria son nulas pr?cticamente, si no solo, pase horas en las bibliotecas y sentado viendo películas sin subtítulos para tratar de familiarizarme con el idioma de hecho hasta un poco de frances aprendi, pero nada de esto me preparo las

-I am also, to some degree. A self-taught guy. English, draughtsmanship, moldmaking and sculpture, I learned most of this by myself before I contacted Dick Smith in 1986. But I have been fortunate en

H) Cuantas veces al año sales del país?

-I live in a suitcase. In the last 6 years I've lived 2 in Prague, 2 in Spain and 2 in the USA at different times and I've been in the UK, Tokyo, Paris, etc. I love travelling- check my BLOG.

I) Cuanto?¿? idiomas hablas

-I speak English and Spanish, can survive in Portuguese and Italian, can curse in Czech and can read and understand French VERY SLOWLY.

J) Con cuantos coches cuenta tu familia

-Funny question- am I applying for a credit card? We own 2 cars- a Mom-type of Van and a 3-4 year-old Chrysler which is mine. Oh, and a 1965 Ford Galaxy that is my pride and joy!!

K) Ja, ese examen lo reprobe y p?enzo que a mi como a muchos mas nos quitaran las oportunidades pero nunca los sue?os y que motivante seria que alguien nos organizara, que la experiencia nos de jodidos, jodidos ya estamos y estaremos, ricos nunca lo seremos, pero la verdadera pobreza de nosotros radicaria en el alma, por que toda esa magia se quedaria ah? encerrada en un cajon y no cump

-It is your duty to find some sense to the bad things that happen in your life. The universe send us the manual but each man has to build his own dictionaries to read it.

Welcome, Rockstar!!

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5) GDT, I was wondering if you've read anything from Brian Keene? His claim to fame is his zombie books (The Rising and City of The Dead) but my favorites are Terminal (tie in book Rutting Season co

-No, I'll look him up!!

6) ¿Qu? caricaturas o programas ve?as en la tele? ¿Qu? películas te llevaban a ver al cine? ¿Qu? libros le?as?

-Well, J, when I was a kid I used to-

-watch a LOT of Anime- which in Mexico was very cheap- I used to follow most of Ozamu Tezuka's series and, believe it or not, some JAPANESE live-action series, like ¿Miss Comet? and ¿Captain Infinite

- go to the movies every Sunday by myself or with my older brother. We usually went for horror films, Disney films or Japanese monster films -and the occasional Hammer film if accompanied by an adu

-spend ALL my allowance on comic books every Tuesday- I would buy Spider man, Swamp Thing, House of Secrets, Little Lulu, Archie, illegal EC reprints, most of the DC line, CREEPY, EERIE, etc.

I also followed a few Mexican comics like FANTOMAS, LA FAMILIA BURRON, TRADICIONES Y LEYENDAS DE LA COLONIA (The goriest one I've ever seen), LOS SUPER SABIOS, etc

-buy paprback books. Usually the early Spanish translations of Lovecraft and some Molino and Bruguera horror anthologies (I still have most of them) like the Forrest J Ackermann horror anthology and

7) ON the Cronos DVD you showed close up's of the Cronos device. You talked about the Ouroboros representing eternity (which it does) and Suo Tempore meaning &quot;everything will happen in it's

So my question is, with the ouroboros representing eternity and SUo Tempore meaning you WILL die or live when you have to, isn't that a contradiction?

-Yes it is.

Above the doorway to most convent refectories (dining rooms) there is a carving of a skeleton or a rotting corpse. This reminds them that although they are about to nourish their bodies, the monks or

The Cronos Device has that same spirit, you see- Alchemy?s quest was to transformation of the vile matter into its purest form, therefore lead would transform into gold and human flesh into an immortal of the device and to utter it as his ?Rosebud? with his last breath.

Imagine that the guy -who had turned into a recluse (observe his living quarters in the prologue) realized that in order to prolong life he had to stop living socially.

Immortality is too much of a good thing, I think.

Oh, and tattoos are forever- until dermal abrasion that is...

