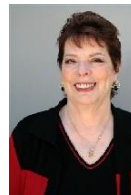


# TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

---



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 26 NO. 2

FEBRUARY 2019

## OSCAR: AN INDIE IS BEST PICTURE AGAIN!

The 91<sup>st</sup> Academy Awards had lots of controversy which ended with no host for the show, surprise winners and a rise in ratings for the show. *Green Book* won the Best Picture Oscar becoming the 13<sup>th</sup> independent film to win the honor in the last 14 years. Participant Media, which produced and financed the film, also produced and financed *Roma*. That film had a big day winning three awards including Best Director, but it was distributed by Netflix—hence a controversy.

Theories abound about why *Roma* lost to *Green Book* for Best Picture. One reason is that some of the voters were anti-Netflix due its films being eligible for major awards with limited releases. This argument also is ongoing at European festivals, as *TFE* talked about in the January issue and is discussed with Berlin on page 5 of this issue. In addition, questions were raised if the *Green Book* story was fiction or fake. Opinion swung in the film's favor shortly before voting closed when not only did we learn that a rival company's smears about the film in the media, but *Deadline's* Michael Fleming, Jr. revived tapes made by documentarian Josef Astor. He lived in the next apartment to that of musician Donald Shirley, one of the two men the story is about and had interviewed him for a doc. You can "... listen as they corroborate every shred of what is seen in the film." <https://deadline.com/2019/02/robert-kennedy-family-green-book-response-hear-audio-don-shirley-tony-lip-confirm-film-storyline-1202558236/>.

None of this takes away from the fact that people simply liked the film which "started off as unabashed liberal comfort food; it ended up as a movie that divided as much as it united. It became a political hot potato," said Owen Gleiberman in *The Hollywood Reporter*. "Voting for it became, at least for some Academy members, a political act in a different way: a knowing defense of what's left of the Hollywood status quo. It became a rebellion against the rebellion."

The award is supposed to be for excellence and artistry, but whether or not a film has those qualities is in the eye of the beholder — in this case, the membership of the Academy of Motion Picture Arts and Sciences. ■

**AND THE OSCAR WINNERS ARE**

<b>AWARD</b>	<b>FILM</b>	<b>WINNER</b>
Best Picture	<i>Green Book</i>	Jim Burke, Charles B. Wessler, Brian Currie, Peter Farrelly, Nick Vallelonga
Actress in a Leading Role	<i>The Favourite</i>	Olivia Colman
Actor in a Leading Role	<i>Bohemian Rhapsody</i>	Rami Malek
Directing	<i>Roma</i>	Alfonso Cuarón
Original Song	<i>Shallow</i>	Lady Gaga, Mark Ronson, Anthony Rossomando, Andrew Wyatt
Original Score	<i>Black Panther</i>	Ludwig Goransson
Adapted Screenplay	<i>BlacKkKlansman</i>	Charlie Wachtel, David Rabinowitz, Kevin Willmott, Spike Lee
Original Screenplay	<i>Green Book</i>	Nick Vallelonga, Brian Currie, Peter Farrelly
Actor in a Supporting Role	<i>Green Book</i>	Mahershala Ali
Actress in a Supporting Role	<i>If Beale Street Could Talk</i>	Regina King
Animated Feature Film	<i>Spider-Man: Into the Spider-Verse</i>	Bob Persichetti, Peter Ramsey, Rodney Rothman, Phil Lord, Christopher Miller
Documentary Feature	<i>Free Solo</i>	Elizabeth Chai Vasarhelyi, Jimmy Chin, Evan Hayes, Shannon Dill
Foreign Language Film	<i>Roma</i>	Netflix/Participant Media/Esperanto-Filmoj Production
Cinematography	<i>Roma</i>	Alfonso Cuarón
Film Editing	<i>Bohemian Rhapsody</i>	John Ottman
Visual Effects	<i>First Man</i>	Paul Lambert, Ian Hunter, Tristan Myles, J.D. Schwalm
Production Design; Set Decoration	<i>Black Panther</i>	Hannah Beachler, Jay Hart
Sound Mixing	<i>Bohemian Rhapsody</i>	Paul Massey, Tim Cavagin, John Casali
Sound Editing	<i>Bohemian Rhapsody</i>	John Warhurst, Nina Hartstone
Costume Design	<i>Black Panther</i>	Ruth Carter
Makeup and Hairstyling	<i>Vice</i>	Greg Cannom, Kate Biscoe, Patricia DeHaney
Live Action Short Film	<i>Skin</i>	Guy Nattiv, Jaime Ray Newman
Documentary Short Subject	<i>Period. End of Sentence</i>	Rayka Zehtabchi, Melissa Berton
Animated Short Film	<i>Bao</i>	Domee Shi, Becky Neiman-Cobb



