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CANNES AWARDS

AWARD	FILM	WINNER
Palme d'Or	<i>4 Months, 3 Weeks & 2 Days</i>	Cristian Mungiu
Grand Prix	<i>The Mourning Forest</i>	Naomi Kawase
60 th Anniverary Prize	<i>Paranoid Park</i>	Gus Van Sant
Best Director	<i>The Diving Bell And The Butterfly</i>	Julian Schnabel
Best Actress	<i>The Banishment</i>	Konstantin Lavronenko
Best Actor	<i>Secret Sunshine</i>	Jeon Do-yeon
Best Screenplay	<i>The Edge Of Heaven</i>	Fatih Akin
Jury Prize (shared)	<i>Persepolis</i> <i>Silent Light</i>	Marjane Satrapi, Vincnet Paronnaud Carlos Reygadas
Ecumenical Jury	<i>The Edge of Heaven</i>	Fatih Akin
Un Certain Regard	<i>California Dreamin' (Endless)</i>	Cristian Nemescu
Camera d'Or (for first film)	<i>Jellyfish</i>	Etgar Keret, Shira Geffen
Short Film Palme D'Or	<i>Watching It Rain</i>	Elisa Miller
Cinefondation Short First Second	<i>Now Everybody Seems to Be Happy</i> <i>Way Out</i>	Gonzalo Tobal Chen Tao

Notes from Cannes:

Indie films did very well at the 60th Cannes Film Festival. Similar to comments made about the buying spree at Sundance, a distributor told *Variety* that U.S. independent distributors were “snatching up Cannes festival titles like a starved partygoer unleashed on the buffet.” In addition, Hal Sadoff, head of ICM's International & Independent Film Division, told *The Hollywood Reporter*, “There are many more

VOD (cont.)

revenues over a period of 20 years, allowing for a number of different possible outcomes depending on how much one predicts each delivery system to be worth. The model shows how, for example, revenue can alter when you change prices or the number of VOD downloads. In other words, you can make up an outcome and see what it looks like. Before you tell me that all forecasting is the same, remember that predictions made from the data of existing films is built on real results. Here you are making up a database from which to make predictions. Nevertheless, I'll download it from the UKFC website (Ukfilmcouncil.org) when available, presumably sometime this month. ■

Entertainment Attorney Michael Donaldson, friend of the *TFE*'s editor and Business Strategies' clients, has a new book, *Fearless Negotiating*, that is a must for your library. He gives you the "Wish, Want, Walk" method of negotiating, explaining when to start the bidding, when to quit while you're ahead and when to cut your losses. Donaldson says, "A negotiation occurs anytime you ask someone to agree to something; you ask someone to do something, or you just ask someone to get out of your way so you can do it yourself." Whether you are planning a film and doing anything else in life, the advice will be helpful. Of particular interest to *TFE*'s readers (and my personal favorite) may be Chapter 9, which is titled "How Wish Want Walk Helps You Negotiate With A Jerk." The book is available at the usual online stores and your local brick-and-mortar store. You may also want to check out Michael's blog at www.wishwantwalk.wordpress.com. Of course, *TFE* recommends that when negotiating a film deal, you still hire a knowledgeable attorney. ■

SHAMELESS SELF-PROMOTION CORNER

The 5th Edition of *Filmmakers and Financing* is now available at many bookstores (online and brick) as well as from www.focalpress.com.

Louise will have film finance consulting meetings at Galway's Film Fair July 13-14th.

Have your scripts professionally read and analyzed by *TFE*'s Assistant Editor Faryl Saliman Reingold. For more info, e-mail her at swanlandprods@yahoo.com.

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