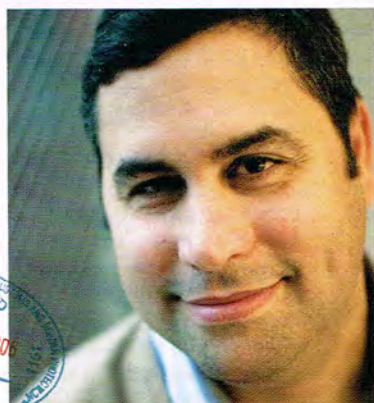


CANNES FOREIGN SUPER AGENTS

Men (and women) of mystery? Not exactly. These international sellers will be ubiquitous at the festival as the new reigning royalty of wheeling and dealing BY PAMELA McCLINTOCK

THE CANNES FILM MARKET IS TO THE MOVIE BUSINESS WHAT Monte Carlo is to the racing world. Sales agents rent spaces up and down the Croisette, where they sweet-talk (or browbeat) foreign buyers into picking up a movie for their territory. They barely leave their suites, and their voices are hoarse within a few days. Millions are on the line, not to mention the fate of future film projects. The bigger companies pull out all the stops, bringing in chefs and high-end espresso machines. Having a balcony facing the Croisette is the gold standard in terms of impressing clients. This year, the best and brightest of the sales business will be launching a number of high-profile, star-studded projects. And they are sure to tout the recent success of films that were financed through foreign presales — including *The King's Speech*.



FILMATION

Glen Basner

The 2½-year-old sales and financing company continues to flourish, and Basner is one of the most buzzed-about names in the business. At Cannes, he'll don his tuxedo for the world premiere of Pedro Almodovar's *The Skin I Live In*, which is playing in competition. He picked up foreign rights to the film last year, a coup for his fledgling venture. He'll be introducing two high-profile projects at the market: Jeff Nichols' *Take Shelter*, which plays in Critics' Week, and Tarsem Singh's *The Brothers Grimm: Snow White*. He's selling *Snow White* for Relativity, for which he handles a network of foreign output deals. *Snow White* has top star wattage in Julia Roberts, Lily Collins and Armie Hammer and should attract plenty of interest. Relativity will release it domestically. *Take Shelter* stars Michael Shannon, Jessica Chastain and Katy Mixon and will be released in the U.S. by Sony Pictures Classics.