## DIVERSITY UPDATE

The Sundance Institute and the USC Annenberg Inclusion Initiative (AI<sup>2</sup>) released the report, “Sundance Institute: Artist Demographics in Submissions & Acceptances,” was issued in partnership with Professor Stacy L. Smith and the USC Annenberg Inclusion Initiative in January. The study examined more than 26,000 shorts and feature projects submitted to the Sundance Film Festival in 2017 and 2018 across both U.S. and international filmmakers. The report also includes an analysis of the Sundance Institute’s Artist Support programs from 2016 and 2017. “This study shows us where the pipeline for women and people of color is robust and where more support is needed,” said Dr. Smith. “The gains we saw for women over the past decade reveal that change is possible and where more support is needed.” The analysis reveals that, overall across the entire Festival, 28% of feature-length and episodic projects submitted to the Sundance Film Festival across 2017 and 2018 had at least one woman director, as did 34.1% of shorts. For more details go to: <http://assets.uscannenberg.org/docs/aii-study-sundance-institute-jan2019.pdf>

Another study “It’s a Man’s (Celluloid) World: Portrayals of Female Characters in the Top Grossing Films of 2018,” by Martha M. Lauzen at the Center for the Study of Women in Television and Film at San Diego State University looked at a broader picture. “2018 may be remembered as the year in which things were not quite as they appeared for female characters,” said Lauzen. “While female protagonists rebounded last year, slightly besting the previous high achieved in 2016, the percentages of females as speaking characters and major characters remained relatively stagnant.” The percentage of films featuring female protagonists rose to 31%, an increase of seven percentage points over 2017, an increase of seven percentage points from 2017, and also narrowly beats a previous high of 29% in 2016.

- Sole female protagonists were more than twice as likely to appear in independent features (68%) as studio features (32%). Sole male protagonists were more likely to appear in studio features than in independent features (54% and 46% respectively). Ensemble protagonists were more likely to appear in studio features than in independent features (53% and 47% respectively).

- Females accounted for 36% of major characters (see Figure 3). This represents a decline of 1 percentage point from 37% in 2017. Males comprised 64% of major characters. For the purposes of this study, major characters appear in more than one scene and are instrumental to the action of the story. For more details go to: [https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/02/2018\\_Its\\_a\\_Mans\\_Celluloid\\_World\\_Report.pdf](https://womenintvfilm.sdsu.edu/wp-content/uploads/2019/02/2018_Its_a_Mans_Celluloid_World_Report.pdf)

## FILM INDEPENDENT SPIRIT AWARDS

The 34<sup>th</sup> annual Film Independent (FIND) Spirit Awards took place on Saturday, February 23<sup>rd</sup>, the night before the Oscars as usual. At this year's Spirit awards everyone was carrying on that they were formed to offer an "alternative" to the Oscars, not the same nominees and winners. Keep in mind that the statement of purpose was made about the FIND show was in 1984. The industry has changed. Many Indies have won the Oscar Best Picture upsetting the studios. On the other hand, many independents feel they lose out when successful films win Best Picture at both the Oscars and Spirits (which has a \$20 million budget limit for eligibility). This year the latter group is happy. The measure should not be the size of the budget or who has more money for publicity. A well-made movie should win. This year at the Spirit Awards it did with Barry Jenkin's *If Beale Street Could Talk*. He also won *Best Director* and was not nominated in either category for the Oscars. On the other hand, two years ago his film *Moonlight* won the Oscar for Best Picture but not Best Director. As a proponent of independent film, I am happy to see one win every award. Obviously, such awards are good for my business; but they also help independent filmmakers raise money to make their films.

