



# THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

---



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 25 No. 2

FEBRUARY 2018

## INDIES + OSCAR + Diversity: What A Great Trio!

The 90<sup>th</sup> Oscars were a breath of fresh air, although confounding to some traditionalists. Sixteen out of the 24 awards went to independently-made films, a good follow up to last year's 17 out of 24. Guillermo del Toro was the third Mexican-born filmmaker to win Best Director. Jordan Peele became the first African American to win for Original Screenplay. Frances McDormand won her second award for Best Actress. James Ivory won for Adapted Screenplay, becoming the oldest Oscar winner at age 89. The stories either were twists on their genres or still considered “hard-to-sell” topics.

Del Toro's *The Shape of Water* is a romance/drama about a mute woman who falls in love with a monster (“amphibian God”) in her bathtub and seeks to free him. The director describes it as a “fairly tale.” Peele's *Get Out* is not only a horror/comedy but also features a black man going through a terrifying ordeal in white suburbia one afternoon with lots of contemporary symbolism thrown into the mix. In *Three Billboards Outside Ebbing, Missouri*, Frances McDormand plays a grieving mother trying to get an incompetent police force to help her get justice for the murder of her daughter. In the end (spoiler alert!), she takes off with the most racist, right-wing man to get her own justice — perhaps. In *Call Me By Your Name*, Ivory adapted a novel by André Aciman which presents a story with all the ups and downs of first love and bridging that gap into adulthood that happens to be a gay romance between a 17-year-old boy and a man in his 20's rather than a political lecture.

Back to why the stories confound the traditionalist. The morning after the Academy Awards, a host on my regular news show opined that there aren't films like *The Godfather* being made anymore intimating that Indie films are not good stories. Films and their stories are representative of the times in which they live. Many of those iconic films that were made by studios in the 1970s would be the independent films today. A little history for those born in this century, and others who seem not to remember.

*The Godfather* won Best Picture in 1972. Until the middle of 2000's first decade, the nominees were mostly studio films with *The Deer Hunter* nabbing the award in 1978 and *Rain Man* in 1988. Then the Indie Revolution started building from companies that began making films in

→ Page 1 ←

Copyright © Business Strategies FEBRUARY 2018 (<http://www.movie money.com>).

No reproduction without permission

video and, eventually, moving on to feature films. For the Oscars, *Shakespeare in Love* always has been a turning point. The Internet was growing, and companies with smaller distribution budgets were able to get out a better message. Studio films still won the big prize in the next few years, but more and more Indie films were nominated. In 2005, *Crash* won with three out of 5 films nominated being independent. By 2009, the studios were frustrated and used their influence as the main funders of the MPAA to have the rule for the number of nominations changed from 5 to 10 with the theory that more films would mean more studio releases nominated. Overall, it did not work that way. The voting also changed from only producers (looked at as the “oldwhiteguys”) to the entire membership. It didn’t help those who did not like the current films being nominated. Personally, I am old enough to remember when many of today’s “old guys” were the “young rebels” in the previous century.

It may not be the age of the voters. All of today’s films are the same popular main genres and plots with perhaps new perspectives. We always will want the big pictures like *Dunkirk*, *Wonder Woman* and *Black Panther*. In the end, good stories are good stories and many have moved into the Indie space. And to quote Bob Dylan once again, in filmmaking as in life “everything old is new again.”