Peace

GDT

Transcript from BD-Live Hellboy 2 Chat at UniversalHiDef.com (23-Nov-2008)

11/23/2008 18:01:46

Q:Hello, Guillermo, are you there?

A:hi, this is guillermo. welcome to the chat. this is a first much like walking on the moon. much like the moon, we hope we don't mess it up. if we do, we hope you have something else to do for the rest

11/23/2008 18:03:43

Q:Are you there?

A:Hello this is Guillermo.

11/23/2008 18:06:11

Q:Did you make a cameo in Hellboy 2?

A:No- but I voice most- if not all -the creatures in the film. I've been doing that since CRONOS.

11/23/2008 18:07:20

Q:Is there any creatures that didn't make it in Hellboy 2 that you can tell us about?

A:Go to the fabulous website Deltorofilms.com and explore for Ydrig the three-headed dog!! It was a great design but too expensive

[attachment=0:5xt1r813]<!-- ia0 -->hellboy-ydrig-dog-art.jpg<!-- ia0 -->[/attachment:5xt1r813]

11/23/2008 18:08:02

Q:Universal announced a pretty busy slate for you after &quot;The Hobbit.&quot; Will we see a Hellboy 3?

A:If its up to me- yes!! But it is a corporate decision and regimes change very rapidly at these studios.

11/23/2008 18:08:53

Q:Have you assembled any thoughts/ideas for the third 'Hellboy' yet?

A:Oh, Yes- It is the End Of Days- and HB is VERY involved in bringing down the firestorm.

11/23/2008 18:12:11

Q:Will we see a director's cut off Hellboy2?

A:yeah, you saw it. it was the theatrical release. there is no real missing scenes to speak of. A little change here and there, but not enough to justify a director's cut.

11/23/2008 18:13:05

Q:What kind of compromises do you have to make on lower budget films?

A:Time and money. And you have to scale your imagination to fit the budget- but ALWAYS push for the MOST you can get from that budget. A filmmaker should NEVER be comfortable with his budget.

11/23/2008 18:14:25

Q:Will there be a Lobster Johnson or Abe Sapien movie/miniseries/etc as in the comic books?

A:I would love to a BPRD series happen and we will pitch it to NBC/Universal/sci-fi next year. but still undetermined...

11/23/2008 18:14:37

Q:Any followups similar to Devil's Backbone and Pan's Labyrinth in mind?

A:yes. I am trying to finish a story but it will take me a few years to finish. It's called saturn and the end of day.

11/23/2008 18:17:19

Q:What scene took the longest to film and how long was it?

A:I believe the elemental scene took a couple of weeks and was the longest along with the TROLL MARKET and GOLDEN ARMY scene.

11/23/2008 18:18:19

Q:A recurring theme in your movies is fate (like HB not accepting his destiny). Do you believe in fate?

A:i believe in what jim cameron said in terminator, no fate but what we make. That was a good way of putting it . I believe in choice more than destiny... which is horrible for a fat man.

11/23/2008 18:19:38

Q:What was your favorite location or set for Hellboy 2?

A:I loved the NY backlot streets because i had a golf CART and speeded through it like a maniac and stole the Cheetos off the Hot Dog vendor cart every night!!!

11/23/2008 18:20:49

Q:If you could be invisible for 48 hours - who would you follow and why?

A:I would break into an Ice cream factory and swim in a vat of vanilla all night.

11/23/2008 18:21:48

Q:There any professionals who worked with you on Hellboy II that will be joining you on the Hobbit?

A:Hopefully Mignola, Barlowe, Spectral Motion, Guillermo Navarro and others...

11/23/2008 18:23:05

Q:Do the possibilities that Blu-rays now provide alter your approach to filmmaking? If so, how?

A:Not really- Only in as much as the home video presentation is concerned. BUT I think it is a FANTASTIC format and the best we are bound to see for a long time.

11/23/2008 18:23:45

Q:Did you read comic books when you were growing up?

A:Oh, absolutely- and like everyone else- had my mother throw them away one deadly afternoon (she has not apologized yet), and I have been collecting them for about 40 years.

11/23/2008 18:26:01

Q:How did you and Mike Mignola meet?