### AND THE WINNERS ARE...

AWARD	FILM	WINNERS
Best Feature	<i>If Beale Street Could Talk</i>	Dede Gardner, Barry Jenkins, Jeremy Kleiner, Sara Murphy, Adele Romanski
Best Director	<i>If Beale Street Could Talk</i>	Barry Jenkins
Best Screenplay	<i>Can You Ever Forgive Me?</i>	Nicole Holofcener, Jeff Whitty
Best Female Lead	<i>The Wife</i>	Glenn Close
Best Male Lead	<i>First Reformed</i>	Ethan Hawke
Best Supporting Female	<i>If Beale Street Could Talk</i>	Regina King
Best Supporting Male	<i>Can You Ever Forgive Me?</i>	Richard E. Grant
Best First Feature	<i>Sorry to Bother You</i>	Boots Riley
Best First Screenplay	<i>Eighth Grade</i>	Bo Burnham
Best Documentary	<i>Won't You Be My Neighbor?</i>	Morgan Neville
Best Cinematography	<i>Suspiria</i>	Sayombhu Mukdeeprom
Best Editing	<i>You Were Never Really Here</i>	Joe Bini
Best International Film	<i>Roma</i>	Alfonso Cuarón
Producer's	—	Shrihari Sathe
Bonnie Award	—	Debra Granik
John Cassavetes Best Feature budget under \$500,000	<i>En El Septimo Dia</i>	Jim McKay
Robert Altman	<i>Suspiria</i>	Ensemble
Truer Than Fiction	<i>Minding the Gap</i>	Bing Liu
Kiehl's Someone to Watch	<i>Sócrates</i>	Alex Moratto



## BERLIN AWARDS

The 69<sup>th</sup> Berlin International Film Festival, a combination of the Berlinale Film Fest and the European Film Market (EFM), took place February 07–17, 2019. Some 400 films unspooled in all of the festival's various sections this year. With approximately half a million admissions and more than 300,000 tickets sold, the Berlinale is one of the largest publicly attended film festivals in the world. This year it said farewell to longtime (almost 20 years) Artistic Director Dieter Kosslick who has built the festival to be one of the more important ones in Europe.

Over the years, Berlin also has grown to be the home of independent films from around the world — some new, some from Sundance and earlier festivals. This year there were fewer interesting films of either type. “Low-wattage” was the description by *deadline.com*. Producer Anthony Bregman of *Likely Story* gave the Keynote at the EFM. He commented on filmmakers and distributors believing certain algorithms, such as “movies with actors with dark skin don't perform worldwide. We have always had to swallow the algorithm that tells us that movies with actors with dark skin don't perform worldwide.” He pointed out that both *Moonlight* and *Black Panther* broke that algorithm. “Imagine now, what kind of movies we didn't make for the past 25 years. What were the movies that we could have made that we didn't, because we bought into an algorithm that is not true.” He suggested adopting a more open-minded approach to content if they are “to survive today's stormy independent waters.”

The festival has taken a lead for gender equality in the film industry. Berlin,” with typical German efficiency as,” got things done while Cannes and Venice blamed society or structures beyond their control for the shocking lack of female representation in the lineups reports *The Hollywood Reporter*. Seven of the 17 competition films in Berlin this year were directed by a woman — fully 41 percent. It is ahead of others in reaching the 50 percent by 2020 asked for by an industry lobby group (5050 by 2020). Cannes had three female directors among its 21 competition titles in 2018 (14 percent), and Venice one out of directors (4.7 percent). The 5050 group also has an initiative, which 21 companies around the world already have signed and which will see each member company give a 10 percent discount on its services for film productions that are gender balanced.

