

# American directors talk up digital 2

## **CANNES NEWS**

The biopic  
"Ali" enters  
Cecchi Gori Group's  
ring in Italy.  
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# VARIETY

## **CANNES REVIEWS**

"Who Knows"  
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54TH INTERNATIONAL FILM FESTIVAL THURSDAY, MAY 17, 2001

# HOT TOPICS

## Indie finance: tricky game



Attorney Craig Emanuel, center, of Loeb and Loeb discussed the controversial issue of putting aside union residuals against foreign distribution advances.

Variety and the Independent Feature Project organized a lively panel on "Financing Independent Film" Tuesday, featuring case studies from several international projects.


Producer **Dolly Hall** moderated, with **Bennett Pozil** of Banque Natexis, **Mark Ordesky** of Fine Line Features, **Craig Emanuel** of Loeb & Loeb, **Paul Webster** of FilmFour and **John Sloss** of Cinetic offering vivid descriptions of the sometimes-tortuous route a film takes to get into production.

Ordesky detailed the fascinating story of the production of "Ripley's Game," a seemingly obvious greenlight that ran into innumerable financing obstacles despite being essentially a sequel to the successful "Talented Mr. Ripley" and having **John Malkovich** committed to star.


Webster also had a seemingly obvious project, from "The Full Monty" director **Peter Cattaneo**. FilmFour was surprised when Warner Bros. passed on the chance to distribute "Lucky Break" in the U.S., leaving FilmFour to come to Cannes 2000 without a firm U.S. distribution deal. Senator came in with a healthy German deal and then Paramount and Miramax signed on to team up as U.S. distributors.



Dolly Hall, center, moderates "Financing Independent Film" with panelists Bennett Pozil, left, Mark Ordesky, Craig Emanuel, Paul Webster and John Sloss.



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## Exhibits' global concerns

The Changing Face of Exhibition" was on the program at the Variety Pavilion Tuesday, with AC/Nielsen's **Andrew Wing** moderating a discussion on the coming challenges in global exhibition. Digital projection controversies quickly cropped up, with Boeing's **David Baker** promoting a longterm view. "We have other businesses in the meantime," he said, and Kodak's **Bill Tompkins** said Kodak is hedging its bets by continuing to improve the quality of film projection while testing digital systems as well.

Miramax chairman of worldwide distribution **Rick Sands** pointed out that it's not possible for just one or two auditoriums in a complex to be digitally equipped; unless every screen has a digital projector it will be impossible to cycle prints around a multiplex. Dolby's **Graham Edmondson** said that what all the initiatives have in common are finding ways to give audiences a better experience than they have at home.



Moderator **Andrew Wing** of AC/Nielsen got the panel talking about how fast digital projection would become a reality in cinemas worldwide.



"Changing Face of Exhibition" panelists were **David Baker**, **Bill Tompkins**, moderator **Andrew Wing**, **Rick Sands** and **Graham Edmondson**.



**David Baker** of Boeing Digital Cinema says his company's priority is to make digital delivery secure, as well as to find other revenue streams for cinemas in addition to pics.