A:We met in Portland, Oregon, for the purposes of discussing HELLBOY as a film. We spent most of the day talking about classical horror writers (Le Fanu, MR James, Hope Hodgson, Lovecraft, etc.) and

11/23/2008 18:26:54

Q:WHO CAME UP WITH THE BARRY MANILOW IDEA?

A:i did. and i'm sad to report that it was quite autobiographical.

11/23/2008 18:27:36

Q:WILL HB JR BEPART OF HB3?

A:I'm not at liberty to discuss that right now, but they have a lot to do with how the movie ends. Yes.

11/23/2008 18:28:18

Q:Will there be a Blu-Ray version of El Espinazo del diablo? If so what kind of extras can we expect?

A:yes. javier and i are working on it right now. it is my hope that we can provide with many more extras than what we have soo far..including the old dvd commentaries and perhaps do an exploration o

11/23/2008 18:29:07

Q:How did all the other elementals die?

A:the original elemental was burned-- burning it to death. Liz was burning it to death with her fire.

11/23/2008 18:29:34

Q:What do you think of the Blu-ray format and its future outlook? Do you see it surviving digital downloads?

A:i do and i hope so cause i find it to be the ideal to preserve the movie. I think the biggest danger that blu-ray faces is that a lot of people will be happy with downloading the movie and keeping them

11/23/2008 18:30:07

Q:Will you bring back Myers in a future Hellboy movie?

A:my idea is to bring myers back in the 3rd one. a very, very changed myers who has been dented and grizzled, a very dented, very rough myers who definitely has a part in the fate of hellboy and the

11/23/2008 18:30:22

Q:Why do trolls eat cats?

A:They taste good and make funny noises when swallowed whole. No- seriously, Trolls would prefer kids, but they are not easy to come by these days, so cats became a substitute for Scottish Trolls.

11/23/2008 18:31:34

Q:Is there a difference in the way you approach and write your Spanish Language films versus your English Lang ones?

A:I guess the mindset is very different up to a point because the rhythm and dialogue are different when i'm doing a commercial genre movie than when i'm doing something perhaps more obscure. in

11/23/2008 18:32:57

Q:Will you be using Danny Elfman as a composer again on future projects?

A:Absolutely, but not until after the HOBBIT films.

11/23/2008 18:34:48

Q:WILL RED EVER LET HIS HORNS GROW?

A:if there's a third movie, yes, for a long part of the movie!

11/23/2008 18:35:36

Q:IS GUILLERMO REALLY ONLINE OR DID HE ANSWER THESE IN ADVNANCE?

A:i am online in new zealand. and i answered about 50 questions beforehand.

11/23/2008 18:36:05

Q:Is there one of your movies that is particularly close to your heart?

A:The three that i love the most are pan's labyrinth and devil's backbone in an exact tie, and hellboy 2 the third one.

11/23/2008 18:36:53

Q:WHAT WAS THE BIGGEST LESSON YOU LEARNED ON HB THAT YOU BROUGHT TO HB2?

A:i think to keep the plot simple and easy to follow and to make a movie with more monsters. and finally to be a little more free because at the end of the day, even though i was trying to be faithful to

11/23/2008 18:37:59

Q:Why did Prince Nuada shatter into pieces when he died, but the Princess did not?

A:because nuada transforms into stone right at the time his knees hit the floor...but beyond that, the idea is that her legacy has more of an endurance than his but anecdotally , he hits the ground as h

11/23/2008 18:39:01

Q:WAS PAN'S MORE CHALLENGING TO MAKE?

A:for different reasons, they were both very challenging....in order of painful shoots, the most diffiuct was mimic, then pan's, and then hb2.

11/23/2008 18:39:31

Q:THE TOOTH FAIRIES ARE CREEPY. HOW DID YOU COME UP WITH THE CONCEPT FOR THEM?

A:when i was a kid i found it really disgusting that the tooth fairy would take dead tissues away from my pillow. why would the tooth fairy want it and what would he do with it. for some strange reason

11/23/2008 18:40:17

Q:Who is your favorite monster of all time?