LIONSGATE

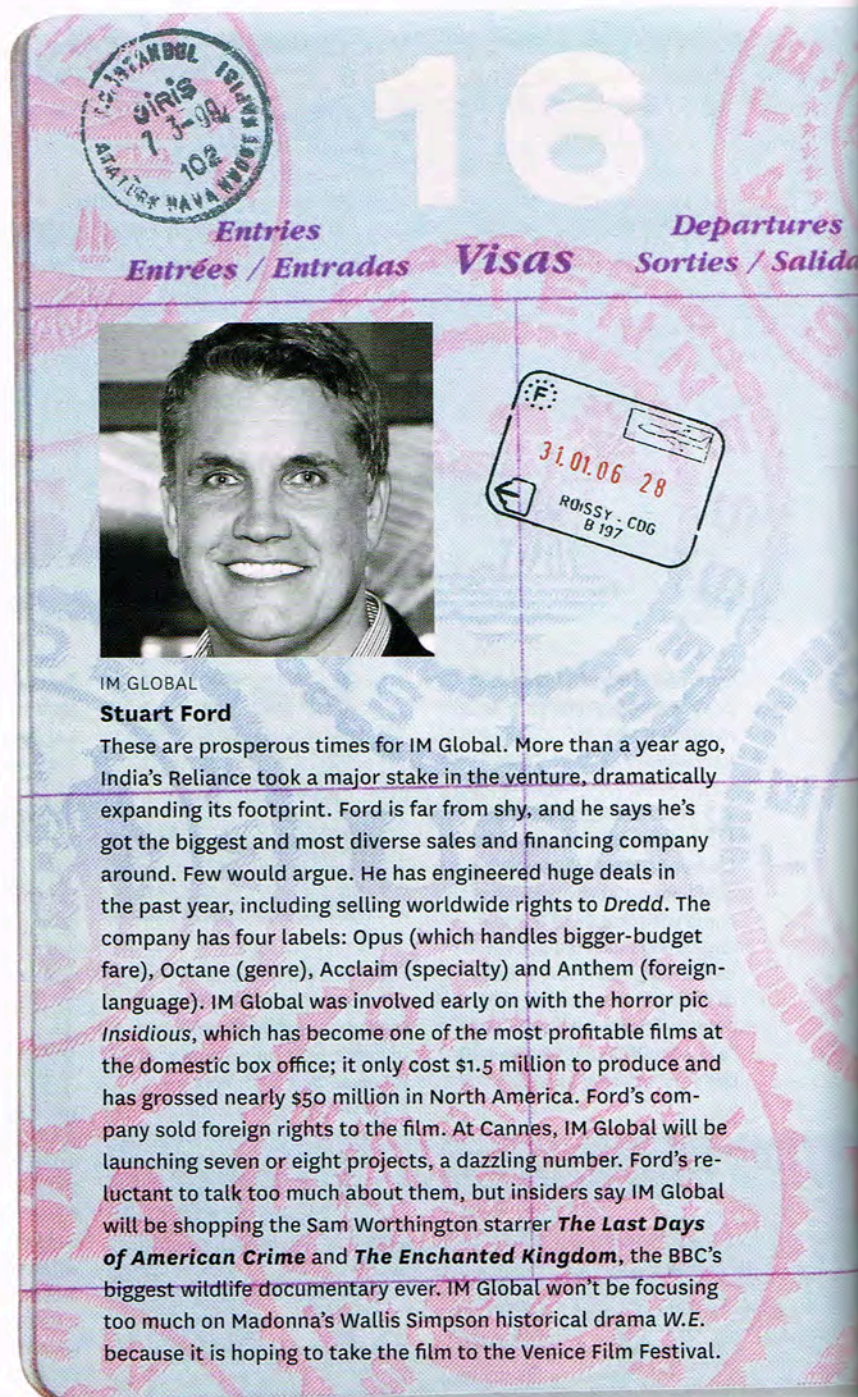
Joe Drake

Lionsgate can expect a busy Cannes. The sales company headed by Joe Drake's worthy protege Helen Kim will woo foreign buyers with several new projects. Two of them happen to star Steve Carell: *Great Hope Springs*, a comedy directed by David Frankel in which a woman (Meryl Streep) tries to save her marriage by turning to a famed relationship guru (Carell), and *Seeking a Friend for the End of the World*, a romantic comedy from writer-director Lorene Scafaria that also toplines Keira Knightley. Kim also has high hopes for the Eva Mendes dramedy *See If I Care*, directed by Patricia Riggen. Like Summit, Lionsgate's foreign operation has the advantage of having a domestic distribution operation, which remains a big selling point for international distributors.

SUMMIT

Patrick Wachsberger

Never underestimate Wachsberger; he and Drake are the elder statesmen of the foreign sales scene. Summit is launching some big projects at Cannes, including Paul W.S. Anderson's *Pompeii*. The big-budget historical epic reteams Summit and Constantin, the financing and producing team behind Anderson's *The Three Musketeers*. Summit also will be selling foreign rights to the Logan Lerman-Emma Watson starrer *The Perks of Being a Wallflower*, based on the best-selling novel and directed by Stephen Chbosky, and writer-director Jonathan Levine's zombie romance *Warm Bodies*, starring Nicholas Hoult and Teresa Palmer and based on Isaac Marion's book. There's also talk of a 3D Tarzan toon that Summit and Constantin might shop. Summit has two films at Cannes: *The Tree of Life* and *The Beaver*.



IM GLOBAL

Stuart Ford

These are prosperous times for IM Global. More than a year ago, India's Reliance took a major stake in the venture, dramatically expanding its footprint. Ford is far from shy, and he says he's got the biggest and most diverse sales and financing company around. Few would argue. He has engineered huge deals in the past year, including selling worldwide rights to *Dredd*. The company has four labels: Opus (which handles bigger-budget fare), Octane (genre), Acclaim (specialty) and Anthem (foreign-language). IM Global was involved early on with the horror pic *Insidious*, which has become one of the most profitable films at the domestic box office; it only cost \$1.5 million to produce and has grossed nearly \$50 million in North America. Ford's company sold foreign rights to the film. At Cannes, IM Global will be launching seven or eight projects, a dazzling number. Ford's reluctant to talk too much about them, but insiders say IM Global will be shopping the Sam Worthington starrer *The Last Days of American Crime* and *The Enchanted Kingdom*, the BBC's biggest wildlife documentary ever. IM Global won't be focusing too much on Madonna's Wallis Simpson historical drama *W.E.* because it is hoping to take the film to the Venice Film Festival.