### **AND THE OSCAR WINNERS ARE**

| <b>AWARD</b>                 | <b>FILM</b>                                      | <b>WINNER</b>   |
|------------------------------|--|---|
| Best Picture                 | <i>The Shape Of Water</i>                        | Guillermo Del Toro,<br>J. Miles Dale                                    |
| Actress In A Leading Role    | <i>Three Billboards Outside Ebbing, Missouri</i> | Frances McDormand   |
| Actor In A Leading Role      | <i>Darkest Hour</i>                              | Gary Oldman   |
| Directing                    | <i>The Shape of Water</i>                        | Guillermo Del Toro  |
| Adapted Screenplay           | <i>Call Me By Your Name</i>                      | James Ivory   |
| Original Screenplay          | <i>Get Out</i>                                   | Jordan Peele  |
| Actor In A Supporting Role   | <i>Three Billboards Outside Ebbing, Missouri</i> | Sam Rockwell  |
| Actress In A Supporting Role | <i>I, Tonya</i>                                  | Allison Janney  |
| Animated Feature Film        | <i>Coco</i>                                      | Lee Unkrich,<br>Darla K. Anderson                                       |
| Documentary Feature          | <i>Icarus</i>                                    | Bryan Fogel, Dan Cogan  |
| Foreign Language Film        | <i>A Fantastic Woman</i>                         | Chile   |
| Cinematography               | <i>Blade Runner 2049</i>                         | Roger A. Deakins  |
| Film Editing                 | <i>Dunkirk</i>                                   | Lee Smith   |
| Visual Effects               | <i>Blade Runner 2049</i>                         | John Nelson, Gerd Nefzer,<br>Paul Lambert,<br>Richard R. Hoover         |
| Production Design            | <i>The Shape Of Water</i>                        | Paul Denham Austerberry;<br>Set Decoration: Shane Vieau,<br>Jeff Melvin |

|                           |   |  |
|---------------------------|---|--|
| Sound Mixing              | <i>Dunkirk</i>                            | Mark Weingarten, Gregg Landaker, Gary A. Rizzo |
| Sound Editing             | <i>Dunkirk</i>                            | Richard King, Alex Gibson                      |
| Costume Design            | <i>Phantom Thread</i>                     | Mark Bridges                                   |
| Makeup And Hairstyling    | <i>Darkest Hour</i>                       | Kazuhiro Tsuji, David Malinowski, Lucy Sibbick |
| Original Song             | <i>Remember Me</i>                        | Kristen Anderson-Lopez, Robert Lopez           |
| Original Score            | <i>The Shape Of Water</i>                 | Alexandre Desplat                              |
| Animated Short Film       | <i>Dear Basketball</i>                    | Glen Keane, Kobe Bryant                        |
| Live Action Short Film    | <i>The Silent Child</i>                   | Chris Overton<br>Rachel Shenton                |
| Documentary Short Subject | <i>Heaven Is A Traffic Jam On The 405</i> | Frank Stiefel                                  |

## QUOTABLE

“We go to the theater to be entertained; but if what is left after you watch the movie is a sort of eye-opening perspective on some social issues, then it can be a really powerful piece of art.”

—Jordan Peele

## DIVERSITY SELLS

“America’s increasingly diverse audiences prefer diverse film and television content,” states UCLA’s 5<sup>th</sup> annual *Hollywood Diversity Report* that includes data from 2015 and 2016. It considers the top 200 theatrical film releases in 2016 and 1,251 broadcast, cable and digital platform television shows from the 2015-16 season to document the degree to which women and people of color are present in front of and behind the camera. “Diversity sells and for the past five years, we’ve seen that all audiences, regardless of race, want to see diversity on-screen,” said Ana-Christina Ramón, Assistant Director of the Ralph J. Bunche Center for African American Studies at UCLA, who co-authored the report. Nevertheless, people of color remained underrepresented, considering they were 40 percent of the U.S. population in 2016. “A total of 13.9 percent of the year’s film leads were people of color. On television, 18.7 percent of scripted broadcast leads, 20.2 percent of scripted cable leads and 12.9 percent of scripted digital leads were people of color. Films with casts that were from 21 percent to 30 percent minority enjoyed the highest median global box office receipts and the highest median return on investment, while films with the most racially and ethnically homogenous casts were the poorest performers. Minorities accounted for the majority of ticket sales for five of the top 10 films in 2016 (ranked by global box office). Films with casts that were from 21 percent to 30 percent minority were released, on average, in the most international markets in 2016. Films with Black and Latino leads and majority- minority casts were released, on average, in the fewest international markets in 2016.” To read the full study, go to: <https://socialsciences.ucla.edu/wp-content/uploads/2018/02/UCLA-Hollywood-Diversity-Report-2018-2-27-18.pdf>

