

AMERICAN FILM MARKET 2013 SPECIAL REPORT

DING

Goldcrest performs "Autopsy"

rest has agreed to fully finance the
ological horror film *The Autopsy of*
Do, director André Øvredal's hotly
pated follow-up to his acclaimed
ational hit *Troll Hunter*. Based on
iginal screenplay by Ian Goldberg
Richard Naing, *The Autopsy of Jane*
s produced by Fred Berger and
arcia under their Impostor Pictures
er alongside Rory Aitken and Ben
of 42. Goldcrest's Nick Quedstedt
ascal Degove are serving as
itive producers. Goldcrest will
le global sales and distribution
will launch the film to the distribution
community at the AFM. Production
ake place in London this winter and
ig announcements are anticipated
ow swiftly. ❖

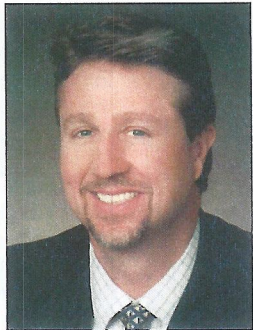
DING

"Big Game": 'st still

ng the cast in the final weeks of the
t are Felicity Huffman, playing the CIA
tor, Victor Garber, playing the U.S.
resident, and Ted Levine as General
rwood. Samuel L. Jackson and Onni
nila take the leading roles and other
ously announced co-stars include
h talents Jim Broadbent and Ray
nson and, from Germany, Mehmet
ulus. An adrenaline-fuelled action
nture, *Big Game* is written and directed
lmari Helander (*Rare Exports:
ristmas Tale*) and is nearing the end
eight-week shoot on locations across
ria and at Bavaria Film Studios. When
orce One is shot down by terrorists,
ng the president of the United States
ded in the wilderness, there is only
erson around who can save him –
year-old boy called Oskari. Altitude
Sales is handling worldwide sales. ❖

lmari Helander's *Big Game*.

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EDWARD NOELTNER

"EUROPEAN EXHIBITORS LOVE INDIE FILMS"

Cinema Management Group's President tells
Vincent Le Leurch about his new lineup and his views
on the marketplace. ■

► What are the highlights of your AFM lineup?

For AFM this year CMG is pleased to have a brand new action heist thriller called *Plastic* from director Julian Gilbey with a hot cast of young actors. Julian Gilbey received much notoriety for his visceral hoodlum thriller *Rise of the Footsoldier* as well as his abduction thriller *A Lonely Place to Die*. *Plastic* is based on an audacious jewelry heist perpetrated by a group of college students against a well-known Beverly Hills jewelry merchant. What started out as a credit card scam (which is why the film is called *Plastic*) ends up morphing into an outrageous jewelry heist, from which some of the jewels have never been recovered! Starring are a host of hot actors, with Ed Speelers from *Downton Abbey* as the ringleader, Will Poulter, child star from *Son of Rambow* and this summer's comedy hit *We're The Millers*, Alfie Allen who is known for his role in *Atonement* and as a vicious Lord in *Game of Thrones* and Thomas Kretschmann, known for his roles in *Resident Evil*, *The Pianist* and *U-571*. High octane from start to finish, *Plastic* will be theatrically released by Paramount Pictures in the UK this coming spring 2014. Continuing CMG's tradition of bringing high-caliber 3D animated projects to market (CMG's *Zambezia*, released in France by Metropolitan Filmexport with over 330,000 admissions, has grossed over US \$30 million worldwide), CMG will commence international sales at the AFM on a brand new 3D animated feature, budgeted at US \$20 million, *The Santa Story*. Produced by Los Angeles-based RGH Entertainment (which just completed the animated feature *Postman Pat*), *The Santa Story* is inspired by L. Frank Baum's timeless classic. At AFM, CMG will be showing some initial footage and will invite buyers to take a journey to uncover the true origins of the little boy named Nick who grew up to become Santa Claus. Distributors will discover little Nick's first real-life adventures, set in his childhood village. As Nick grows up, he must confront his own self-doubts, but with the help of two amazingly crafty elves, a majestic reindeer and a group of lovable orphans, Nick becomes the man we all know and love – Santa Claus. *The Santa Story* is directed by veteran animation director Anthony Bell, known for *Alpha and Omega* (which grossed over US \$50 million worldwide), *The Simpsons* and *Rugrats*.

► Which territories do you have trouble reaching deals with and why?

Some of the Asian territories such as Hong Kong, Singapore, Malaysia and the Philippines have exhibitors who are solely focused on booking films which have wide US releases. If your film does not get a

1000+ print release in the US, it's highly unlikely that your film will get a theatrical release in those Asian territories, thus making the economic returns from those territories limited. Fortunately, in Europe and elsewhere, exhibitors are much more open to working with local independent distributors who pick up good quality titles and make great campaigns for films that may not have a wide US theatrical release. Thank God for those smart exhibitors... otherwise the world market would truly be dominated by the US majors and their wide US releases...

Julian Gilbey's *Plastic*.

► What has changed in the marketplace lately?

The act of selling movies has truly gotten more user-friendly for sellers and buyers. Being able to see a new film via Cinando that you may have missed in Berlin but are able to screen before Tribeca, is great and has allowed CMG to acquire films that we might not otherwise have acquired. When I started in the business in the late 1980s, we were still carrying 35mm prints across the Champs-Élysées from screening room to screening room and buyers would often come to Paris to screen films in between markets. Then came VHS, DVD and, today, password-protected internet screenings... I'm not saying that seeing a film on your office computer is ideal, but when a film is well acted, well edited and has good production values, even a Cinando or Vimeo link can lead to a sale and that has definitely increased our ability to reach buyers around the world who don't come to LA in between markets. At the same time, I still prefer to see films on the big screen and watch two to three movies a week in the theatre with a paying audience to gauge audience reactions... so while some things change, we must remain true to our theatrical roots and watch films with an audience to keep our fingers on the pulse of what works. ❖