No surprise that Netflix was a big topic, also. Protest abounded about the streamer's film *Elisa Y Marcela* being in the competition group. “The Berlinale stands for the big screen, Netflix the small screen” was the statement from 160 German independent exhibitors in a message to the festival and German culture minister Monika Grütters. Other European festivals have rules about films screening in theaters. Kosslick has said Berlin's qualification criteria allow it to accept any film “intended for cinematic release somewhere,” whether or not a movie is actually shown in theaters after it screens at the Berlinale. Later he added that “The international film festivals should take a common stance on how to deal with films from streaming platforms in the future.” A presentation about Netflix's programming at Berlin's Drama Series Days, however, was the hottest ticket in town. European producers packed the Zoo Palast cinema and hung on every word as Kelly Luegenbiehl, V.P. of International Originals for Europe, Turkey and Africa, and her team of program commissioners spoke of all the shows they plan to make in Europe — and all the money that will mean for local producers.

The 16th Berlinale Co-Production Market, which took place from Saturday to Wednesday, 9-13, had a new policy announced in December which appears to have restricted access. New rules governing admissions to the main hubs of the Gropius Bau (GB) and the Marriott Hotel come into force. Access was restricted to market badge holders for the first weekend due to concerns about overcrowding. Reports say that exhibitors believe it hurt business. An alliance of industry trade bodies and institutions – including distribution network Europa Distribution, France’s ADEF and Film Export UK – wrote to EFM director Matthijs Wouter Knol to express their concerns. Christian De Schutter of promotional agency Flanders Image reported that he had 40% fewer meetings scheduled than at the same stage of the festival in 2018. “Last year, I arrived in Berlin with 81 meetings scheduled. This year, I arrived in Berlin with 43 meetings scheduled,” De Schutter said. “I think it is really short-sighted. The real reason they [the EFM] did this was to get more money out of people, to try to sell more market badges.”

A change in festival dates next year may help the market. The Oscars are due to take place on February 9<sup>th</sup> in 2020 with BAFTAs on February 2<sup>nd</sup>. With Sundance keeping its new start date, The Berlin International Film Festival organizers decided to move to February 20<sup>th</sup>. Being later than the Oscars could make Berlin the festival that starts the new international film year. In addition, it will be a relief for sales agents to have more than a week after Sundance to prepare for EFM. “I just came from Sundance... and it was exhausting,” Brian O’Shea, CEO of The Exchange, told screendaily.com.

### AND THE WINNERS ARE . . .

AWARD	FILM	FILMMAKER
<b>Golden Bear</b>	<i>Synonyms</i>	Nadav Lapid
<b>SILVER BEAR</b>		
Grand Jury	<i>By the Grace of God</i>	François Ozon
Alfred Bauer Prize	<i>System Crasher</i>	Nora Fingscheidt
Best Director	<i>I Was at Home, But</i>	Angela Shanellec
Best Actress	<i>So Long, My Son</i>	Yong Mei
Best Actor	<i>So Long, My Son</i>	Wang Jingchun
Best Screenplay	<i>Piranhas</i>	Mauricio Barucci, Claudio Giovannesi Roberto Saviano
Outstanding Artistic Contribution	<i>Out Stealing Horses</i>	Rasmus Videbæk, Cinematographer
<b>Glashutte Original Documentary</b>	<i>Talking About Trees</i>	Suhaib Gasmelbari
<b>GWFF: Best First Feature</b>	<i>Oray</i>	Mehmet Akif Büyükcatalay
<b>SHORT FILMS</b>		
Golden Bear	<i>Umbra</i>	Florian Fischer, Johannes Krell
Silver Bear	<i>Blue Boy</i>	Manuel Abramovich
Audi Short Film	<i>Rise</i>	Barbara Wagner, Benjamin de Burca
<b>Panorama Audience Award</b>		