## FILM INDEPENDENT SPIRIT AWARDS

The 33rd annual Film Independent Spirit Awards were hosted by Nick Kroll and John Mulaney on Saturday, March 3, 2018. In his opening remarks, Film Independent president Josh Welsh acknowledged that it had been “a rough year” for many, but he remained optimistic about the power of art: “At a time when cynicism might seem triumphant, your work – your *movies* – are so critically important,” he told the crowd, “and to me, and I think to everybody in this room, a beacon.” The awards are voted on by the 6,200 members of Film Independent and require that films be produced in the U.S. for less than \$20 million. In the last four years, *Moonlight*, *Spotlight*, *Birdman* and *12 Years a Slave* have won both the Spirit Award and Oscar best picture trophy. This year, however, two prominent Oscar contenders *The Shape of Water* and British auteur Martin McDonagh’s *Three Billboards Outside Ebbing, Missouri*, were not eligible to be nominated by the voters for Best Feature, even though Film Independent recommended them in their list of Indie films to see during the year.

### AND THE WINNERS ARE...

| AWARD   | FILM   | WINNERS   |
|---|--|---|
| Best Feature  | <i>Get Out</i>                                   | Jason Blum, Edward H. Hamm Jr., Sean McKittrick, Jordan Peele |
| Best Director                                       | <i>Get Out</i>                                   | Jordan Peele  |
| Best Screenplay                                     | <i>Lady Bird</i>                                 | Greta Gerwig  |
| Best Female Lead                                    | <i>Three Billboards Outside Ebbing, Missouri</i> | Frances McDormand   |
| Best Male Lead                                      | <i>Call Me By Your Name</i>                      | Timothée Chalamet   |
| Best Supporting Female                              | <i>I, Tonya</i>                                  | Allison Janney  |
| Best Supporting Male                                | <i>Three Billboards Outside Ebbing, Missouri</i> | Sam Rockwell  |
| Best First Feature                                  | <i>Ingrid Goes West</i>                          | Matt Spicer   |
| Best First Screenplay                               | <i>The Big Sick</i>                              | Emily V. Gordon, Kumail Nanjiani                              |
| Best Documentary                                    | <i>Faces Places</i>                              | Agnés Varda, JR   |
| Best Cinematography                                 | <i>Call Me By Your Name</i>                      | Sayombhu Mukdeeprom   |
| Best Editing  | <i>I, Tonya</i>                                  | Tatiana S. Riegel   |
| Best International Film                             | <i>A Fantastic Woman</i>                         | Sebastián Lelio   |
| Bonnie Award  | <i>The Rider</i>                                 | Chloé Zhao  |
| John Cassavetes Best Feature budget under \$500,000 | <i>Life and nothing more</i>                     | Antonio Méndez Esparza  |
| Robert Altman Ensemble                              | <i>Mudbound</i>                                  | Dee Rees  |
| Piaget Emerging Producer                            | —  | Summer Shelton  |
| Seattle Story                                       | <i>Dreamcatcher</i>                              | Matty Brown   |
| Truer Than Fiction                                  | <i>Quest</i>                                     | Jonathan Olshefski  |
| Kiehl’s Someone To Watch                            | <i>Gook</i>                                      | Justin Chon   |



## BERLIN AWARDS

The 68<sup>th</sup> Berlin International Film Festival, a combination of the Berlinale Film Fest and the European Film Market (EFM), took place February 15<sup>th</sup> to 25<sup>th</sup>. A total of 396 films unspooled during all the festival's various sections. With more than 334,000 sold tickets, more than 21,000 professional visitors from 127 countries, including more than 3,700 journalists: art, glamour, parties and business are all inseparably linked to it, the Berlinale is considered the largest publicly attended film festival in the world. Dealmakers were largely pleased with the return of bigger projects with promising box-office potential, according to *The Hollywood Reporter*. The big, near-studio level productions — indie films that don't look indie — are the kinds of movies that have driven the Berlin market in the past, but those titles have been few and far between lately.

The Film Festival Competition included 19 of the 24 films submitted to compete for the Golden Bear. Berlin Jury President Tom Tykwer said, "We wanted to award prizes not just for what cinema can do and where it is but where it could go in the future," in reference to the Golden Bear-winning film *Touch Me Not*. The Panorama had 47 films from 40 countries, with 37 world premieres and 16 directorial debuts. 20 films were screened in the scope of *Panorama Dokumente*, while 27 fiction features were shown in *Panorama Special* as well as the main program. Speaking at the start of the awards ceremony, Festival Director Dieter Kosslick – who will step down after next year's edition – said he did not feel the need to reference the #MeToo debate, which had been discussed prominently over the last two weeks. He added that he hoped the festival's films "have shown diverse and strong women". In November, 79 members of the German film industry had signed an open letter calling for a "new start" for the festival after Kosslick's departure; and for a gender-balanced, international selection committee to be created to help find his replacement or replacements.