A:the creature of frankenstein. then a close second is the creature from the black lagoon. they were monsters i loved more than the humans around them when i was a kid.

11/23/2008 18:41:25

Q:Why are trolls afraid of canaries?

A:there's many quirks like that in the fairy tale lore. originally, it was about trolls are afraid of red robins, but the problem was there was not a single red robin in budapest, so we made it a canary, which is a bird that is afraid of red robins.  
11/23/2008 18:42:31

Q:Do you personally sit in on the creation of the soundtrack (effects) for each of your movies?

A:yes. 100 percent. i am very hands on, and i have at least 2 or 3 foley sessions of my own when i do noises and my own pass at some foley. then i end up having 1, 2 or in the case of hellboy, 4 or 5 a foley sessions.  
11/23/2008 18:43:16

Q:Do you personally sit in on the creation of the soundtrack (effects) for each of your movies?

A:also very heavily involved in the editing of the sourntracks and i am a pain in the ass in the editing room. they really want to kill me. (cont...)  
11/23/2008 18:44:32

Q:what feeling do you have on the last day of working on a film?

A:relief and horror - both in equal measure because i know that post partum depression is about to ensue but also one of the first free days i have had in weeks or months.  
11/23/2008 18:45:13

Q:what is your favorite Hellboy line?

A:'i'm not a baby i'm a tumor', which i came up with right on the shooting day, and it was quite shocking for the studio when they saw it. <!-- s:) -->  
11/23/2008 18:45:21

Q:What's your favorite Hellboy line?

A:It's not a baby, it's a tumore. Which i came up with on that day of shooting. the studio was quite shocked when they saw it! <!-- s:) -->  
11/23/2008 18:47:12

Q:Do you prefer to film on location or on sound stages?

A:Always sound stages. Shooting around Sunlight and wind, etc. is a pain in the ass, but the BEAUTY of a real landscape cannot be captured ANY OTHER way. PAN'S LABYRINTH was shot with a heavy dolly.  
11/23/2008 18:48:21

Q:When you first start developing an original screenplay, what is your daily writing process?

A:i try to write early in the morning. it is the first thing i do. i just try to write for two hours whether i am inspired or not. i make it a point to read only material that is relevant to the screenplay i'm writing.  
11/23/2008 18:48:48

Q:When you first start developing an original screenplay, what is your daily writing process?

A:i like to do as much research as i can. historical or anecdotal, cause it confronts you with things that you never imagined. it doesn't matter if it's a fantasy project. research, reading, and writing is ultimately what i do.  
11/23/2008 18:49:39

Q:What are you watching on television?

A:i am actually just downloading the 4th season of prison break. both my wife and i are addicted to prison break, and we can't wait for the new season. we are rewatching the wire. i watched it already.  
11/23/2008 18:50:41

Q:WHAT IS YOUR FAVORITE COMIC BOOK?

A:anything related to hellboy or mike mignola's bprd universe. but i also love all of jack kirby, the donald duck comics. i love john stanley, little lulu comics that were brilliant...bernie wrightson. anything that is fun.  
11/23/2008 18:51:33

Q:With all the distractions around you how do you not let others things cloud your own vision for the film.

A:anyone interested in any artistic endeavor is capable of shutting down all the noise and concentrate on what is inside. it's very easy. actually, if you talk to my immediate family, i think that paying attention to the film is the only thing that matters.  
11/23/2008 18:52:29

Q:YOU DID BLADE AND HELLBOY, WHAT OTHER COMIC BOOK CHARACTER WOULD YOU LIKE TO DO?

A:i would have loved the chance to do try my hand at swamp thing.. jack kirby's demon and dr. strange and deadman...all the strange ones, all the weird ones, but i don't think they will be on my plate.  
11/23/2008 18:53:14

Q:FAVORITE SCIFI FILM OF ALL TIME?

A:blade runner and 2001- a tie.  
11/23/2008 18:53:42

Q:Do you think filming Hellboy II helped prepare you for filming the Hobbit?

A:Technically, yes- but that's not the challenge in THE HOBBIT. The challenge is to create and expand a massive universe and be as immersive as the Trilogy was. To approach Tolkien's book with the r...  
11/23/2008 18:54:33

Q:WILL THERE BE ANY COOL CREATURES IN HOBBIT LIKE HELLBOY2?