Best Fiction Film	<i>37 Seconds</i>	Hikari
Best Documentary	<i>Talking About Trees</i>	Suhaib Gasmelbari
<b>GENERATION KPLUS</b> (Crystal Bears by youth jury; other prizes by adult voters)		
Crystal Bear Best Film	<i>Stupid Young Heart</i>	Selma Vilhunen
Special Mention	<i>We Are Little Zombies</i>	Makoto Nagahisa
Crystal Bear Best Short Film	<i>Tattoo</i>	Farhad Delaram
Special Mention	<i>Four Quartets</i>	Marco Alessi
Grand Prix for Best Film	<i>House of Hummingbird</i>	Kim Bo-ra
Special Mention	<i>Bulbul Can Sing</i>	Rima Das
Special Prize: Best Short Film	<i>Liberty</i>	Faren Humes
USA Special Mention	<i>The Sisters Jarariju</i>	Jorge Cadena



## COMINGS AND GOINGS

Charles D King's **MACRO** media operation, best known as producer and co-financier of *Mudbound*, has signed a first-look deal with Warner Bros Pictures. The deal gives Warner a first look on all projects MACRO intends to develop or package as features. The studio will also have the option to co-finance feature projects with King's company and handle global distribution. Launched in 2015 to develop, produce and finance film, television and digital content driven by people of color, MACRO is currently working on writer-director Alan Yang's *Tigertail* currently in post-production at Netflix and a number of television projects. The company also signed on as a co-financier of Warner's civil rights-themed feature *Just Mercy*, to star Jordan, Jamie Foxx and Brie Larson. Eighteen months ago, MACRO, whose other features include *Fences* and *Sorry to Bother You*, raised \$150 million to produce film and television projects.

**Mythology Entertainment's** James Vanderbilt and William Sherak are parting ways with Bradley Fischer. The three will restructure the partnership in Mythology, so that trio will continue to produce several existing projects currently but will no longer acquire or produce any new projects. Vanderbilt and Sherak will assume control over part of the current Mythology development slate. Fischer will take over other projects under his own banner. "I'm incredibly proud of what we've built in the years since Jamie, Laeta Kalogridis and I first started Mythology," said Fischer in a statement. "I look forward to building on the great work we started, and I wish Brad continued success," added Sherak. Vanderbilt also added: "We had a great run and I am very proud of what we accomplished together." Mythology most recently produced *The House with A Clock in Its Walls*, the Luca Guadagnino-directed *Suspiria*, *White House Down* and *Slender Man*. 

## NUMBERS! NUMBERS! NUMBERS!

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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>Book Club</i>	Paramount	68,556	10,000
<i>Dragon Ball Super: Broly</i>	Funimation	30,372	8,500
<i>Eighth Grade</i>	A24	13,640	2,000
<i>Fahrenheit 11/9</i>	Briarcliff	6,352	5,000
<i>First Reformed</i>	A24	3,448	3,500
<i>Forever My Girl</i>	Roadside Attractions	16,376	3,500
<i>Halloween</i>	Universal	159,342	10,000
<i>Happy Death Day 2U*</i>	Universal	22,767	9,000
<i>Hell Fest</i>	Lionsgate	11,107	5,500
<i>Hereditary</i>	A24	44,069	10,000
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>I Can Only Imagine</i>	Roadside Attractions	83,477	7,000
<i>Indivisible</i>	Pure Flix	3,511	2,700
<i>Leave No Trace</i>	Bleecker Street	6,046	<5,000
<i>Let There Be Light</i>	Atlas Distribution	7,242	3,000
<i>Mid90s</i>	A24	7,362	2,800
<i>Possession of Hannah Grace, The*</i>	Screen Gems	14,837	9,500
<i>Prodigy, The*</i>	Orion Pictures	13,954	6,000
<i>Slender Man</i>	Sony/Screen Gems	30,569	10,000
<i>Sorry to Bother You</i>	Annapurna	17,493	3,200
<i>Unfriended: Dark Web</i>	BH Tilt	8,784	1,000