The 15th *Berlinale Co-Production Market*, which ran February 17<sup>th</sup>-20<sup>th</sup>, featured meetings with financiers and potential co-producers for 36 selected narrative film projects. There were more than 1,300 one-on-one meetings with potentially matching partners among the total of 600 participants. Books for possible screen adaptations and series projects are also presented. The team received more than 2,100 requests for meetings this year. More than 270 films that came to the market looking for partners have since become completed films. Five of those screened at the Berlinale.

## AND THE WINNERS ARE . . .

| AWARD              | FILM                 | FILMMAKER                             |
|--------------------|----------------------|---------------------------------------|
| <b>GOLDEN BEAR</b> | <i>Touch Me Not</i>  | Adina Pintilie                        |
| <b>SILVER BEAR</b> |                      |                                       |
| Grand Jury         | <i>Mug</i>           | Małgorzata Szumowska                  |
| Alfred Bauer Prize | <i>The Heiresses</i> | Marcelo Martinessi                    |
| Best Director      | <i>Isle of Dogs</i>  | Wes Anderson                          |
| Best Actress       | <i>Ana Brun</i>      | Marcelo Martinessi                    |
| Best Actor         | <i>The Prayer</i>    | Cédric Kahn                           |
| Best Screenplay    | <i>Museum</i>        | Manuel Alcalá,<br>Alonso Ruizpalacios |

|  |   |   |
|--|---|---|
| Outstanding Artistic Contribution  | <i>Dovlatov</i>                                   | Elena Okopnaya<br>(production & costume design)   |
| <b>Glashutte Original Documentary</b>  | <i>The Waldheim Waltz<br/>Ex Shaman</i>           | Ruth Beckerman<br>Luis Bolognesi                  |
| <b>GWFF</b>  |   |   |
| Best First Feature   | <i>Touch Me Not</i>                               | Adina Pintilie                                    |
| Special Mention  | <i>An Elephant Sitting Still</i>                  | Hu Bo   |
| <b>SHORT FILMS</b>   |   |   |
| Golden Bear  | <i>The Men Behind the Wall</i>                    | Ines Moldavsky                                    |
| Silver Bear  | <i>Imfura</i>                                     | Samuel Ishimwe                                    |
| Audi Short Film  | <i>Solar Walk</i>                                 | Réka Bucsi  |
| Berlin Nominee   | <i>Burkina Brandenburg</i>                        | Ulu Braun   |
| <b>Panorama Audience Award</b>   |   |   |
| Best Fiction Film  | <i>Profile</i>                                    | Timur Bekmambetov                                 |
| 2 <sup>nd</sup> Place  | <i>Styx</i>                                       | Wolfgang Fischer                                  |
| 3 <sup>rd</sup> Place  | <i>L'Animale</i>                                  | Katharina Mueckstein                              |
| Best Documentary   | <i>The Silence of Others</i>                      | Almudena Carracedo, Robert Bahar                  |
| 2 <sup>nd</sup> Place  | <i>Partisan</i>                                   | Lutz Pehnert, Matthias Ehlert, Adama Ulrich       |
| 3 <sup>rd</sup> Place  | <i>O processo</i>                                 | Maria Augusta Ramos                               |
| <b>Label Europa Cinemas</b>  | <i>Styx</i>                                       | Wolfgang Fischer                                  |
| <b>GENERATION KPLUS</b><br>(Crystal Bears by youth jury; other prizes by adult voters) |   |   |
| Crystal Bear Best Film   | <i>Cross My Heart</i>                             | Luc Picard  |
| Special Mention  | <i>Supa Modo</i>                                  | Likarion Wainaina                                 |
| Crystal Bear Best Short Film   | <i>A Field Guide for Being a 12-year-old Girl</i> | Tilda Cobham-Hervey                               |
| Special Mention  | <i>Snow for Water</i>                             | Christopher Villiers                              |
| Grand Prix for Best Film   | <i>The Seen and Unseen</i>                        | Kamila Andini                                     |
| Special Mention  | <i>Cléo &amp; Paul</i>                            | Stéphane Demoustier                               |
| Special Prize: Best Short Film   | <i>A Curious Girl</i>                             | Rajesh Prasad Khatri                              |
| <b>GENERATION 14PLUS</b>   |   |   |
| Crystal Bear Best Film   | <i>Fortuna</i>                                    | Germinal Roaux                                    |
| Special Mention  | <i>Retablo</i>                                    | Álvaro Delgado-Aparicio L                         |
| Crystal Bear Best Short Film   | <i>Kiem Holijanda</i>                             | Sarah Veltmeyer                                   |
| Special Mention  | <i>Dressed for Pleasure</i>                       | Marie de Maricourt                                |
| Grand Prix for Best Film   | <i>Fortuna</i>                                    | Germinal Roaux                                    |
| Special Mention  | <i>Dressage</i>                                   | Pooya Badkoobeh                                   |
| Special Prize Best Short Film  | <i>Juck</i>                                       | Olivia Kastebring, Julia Gumpert, Ulrika Bandeira |
| Special Mention  | <i>Bless You!</i>                                 | Paulina Ziolkowsk                                 |





