



## Cannes Confidential III: ‘Martha,’ Meetings,

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By [Victoria Charters](#)  
(from the [2011 Cannes Film Festival](#))

Today is day four of the 10-day festival and the final day of our Producers Workshop. Not surprisingly (see my [previous post](#)), *je suis en retard* for my first session, “Financing & Packaging: Finding Your Partners” hosted by Joana Vicente of IFP and Open City Films and Josh Mond from Borderline Films.

Coffee. Croissant. Coffee.

While the seminars have been extraordinarily open and informative thus far, this one falls short. Given the topic “Finding Your Partners,” we younger producers in the audience were hoping for at least some suggestion of the path best traveled. Instead, what is delivered is a filmmaker who seems to lack any interest in the topic and serves up valueless statements such as, “I like my little world. I found my partners at film school, and we have worked together ever since.”

I am reminded that mere admiration of a filmmaker's work, sensibility and achievements does not necessarily translate to that person being imbued with good nature. I chalk up the arrogance and abrasiveness as "good to know."

My next meeting is with the Krakow Film Commission, which is reaching out to foreign producers to shoot on location in Krakow. One key draw is a new, state-of-the-art facility where you can "shoot, eat, drink and sleep" in one location to knock out the interior sequences for your feature film. Their office here is located across from the Palais, and the view from the roof is outstanding, offering a bird's-eye view of the [red carpet](#).

Wanting to catch a film I'd heard a lot about at Sundance (where I was working 24/7 in the online content production office), I head to the second largest theater in the Palais — the Debussy. After waiting in line for an hour, I become one of a 1,068-person audience to see [Sean Durkin](#)'s "Martha Marcy May Marlene," which is screening as part of the [Directors'](#) Fortnight, the festival's showcase of first-time filmmakers' work. The film is exquisite, and the full house of excitement transforms into respect for the filmmaker.

At 4 p.m., the last session of the Producers Workshop is focused on "International Sales." Featured speaker Daniel Marquet of Groupe Un (and formerly of Polgram and Canal Plus) has worked extensively in Europe and the U.S. and shares his experiences as well as tips for how to keep moving forward in a variety of scenarios and environments. In what is a case of good timing, my "International Sales" seminar is followed by a dinner meeting with an international sales agent and includes an introduction to another party who owns a European 3-D conversion facility. The 3-D people offer me a sample conversion of a few minutes of my [documentary](#) footage: You never know — it might come in handy down the road.

Apparently, and perhaps unfortunately, good sense kicks in and I head straight home after dinner for an early, booze-free night to regroup, recuperate and yes ... to have that hot shower.

*Photo by [Victoria Charters](#)*