

Mission Transmission

The Pledge

In a welcome move for all concerned, the resonance of Gilles Jacob's speech in announcing this year's "selection" for the Cannes Film Festival was compatible in an effort to integrate in the minds of the international press and the film industry that he is partially relinquishing the overall management of the Festival Committee. Jacob introduced Veronique Cayla as the new managing director, who will be responsible for all aspects of the Festival except the "selection" which will be handled by Thierry Fremaux. Jacob showed his outstanding capacity and awareness as a diplomat in accepting that new blood was needed for the overall management and functions of the Cannes International Film Festival. He pointed out that in the "selection" process for films to be screened at Cannes important decisions were collective and quoted: "The president of the Festival is there to drive and guide the team 'hands on' which means renewal and also accepting that renewal. I have been careful to respect each and everyone's working method preferences, habits, ideas, and philosophy. I gave my opinion, but I did not try to influence their decisions." Bravo Gilles!

Look at the Cannes Film Festival's "selection" for 2001, and some of the retrospectives, show a slow shadow of change, primarily in the willingness to include a broader and more eclectic range of films, and just as importantly the many festival events in a more collective atmosphere to include all sections of the overall canvas of the Cannes International Film Festival. The main retrospective: The Golden Age of American Comedy opens with a newly re-mastered copy of Charlie Chaplin's **Monsieur Verdoux**, that reflects a section of films with strong appeal to both filmmakers and the public. One forgets that the citizens of Cannes are allocated a large number of seats, which they line up for each day. In what is called the grand return of the Americans: **Moulin Rouge**, directed by Baz Luhrmann, from 20th Century Fox opens the Festival In Competition. **Shrek** from Dreamworks is also In Competition. Three independent companies in the international arena get the festival nod: **The Pledge**, directed by Sean Penn, from Franchise Pictures; **Mulholland Drive**, directed by David Lynch, and from the Coen Brothers **The Man Who Wasn't There**. Out-of-Competition and a hot ticket will be the screening of Francis Ford Coppola's masterpiece



*Sean Penn, Director
The Pledge*

of the '70s **Apocalypse Now**. The remainder of the films In Competition and Out-of-Competition, Un Certain Regard, and Directors Fortnight show a wider diversity to the commitment of variance and choice. The Business Of Film wishes the new management continued efforts in continuing to promote the collective effort in ensuring that the most prestigious Film Festival in our industry goes from strength to strength with the foundations built by Gilles Jacob. The worldwide film industry recognizes and continues to respect the legacy of the talented Gilles Jacob, a true connoisseur of the tastes and the diversity of films.

The Business Of Film congratulates talented New Zealand director Christine Jeffs for her directorial feature debut of **Rain**, selected for Directors Fortnight. The Business Of Film was the first international trade magazine to interview Jeffs in December 2000. Her incredible talent is obvious, given that in the future she will, as she says (see New Zealand Section and pullout supplement) continue to direct projects that are meaningful to her. Then our industry is in for moments of sheer pleasure over the next many years. Good on you Christine!

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Head Office: London 41-42 Berners St. London W1P 3AA Tel: 0207-372-9992 Fax: 0207-486-1969
Los Angeles Office: 5150 Wilshire Boulevard, Suite 509, Los Angeles CA 90036 Tel: 323-935-8228 Fax: 323-935-8229

Publisher & Editor-in-Chief Elspeth Tavares

The Business of Film Media Foundation Training Programme Josephine McDiarmid. Contributors Deborah Vines, David Gibbs, Miles Fielder (BoF Alumni), Allison McKenzie, Elizabeth Joseph. Product Guides Betsy Pearson.

Assistant to Elspeth Tavares Angela Knox. Accounting (London) Barbara Bogatko. Layout/Production Allen Boothe

Contact Email addresses: elspeth@thebusinessoffilm.com, betsy@thebusinessoffilm.com, productguide@thebusinessoffilm.com

The Business of Film has freelance contributors in:

LOS ANGELES, CANADA, AUSTRALIA, NEW ZEALAND, SOUTH AFRICA, IRELAND AND ITALY
Eastern Europe: Leposava Bukavac, Senjacka 10, 11000 Beograd, Yugoslavia. Tel: 381-11-650-188 Fax: 381-11-650-686

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