A:many many more and we will be pushing the goblin kindgom. we will be pushing smaug, the spiders of mirkwood. we will be pushing them to the edge of technology where we will fuse animatronics with CGI.  
11/23/2008 18:55:14

Q:Do you plan to use any particular effects or techniques in the Hobbit that were used in Hellboy II?

A:Well, yes, but used in a different way. You will see some mind-boggling mixture of CGI / Puppetry like never before. The demarcation of where one technique ends and the other begins will NOT be as clear as in Hellboy II.  
11/23/2008 18:56:03

Q:WHEN DOES FILMING FOR THE HOBBIT BEGIN?

A:it will begin in 2010 and we will shoot for about 370 days or so...  
11/23/2008 18:56:34

Q:WOULD YOU LIKE TO DIRECT AN ANIMATED FILM?

A:yes. very much so. i think that the beauty of being able to control every aspect of the video and audio universe in the film is something i look forward to in the future.  
11/23/2008 18:58:21

Q:How long did the special effects and final editing take to make the final film?

A:The advantage of this is that the film is very fast to assemble. THE DEVIL'S BACKBONE was edited in about 4/6 weeks after wrap, I believe and we had a 'first Assembly' of HBII in approximately the same time.  
11/23/2008 18:59:33

Q:WHAT WAS THE LAST GOOD MOVIE YOU SAW?

A:i loved the dark knight, even though it opened up 1 week after HB2 and evaporated our box office. but i thought it was a really great movie.  
11/23/2008 19:00:57

Q:HB HAS A SENSE OF HUMOR...DID RON PERLMAN DO A LOT OF IMPROV DURING FILMING?

A:not really. both in hellboy 1 and hellboy 2, 90 to 98 percent of the lines that hellboy says are scripted lines, but i write them specifically for ron, cause i've known him for 17 years, and i know how he thinks.  
11/23/2008 19:01:44

11/23/2008 19:02:05

Q:EVER CONSIDER DOING A FILM MUSICAL?

A:no, not really

11/23/2008 19:02:57

Q:EVER CONSIDER DOING A FILM MUSICAL?

A:no, not really, but life is full of surprises... <!-- s:) --><!-- s:) -->

11/23/2008 19:03:27

Q:if you had a choice, which do you prefer for complicated stunts - CGI or filming them practical?

A:ALWAYS practical. Digital doubles are almost perfect now, but the margin of error is VERY DEEP. It is easier to fake something we don't know (Monsters, Aliens, etc) than something we know, and the

11/23/2008 19:04:16

Q:if you had a choice, which do you prefer for complicated stunts - CGI or filming them practical?

A:Having succeeded and failed in the past- I learned my lesson. Digital double must only be used as a last resource. Oh- and never in front of bright lights <!-- s;) --><!-- s;) -->

11/23/2008 19:41:27

Q:How did you find yourself becoming interested in film making?



A:When I was a child, my father bought a super-8 camera and projector, and I started doing amateur movies at age 8. I didn't know it was called directing or that one could make a living off of it. I just s

11/23/2008 19:42:14

Q:How do you use constructive criticism from the cast/crew when bringing your vision to the screen?

A:Well- to be absolutely honest I am pretty prickly about things. I am pretty stubborn about the way things should be- I wish I was a better person, but I bristle rapidly at first. A few minutes later, if the

11/23/2008 19:42:51

Q:How do you use constructive criticism from the cast/crew when bringing your vision to the screen?

A:I have no problem standing in front of a crew and apologizing for having screwed something up and ask them to do it again, differently; but it must be well-observed. If anyone in the crew 'chimes in'

11/23/2008 19:43:33

Q:Will you be working with Guillermo Navarro on The Hobbit?

A:I hope so!!

11/23/2008 19:44:04

Q:What was the hardest thing of creating Hellboy 2?

A:Delivering the spectacle of a SUMMER FILM on a budget about half (85 million) than the films surrounding us that season and then keeping the 'little character' quirks in perspective with the big action

11/23/2008 19:44:52

Q:What is the coolest feature you have seen on a Blu-ray movie?