## GOING, GOING –NOT GONE –GONE!

As of the Oscars, an investor group backed by billionaire Ron Burkle, determined to make it work reached a deal with the Weinstein Co. that will spare the troubled company from bankruptcy in a marathon negotiation in the office of New York Attorney General Eric Schneiderman. The Weinstein Co. board, including chairman Bob Weinstein, sat down with Burkle and his partner, former Small Business Administration chief Maria Contreras-Sweet, with Schneiderman helping to seal the deal. “Our team is pleased to announce that we have taken an important step and have reached an agreement to purchase assets from The Weinstein Company, in order to launch a new company with a new board and a new vision that embodies the principles that we have stood by since we began this process last fall,” Contreras-Sweet said in a statement. She did not disclose financial details of the agreement. People familiar with the talks previously had said the bid was worth \$500 million, including \$225 million in assumption of debt. Schneiderman was unhappy with the proposed sale. He it should adequately compensate victims and protect future employees, not enrich people he said were complicit in Weinstein's abuses. The attorney general's office sued the Weinstein Co. and the Weinstein brothers for civil rights violations. Addressing Schneiderman's concerns, the bidders have promised a fund for Weinstein's accusers totaling \$90 million. That fund includes \$40 million to \$50 million that would be raised by selling off Weinstein Co. film projects, plus insurance policies and a \$10-million line of credit. It is unclear whether the investor group, which includes billionaire Ron Burkle, agreed to provide a \$7 million bridge fund to keep The Weinstein Co. afloat through the 40-day process to close the deal. Earlier in the month, to salvage the negotiations they also had fired Chief Operating Officer and President David Glasser "for cause."

The matter seemed to be resolved. When talks continued, however, there still were unresolved negotiations over payments. Then on March 6<sup>th</sup> Contreras-Sweet said she would not go forward with the purchase. “I believe that our vision to create a women-led film studio is still the correct course of action,” she said. “To that end, we will consider acquiring assets that may become available in the event of bankruptcy proceedings, as well as other opportunities that may become available in the entertainment industry.” For details, go to these articles:

<http://www.latimes.com/business/hollywood/la-fi-ct-weinstein-company-sale-20180301-story.html>

<http://variety.com/2018/biz/news/weinstein-co-ron-burkle-maria-contreras-sweet-1202694056/>

<http://www.indiewire.com/2018/03/the-weinstein-company-sale-off-bankruptcy-1201936613/> 