\*Still in North American distribution as of February 28, 2019. 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. thous. \$	COST thous. \$
<i>Alpha</i>	Sony	35,851	51,000
<i>Atomic Blond</i>	Focus Features	51,574	30,000
<i>Bad Mom's Christmas, A</i>	STX Entertainment	72,110	28,000
<i>Darkest Hour</i>	Focus Films	56,443	30,000
<i>Den of Thieves</i>	STX Entertainment	44,947	30,000
<i>Favourite, The*</i>	Fox Searchlight	32,392	15,000
<i>Fighting with My Family*</i>	MGM	10,255	11,000
<i>Glass*</i>	Universal	108,570	20,000
<i>Green Book*</i>	Universal	71,210	23,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>House with a Clock in Its Walls, The</i>	Universal	68,550	42,000
<i>If Beale Street Could Talk*</i>	Annapurna	14,606	12,000
<i>Kid Who Would Be King, The*</i>	20 <sup>th</sup> Century	16,609	59,000
<i>Mary Queen of Scots</i>	Focus Features	16,468	25,000
<i>Mile 22</i>	STX Entertainment	36,109	35,000
<i>On the Basis of Sex*</i>	Focus Features	24,525	20,000
<i>Peppermint</i>	STX Entertainment	38,508	25,000
<i>Second Act</i>	STX Entertainment	39,282	16,000
<i>Simple Favor, A</i>	Lionsgate	53,530	20,000
<i>Uncle Drew</i>	Lionsgate/Summit	42,469	17-19,000
<i>Upside, The*</i>	STX Entertainment	100,789	37,500
<i>Vice*</i>	Annapurna	47,520	60,000
<i>Widows</i>	20 <sup>th</sup> Century Fox	42,403	42,000

\*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	15,488	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,826	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D*</i>	Warner Bros.	46,379	1,000
<i>Galapagos: The Enchanted Voyage*</i>	IMAX	18,617	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.	52,389	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,250	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	7,641	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	93,368	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,538	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.	36,029	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.

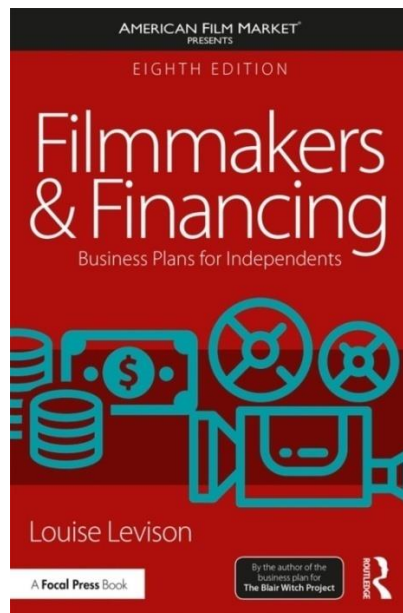
## RICK PAMPLIN DIRECTOR OF NEW DOC

Local award-winning independent filmmaker Rick Pamplin has been announced as writer-director of a new feature length documentary inspired by Palm Beach resident Louise Levison's best-selling book *Filmmakers & Financing: Business Plans for Independents*. Pamplin says, "We are making a bold, truthful movie, which will reveal as many secrets as possible." He plans to interview multiple Palm Beach residents on camera and utilize locations throughout the County. Pamplin's storied career spans 18 years in Hollywood and 14 years at Universal Studios in Florida before he relocated to Palm Beach. He has written and directed several award-winning films including *Hoover*, starring Academy Award-winning actor **Ernest Borgnine**. Producers on the new film include Scott duPont; formerly a Jupiter Island resident turned Hollywood-based movie producer, and Palm Beach artist and production designer Maggie Pamplin. The executive producer is P.J. Marks. Follow updates on the production via Twitter at #ConfidentialFilmProject.



Pamplin and Borgnine

The latest edition of *Filmmakers & Financing: Business Plans for Independents*



<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. Louise Levison, the President of Business Strategies, is a highly respected financial consultant in the entertainment industry, specializing in creation of film business plans. She is the author of *Filmmakers & Financing: Business Plans for Independents*, currently in its revised and expanded eighth edition (A Routledge/Taylor & Francis book, 2017). She also appears prominently in the documentary *#CONFIDENTIALFilmProject* which was inspired by the book.

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. Levison's 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.

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). She also has presented seminars and/or been on panels at festivals and markets around the world.

Contact 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.

***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