A:Ahem- our very own Schufften Glasses View!!

11/23/2008 19:45:18

Q:Is Hellboy (Ron) cranky in real life, as well?

A:The answer will be 'Yes' but I still love the rascal because he is also adorable and loyal and a delightful raconteur. And, by the way, I was ultra cranky when we shot HBII.

11/23/2008 19:45:49

Q:You seem to lean towards making fantastical films. Is this your favorite genre?

A:I love making movies with weird elements on them. And I love having monsters in my call-sheet, but the day may come when I do a movie where the fantastical is harder to pinpoint. I love Lynch and

11/23/2008 19:46:36

Q:DO YOU CHOOSE THE ACTORS WHO DO THE VOICES IN SPANISH ON HELLBOY II?

A:I did to a point. I thought the first movie was dubbed the wrong way in Mexico and Spain so I had some input but not on every voice, just the main ones.

11/23/2008 19:47:23

Q:Do you view DVD/Blu-ray extras as a chance to give fans deeper insight into your project, or is it just more work?

A:I think that it is a VERY DIFFERENT, much more immersive medium but we are JUST BARELY starting to explore it. Most Blu-ray discs are a pain to navigate and don't use the storage advantages in a g

11/23/2008 19:48:06

Q:Do you view DVD/Blu-ray extras as a chance to give fans deeper insight into your project, or is it just more work?

A:I am privileged to have Javier Soto as a partner in my ventures and he is as obsessive as I am about this. Check our HELLBOY DVD's and PAN'S LABYRINTH Blu-Ray for more explorations of both forms

11/23/2008 19:48:43

Q:Do you believe that all this interactivity supports your movie or distracts the viewer?

A:Well- the interaction is a voluntary act from both consenting parts so, I dont think its a distraction. There are to types of film lover: the one that just wants the movie and the one that wants to know i

11/23/2008 19:49:37

Q:After the first film, what did you do to make the sequel even better than the first? In your opinion?

A:Well, I enjoyed it creatively much more- Shooting was miserable but creatively great. If you think it is better (as do I) then the more fantastic elements and the fulfillment of the promise of a 'monster

11/23/2008 19:50:16

Q:Does Mike Mignola have any involvement with you on The Hobbit?

A:I hope and pray he joins us at the design stage for a week or two.

11/23/2008 19:50:44

Q:Who are your top choices to play Bilbo Baggins in the upcoming Hobbit Movies?

A:Hopefully, very soon we can reveal that-

11/23/2008 19:51:03

Q:What was your initial familiarity with the Hellboy character? Were you a fan before being approached to direct?

A:For years I had followed Mike Mignola's ascent through the ranks. I was a follower during his 'World Of Krypton' years and his DC period in general and loved his Fafhrd and Gray Mouser series (I love

11/23/2008 19:51:46

Q:What was your initial familiarity with the Hellboy character? Were you a fan before being approached to direct?

A:And I was not approached to direct- I went after the project like a Fat Mexican Missile of Joy!! I begged, cried and threw myself at it-!!

11/23/2008 19:52:18

Q:What is your favorite creature in Hellboy 2 and what inspired it's creation?

A:Then Mike Mignola fought me like crazy and asked me to make it a tree monster, more like a Kirby-esque elemental creature. We designed it like that- a shape-shifting tree creature that covered the

11/23/2008 19:52:47

Q:What scene took the longest to film and how long was it?

A:I believe the elemental scene took a couple of weeks and was the longest along with the TROLL MARKET and GOLDEN ARMY scene.

11/23/2008 19:53:11

Q:Where do you draw inspiration for all these amazing creatures that are in your movies?

A:I urged everyone to NOT look into other movie monsters or comics and to look into engravings, old illustrations and fine painters of the Fantastique (BOCKLIN, REDON, ROPS, SCHWABE, etc) for inspir

11/23/2008 19:54:15

Q:Thanks, Guillermo.

A:Thank you for joining us. Thank you for acquiring hellboy 2 In the blu-ray form which we absolutely adore. So goodbye from new zealand.