## NUMBERS! NUMBERS! NUMBERS!

(North American Box Office)  
**LOW-BUDGET INDEPENDENT FILMS (\$10.0M and under)**

| FILM                         | DISTRIBUTOR                           | REVENUE   | COST      |
|------------------------------|---------------------------------------|-----------|-----------|
|                              |                                       | thous. \$ | thous. \$ |
| <i>47 Meters Down</i>        | Entertainment Studios Motion Pictures | 44,993    | 5,000     |
| <i>All Saints</i>            | Pure Flix                             | 5,802     | 2,000     |
| <i>Belko Experiment, The</i> | BH Tilt                               | 10,167    | 5,000     |
| <i>Big Sick, The</i>         | Lionsgate/Amazon                      | 42,872    | 5,000     |
| <i>Call Me By Your Name*</i> | Sony Pictures Classics                | 15,764    | 3,500     |
| <i>Case for Christ, The</i>  | Pure Flix                             | 14,682    | 3,000     |
| <i>Disaster Artist, The*</i> | A24                                   | 21,112    | 10,000    |
| <i>Every Day*</i>            | Orion                                 | 3,559     | 4,900     |
| <i>Florida Project, The*</i> | A24                                   | 5,862     | 2,000     |
| <i>Forever My Girl*</i>      | Roadside Attractions                  | 16,024    | 3,500     |
| <i>Get Out</i>               | Universal                             | 176,041   | 4,500     |
| <i>I Am Not Your Negro</i>   | Magnolia                              | 7,124     | 1,000     |
| <i>It Comes At Night</i>     | A24                                   | 13,985    | 3,800     |
| <i>Jigsaw</i>                | Lionsgate Films                       | 38,053    | 10,000    |
| <i>Lady Bird*</i>            | A24                                   | 47,528    | 10,000    |
| <i>Let There Be Light</i>    | Atlas Distribution                    | 7,233     | 3,000     |
| <i>Loving Vincent</i>        | Good Deed                             | 6,682     | 6,500     |
| <i>Maudie</i>                | Sony Pictures Classics                | 6,171     | 5,600     |
| <i>Paris Can Wait</i>        | Sony Pictures Classics                | 5,618     | 5,000     |
| <i>Winchester*</i>           | CBS Films                             | 23,971    | 3,500     |

\*Still in North American distribution as of February 28, 2018. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, and published interviews with filmmakers or personal conversations with filmmakers.



**MORE NUMBERS! NUMBERS! NUMBERS!**  
**(North American Box Office)**  
**HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)**

| FILM   | DISTRIBUTOR           | REV.      | COST      |
|--|-----------------------|-----------|-----------|
|  |                       | thous. \$ | thous. \$ |
| <i>12 Strong*</i>                              | Warner Bros.          | 44,993    | 35,000    |
| <i>American Assassin</i>                       | Lionsgate Films       | 36,250    | 33,000    |
| <i>Atomic Blond</i>                            | Focus Features        | 51,574    | 30,000    |
| <i>Baby Driver</i>                             | TriStar               | 107,826   | 34,000    |
| <i>Bad Mom's Christmas, A</i>                  | STX Entertainment     | 72,110    | 28,000    |
| <i>Commuter, The*</i>                          | Lionsgate Films       | 36,155    | 30,000    |
| <i>Darkest Hour*</i>                           | Focus Films           | 54,752    | 30,000    |
| <i>Den of Thieves*</i>                         | STX Entertainment     | 44,440    | 30,000    |
| <i>Hitman's Bodyguard, The</i>                 | Lionsgate/Summit      | 75,455    | 30,000    |
| <i>Hostiles*</i>                               | Entertainment Studios | 29,267    | 40,000    |
| <i>I, Tonya*</i>                               | Neon                  | 28,314    | 11,000    |
| <i>Leap!</i>                                   | The Weinstein Co.     | 21,858    | 30,000    |
| <i>Logan Lucky</i>                             | Bleecker Street       | 27,871    | 29,000    |
| <i>Lost City of Z, The</i>                     | Bleecker Street       | 8,580     | 30,000    |
| <i>Marshall</i>                                | Open Road             | 10,052    | 12,000    |
| <i>Molly's Game*</i>                           | STX Entertainment     | 28,647    | 30,000    |
| <i>Only the Brave</i>                          | Sony                  | 18,340    | 38,000    |
| <i>Paddington 2*</i>                           | Warner Bros.          | 39,835    | 55,000    |
| <i>Shape of Water, The*</i>                    | Fox Searchlight       | 55,839    | 19,500    |
| <i>Three Billboards Outside of Ebbing, MO*</i> | Fox Searchlight       | 38,415    | 15,000    |
| <i>Tyler Perry's Boo2! A Madea Halloween</i>   | Lionsgate Films       | 50,626    | 25,000    |
| <i>Wind River</i>                              | The Weinstein Co.     | 33,801    | 11,000    |
| <i>Wonder*</i>                                 | Lionsgate Films       | 131,985   | 20,000    |

\*Same references as low-budget table.

## LARGE FORMAT FILMS

| FILM   | DISTRIBUTION        | REV.      | COST      |
|--|---------------------|-----------|-----------|
|  |                     | thous. \$ | thous. \$ |
| <i>Apollo 13: The Imax Experience</i>        | IMAX                | 1,737     | n/a       |
| <i>Beautiful Planet, A*</i>                  | IMAX                | 13,365    | n/a       |
| <i>Born To Be Wild 3D*</i>                   | Warner Bros./IMAX   | 25,628    | n/a       |
| <i>Bugs!</i>                                 | SK Films, Inc.      | 18,114    | 9,000     |
| <i>Deep Sea 3D</i>                           | Warner Bros.        | 46,266    | 1,000     |
| <i>Galapagos: The Enchanted Voyage</i>       | IMAX                | 18,584    | 7,000     |
| <i>Ghosts of the Abyss</i>                   | Buena Vista         | 17,041    | 13,000    |
| <i>Haunted Castle</i>                        | nWave               | 13,652    | n/a       |
| <i>Hubble 3D*</i>                            | Warner Bros.        | 52,041    | n/a       |
| <i>Island of Lemurs: Madagascar*</i>         | Warner Bros.        | 11,155    | n/a       |
| <i>James Cameron's Deepsea Challenge</i>     | DisruptiveLA        | 236       | n/a       |
| <i>Jerusalem 3D</i>                          | National Geographic | 7,880     | n/a       |
| <i>Journey to the South Pacific</i>          | IMAX/MacGillivray   | 7,621     | n/a       |
| <i>Magnificent Desolation</i>                | IMAX                | 34,109    | 3,000     |
| <i>NASCAR 3D</i>                             | Warner Bros./IMAX   | 21,337    | 10,000    |
| <i>Ocean Wonderland 3D</i>                   | 3D Entertainment    | 11,035    | 3,000     |
| <i>Roving Mars</i>                           | Buena Vista         | 10,408    | 1,000     |
| <i>Sea Monsters: A Prehistoric Adventure</i> | National Geographic | 23,746    | n/a       |
| <i>Sea Rex 3D: Journey to a Prehistoric</i>  | 3D Entertainment    | 6,097     | n/a       |
| <i>Space Station 3D</i>                      | IMAX                | 93,309    | 1,000     |
| <i>Thrill Ride</i>                           | Sony Classics       | 18,795    | 9,000     |
| <i>To the Arctic 3D</i>                      | Warner Bros.        | 14,518    | n/a       |
| <i>T-Rex: Back to the Cretaceous</i>         | IMAX                | 53,347    | 14,500    |
| <i>U2 3D</i>                                 | National Geographic | 10,362    | 13,000    |
| <i>Under the Sea 3D*</i>                     | Warner Bros.        | 35,732    | n/a       |
| <i>Wildest Dream: Conquest of Everest</i>    | National Geographic | 898       | n/a       |
| <i>Wild Parrots of Telegraph Hill</i>        | Shadow              | 3,058     | n/a       |
| <i>Wild Safari 3D</i>                        | nWave               | 16,621    | 4,500     |

\* Same references as low-budget table.