Additional Q&A

Q:How much of the action is shot &quot;in camera&quot; vs. special effects?

A: In HELLBOY II we shot a lot of action &quot;in camera&quot; I would say that its up to 95% of it or more is &quot;in camera&quot; or has an element of &quot;live action&quot; shot &quot;in situ&quot;

Obviously, creatures either too large or too small (Tooth Fairies, Golden Army, Stone Giant or Elemental ) are Digital. But even in the elemental scene, Hellboy is really launched in the air, really grabs t  
Of the Monsters, most of them were realized as puppeteered suits and not CGI.

Q:Tell us about the scene with the ANGEL OF DEATH?

A: Its one of my favorites. It will become crucial if there's a HELLBOY III. I like it because it's a reversal of the "Hellboy resurrecting Liz" scene in the first HELLBOY movie. We know how much  
Doug Jones.

Originally I thought the wings could be animatronics with a tracing system for CGI eyeballs but we were forced into finding a way to do them completely animatronic. The damn things weighed about 4  
Cabrera and transformed beautifully. The face "plate" was added and the eyes removed in an impromptu sculpting session by yours truly (you can see it in the Blu-ray / DVD doc) and then l

Q:How true did you want to stay to the comics?

A: In HELLBOY II- not much in terms of character or plot- but curiously enough, some images (The GOLDEN ARMY, the plague of Fairies, the Stone Giant) are visually more vocative of Mike's universe th

Q:Did the success of Pan's Labyrinth have any impact on your approach to this 2nd Hellboy

A: Well- yes- it allowed me to be freer and more "myself" in the creation of the Universe and Characters. I allowed myself to create more and recreate less.

Q:How did you come up with the main title sequence?

A: Two reasons; Money and theme. The whole idea was to recall the mechanical nature of the Golden Army the inevitability of gear movement etc but ALSO we had NO DAMN BUDGET for the sequence  
on it!!

I thought Danny Elfman's score for it is one of my favorite pieces of music ever.

Q:What's your favorites movies ? I know it's an impossible question to answer !

A: Well, SOME of my favorite movies are: Hitchcock, Almodovar, David Lean, Scorsese, Kurosawa, Coppola, Fellini, Romero, Argento, Ophuls, Lynch, Cocteau, Walter Murch, Michael Mann, Tarantino (so  
Some of my favorite DVD EDITIONS (not just favorite movies) or boxed sets, are- ANYTHING by Hitchcock, Bunuel, Aldrich, Wilder, Lynch, Capra, Sturges, Miyazaki, David Lean, Welles, Kubrick, Almodov

BRIDE OF FRANKENSTEIN

BLADE RUNNER

LOS OLVIDADOS

CITY LIGHTS

SUNRISE

VAMPYR

THE LAST LAUGH

SEVEN CHANCES

GODFATHER TRILOGY

TAXI DRIVER

FANNY & ALEXANDER

HARD BOILED

THE KILLER

OLIVER TWIST

GREAT EXPECTATIONS

M

METROPOLIS

DESTINY

DER NIBELUNGEN

TESTAMENT OF DR MABUSE

BEAUTY AND THE BEAST (Cocteau)

THE RULES OF THE GAME

GRAND ILLUSION

LA CHIENNE (Renoir)

BRAZIL

12 MONKEYS

THE ADVENTURES OF BARON MUNCHAUSSEN

TOUCH OF EVIL

CHIMES AT MIDNIGHT

CITIZEN KANE

BARRY LYNDON

THE SHINING

FULL-METAL JACKET

2001

PATHS OF GLORY

SPARTACUS

MOULIN ROUGE

ERASERHEAD

ELEPHANT MAN

PHANTOM OF THE OPERA (Chaney)