## FILM FINANCING DOCUMENTARY FILMS AT G-STAR

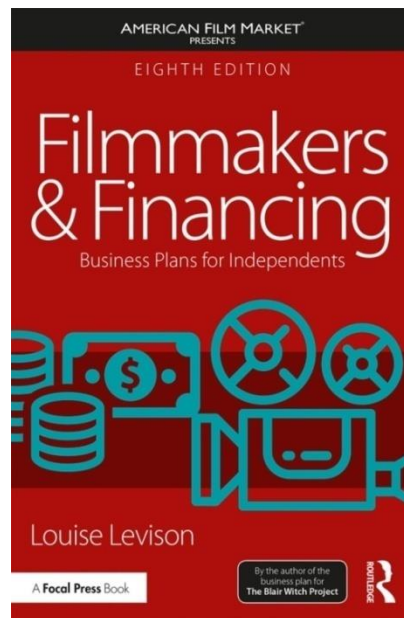
Producers of a new feature-length documentary film based on Louise Levison's best-selling book "**Filmmakers & Financing: Business Plans for Independents**" set up shop last month in The Palm Beaches and filmed parts of their movie at **G-Star Motion Picture Studios and School of the Arts in Palm Springs**. Filming took place on Sound Stage 1, at the school, around the lot and in the production bungalow. Four 4K cameras and a drone were used for extensive filming of scenes and on-site interviews, including several film investors. "We were especially thrilled to utilize the Hollywood-style catwalk 35 feet above the sound stage floor, very reminiscent of my early days shooting in Hollywood, and a rarity for independent filmmakers, especially here in Florida," said Palm Beach-based award-winning writer-director Rick Pamplin. Cast members appearing on camera included residents of Palm Beach County, several out-of-town Florida residents and G-Star founder and CEO Greg Hauptner. For more information, follow updates via Twitter at #CONFIDENTIALFilmProject.



*Catwalk at G-Star*



“We were especially thrilled to utilize the Hollywood-style catwalk 35 feet above the sound stage floor, very reminiscent of my early days shooting in Hollywood, and a rarity for independent filmmakers, especially here in Florida,” said Palm Beach-based award-winning writer-director Rick Pamplin. Cast members appearing on camera included residents of Palm Beach County, several out-of-town Florida residents and G-Star founder and CEO Greg Hauptner. For more information, follow updates via Twitter at #CONFIDENTIALFilmProject.



<https://www.routledge.com/Filmmakers-and-Financing-Business-Plans-for-Independents/Levison/p/book/9781138947443>

## **NEED MONEY FOR A MOVIE? DON'T GO IN EMPTY-HANDED. HAVE A BUSINESS PLAN.**

(Speaking of 21<sup>st</sup> Century technology, check out the updated [moviemoney.com](http://www.moviemoney.com) site)

The benefit of using a reliable business plan to raise financing for a film is that it allows the investors and the filmmaker to gauge the potential success of a film. A polished business plan with projections based on the worldwide results of other films and with clear explanations about the industry, markets and production personnel attached to the film is far more effective than an incomplete document that leaves prospective investors wanting more information. Contact Louise Levison at [louisel@earthlink.net](mailto:louisel@earthlink.net) to find out how you can put her 30 years of experience as a Film Business Consultant to work creating a business plan for your film.

Levison, the President of Business Strategies, is a highly respected financial consultant in the entertainment industry, specializing in creation of film business plans. Her clients have raised money for low-budget films including *The Blair Witch Project*, the most profitable independent film in history, as well as for companies raising as much as \$300 million. She is the author of *Filmmakers & Financing: Business Plans for Independents*, currently in its revised and expanded eighth edition (A Routledge/Taylor & Francis book, 2016). She also is participating in the #*CONFIDENTIALFilmProject* which is inspired by her book. The sixth edition of the book was published in Mandarin. Levison also is editor of the online newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. Among other clients' projects are *The Prophet* (Kahlil Gibran's), *Unlimited* (Nathan Frankowski), *Burning Bodhi*, *Greater*, *The Redemption of Henry Miller*, *Emoticon* (:), *Moving Midway*, *Redemption Road*, *Haunted* (2012), *The First of May*, *The Open Road*, *Aluna*, *Yak: The Giant King*, *Visual Acoustics: The Modernism of Julius Shulman*, *My Father and the Man in Black* and *Michael Winslow Live*. Among her corporate clients are Danny Glover's Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment and Tokuma International Ltd (*Shall We Dance*, *Princess Mononoke*). Levison was an Instructor in the Extension Program at UCLA for 22 years before moving to Florida. She also has been a Visiting Professor at the Taipei (Taiwan) National University of the Arts, Chapman University (Orange County, CA) and the University of Montana (Missoula). Levison has presented seminars and/or been on panels at festivals and markets around the world.

***THE FILM ENTREPRENEUR*** is published by Business Strategies

Louise Levison, Editor

11231 U.S. Highway 1 #308

North Palm Beach, FL 33408

Phone: (818) 427-7108

E-mail: [louisel@earthlink.net](mailto:louisel@earthlink.net); <http://www.moviemoney.com> @predictfilm