INTOLERANCE  
NOTORIUS  
FRENZY  
PSYCHO  
SHADOW OF A DOUBT  
STRANGERS ON A TRAIN  
I CONFESS  
ROMA  
AMARCORD  
CASANOVA  
8 1/2  
SEVENTH SEAL  
DONT LOOK NOW  
WALKABOUT-  
GRAND ILLUSION  
MEANING OF LIFE  
LIFE OF BRIAN  
ITS A WONDERFUL LIFE  
MR SMITH GOES TO WASHINGTON  
MEET JOHN DOE  
MR DEEDS GOES TO TOWN  
IT HAPPENED ONE NIGHT  
LAST WAVE  
MASTER AND COMMANDER  
GALLIPOLI  
HAXAN  
VIDEODROME  
NAKED LUNCH  
DEAD ZONE  
THEY CAME FROM WITHIN  
SHAWSHANK REDEMPTION  
THE MAJESTIC (yes, I do!)  
GREEN MILE  
THE ROCK  
SULLIVAN'S TRAVELS  
UNFAITHFULLY YOURS  
THE GREAT MCGINTY  
LADY EVE  
KARAKTER  
MEMORIES OF MURDER  
LOTR the Trilogy  
HEAVENLY CREATURES  
DEAD ALIVE  
SUSPIRIA  
INFERNO  
PROFONDO ROSSO  
VAMPYR  
PASSION DE JEANNE D'ARC  
THE NAME OF THE ROSE  
QUEST FOR FIRE  
SPARTACUS  
UN CHIEN AN  
DALOU  
THE SEARCHERS  
THE MAN WHO SHOT LIBERTY VALANCE  
YOUNG MR LINCOLN  
STAGECOACH  
MONSTERS INC  
TOY STORY (I and II)  
BEAUTY AND THE BEAST (Disney)  
LITTLE MERMAID  
SLEEPING BEAUTY  
FANTASIA  
ALIEN

THE DUELLISTS  
ALIENS  
TERMINATOR 2  
THE ABYSS  
CATCH ME IF YOU CAN  
SAVING PRIVATE RYAN  
CLOSE ENCOUNTERS OF THE THIRD KIND  
RESERVOIR DOGS  
PULP FICTION  
THELMA AND LOUISE  
NOSFERATU  
FIGHT CLUB  
SE7EN  
ZODIAC  
SPEED  
THE WILD BUNCH  
THE DIRTY DOZEN  
EMPEROR OF THE NORTH  
APACHE  
VERA CRUZ  
FLIGHT OF THE PHOENIX  
GRISSOM GANG  
KISS ME DEADLY  
ULZANA'S RAID  
THE BIG RED ONE  
WHITE DOG  
SHICK CORRIDOR  
BARTON FINK  
FARGO  
MAN WHO WASN'T THERE  
THE GREAT LEBOWSKY  
NO COUNTRY FOR OLD MEN  
DON'T LOOK NOW  
LE ROI ET LE OISEAU  
THE GOOD BAD AND THE UGLY  
ONCE UPON A TIME IN THE WEST  
CHUNCHO  
KEOMA  
THE GREAT SILENCE  
REVOLVER (Solima)  
SUNSET BOULEVARD  
SOME LIKE IT HOT  
THE APARTMENT  
WOMEN IN LOVE  
THE DEVILS  
THE SAVAGE MESSIAH  
TO LIVE AND DIE IN LA  
THE EXORCIST  
FRENCH CONNECTION  
CHINATOWN  
TESS  
FEARLESS VAMPIRE KILLERS  
REPULSION  
THE PIANIST  
RAN  
SEVEN SAMURAI  
RASHOMON  
YOJIMBO  
THRONE OF BLOOD  
HIGH AND LOW  
PRINCESS MONONOKE  
SPIRITED AWAY  
MY NEIGHBOR TOTORO  
LAPUTA

PORCO ROSSO  
SHAOLIN SOCCER  
KUNG FU HUSTLE  
THE SARAGOSSA MANUSCRIPT  
DIE HARD  
NOMADS  
TO BE OR NOT TO BE  
THE SHOP AROUND THE CORNER  
THE STUDENT PRINCE  
LA HAINE  
ASSASSIN (S) M. Kassovitz  
HERO  
OLD BOY  
A BETTER TOMORROW  
AKIRA  
MEMORIES  
METROPOLIS (Otomo)  
GHOST IN THE SHELL  
PATLABOR 1 and 2

And THOUSANDS more—