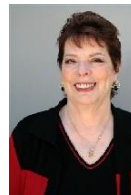


# TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

---



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 26 No. 1

JANUARY 2019

## SUNDANCE: SALES HIGH; AMAZON SPENDS \$50M+

Buyers came out of the gate running to pick up films this year with Amazon taking over the title of 800-lb Gorilla from Netflix by spending close to \$50 million. With more cash, it easily outbid the traditional distributors. Cries of “there goes the traditional distribution model” were heard yet again, but didn’t we hear that about Netflix recently? Perhaps we should wait to see what happens before what it means for the future of film—if anything. Twenty-three sales by the first Sunday night was a good sign, but the amazing turn of events were the prices. While many previous fests showed a slow start, Amazon raised the bar by paying \$14 and \$13 early on. By end of the buying time, the streamer spent (\$46 million in specified prices and 2 other films— one in the 5-figure range and one in the 9-figure range) on five films.

An earlier surprise was Festival Founder Robert Redford announcing at the opening press conference that he is stepping down as the face of the festival. “Society relies on storytellers,” Redford said at the beginning of the opening press conference. “The choices they make, and the risks they take, define our collective experience,” the Oscar winner added. “This year’s Festival is full of storytellers who offer challenges, questions and entertainment. In telling their stories, they make difficult decisions in the pursuit of truth and art; culture reaps the reward. . .I’ve been spending a lot of time introducing things, but I don’t think that the festival needs a lot of introduction any more . . .the thing I’ve missed over the years is being able to spend time with the films and with the filmmakers and to see their work and enjoy their work and be part of their community.” Having attended for 28 of those 34 years, your editor remembers those early days when it was possible to find him in one of the general meeting rooms or at a panel. It will be nice to see him there again.

While the press members presumably were recovering from seeing Redford leave the room, Sundance Institute Executive Director Keri Putnam and Film Festival Director John Cooper took the podium. “We see Sundance as a public square for independent voices,” said Putnam, adding, “The streaming and the independent acquisitions markets are always going to be a story, and they may rise and fall. But the role of the festival for us is about something bigger: it’s about art,

→ Page 1 ←

Copyright © Business Strategies JANUARY 31, 2019 (<http://www.moviemoney.com>)

No reproduction without permission

it's about culture, it's about community, and how artists are going to lead us to places that we might not otherwise go." Answering a question about the challenge of finding films every year, Cooper said, "We look for those films that have that Sundance ilk... Our audiences like to be challenged, they like to be thought of as intelligent and accepting a lot of different work, and we try to give them that."

Much of the festival discussion in the trades was "What is a *Sundance* film?" Of course, the industry and indie filmmakers have changed in the last 30-plus years. Similar topics seem to be chosen in any one year, and they change as the years and programmers do. I think any of the groups of films are a reflection of society in general at a moment in time. There have been instances in the past when celebrities have taken over Main Street in Park City, but the real festival still can be found beneath all of that pomp and circumstance. There are interesting discussions among several film critics on this topic that can be found at <https://www.hollywoodreporter.com/news/critics-debate-what-is-a-sundance-movie-2019-edition-broadens-picture-1182136>.  
<https://www.indiewire.com/2019/02/sundance-2019-best-film-critics-survey-1202041315/>

Diversity was the overall theme of the fest. Filmmaker Chinonye Chukwu broke a new barrier as the first black woman whose film (*Clemency*) won the Grand Jury Prize for U.S. dramatic entry. Of the 121 features selected, 45 were by first-time filmmakers. Fifty-three percent of the directors in the U.S. Dramatic Competition were women; 41 percent were people of color and 18 percent of the filmmakers identified as LGBTQIA. Forty-four percent of the directors in the U.S. Documentary Competition were women, 22 percent were people of color and five percent identified as LGBTQIA. Of the 61 directors in all four competition categories, comprising 56 films, 42 percent were women, 39 percent were people of color and 23 percent identify as LGBTQIA. Out of a total of 14,259 submissions, 4,018 were features. There were 73 shorts selected from 9,443 submissions. In addition, the festival showed 14 VR/AR projects and 11 360 films. There is not an official breakdown of the makeup of the rest of the submissions.

Documentaries once again were popular with both the audience whose votes for their Festival Favorite Award went to docs for four of the five films, and with *Knock Down the House* winning the top prize. Of the 36 films in *TFE*'S list of sales, 18 are documentaries (counting *Ask Dr. Ruth* and *The Tomorrow Man* each only once). The best and most concise statement about docs was "Docs Sizzle" as one of *Variety*'s five takeaways from the fest. It looks like the "golden age of docs" still is going strong. <https://variety.com/2019/film/news/sundance-film-festival-2019-takeaways-highlights-1203121715/>.

The 36 total sales were sales were well ahead of the 28 in 2018 and only five short of the 40 sales in 2017. While Amazon was quick on the trigger to spend, the highest price that we were able to record for the films on the list was \$15 million dollars for Gurinder Chada's *Blinded By The Light* by Warner Bros.' New Line. Whether or not, Amazon will want to keep spending the kind of money shown by the sales is unknown. The number of companies willing to be in the mix squaring off with Amazon for films is clear from the list below. It is the best indication that distributors know theatrical is here to stay. This opinion is bolstered by an Ernst and Young Study released in early January that "shows a positive relationship between moviegoing and streaming. The study showed the following results:

•Those who attended movies in theatres more frequently also tended to consume streaming content more frequently. For every race and age demographic, average streaming hours per week was higher for respondents who visited a movie theatre 9 times or more than respondents who visited a movie theatre only once or twice

•Those who did not attend a movie in a theatre in the last 12 months were more likely to report less streaming activity than those who did attend at least one movie in the same period. Of those who didn't visit a movie theatre in the last 12 months, nearly half (49%) didn't stream any online content. You can download the other results of the study at:

<http://www.natoonline.org/wp-content/uploads/2019/01/Theatrical-and-Streaming-Study-12.10.2018.pdf> <http://www.natoonline.org/wp-content/uploads/2019/01/EY-NATO-Report-Executive-Summary-12-14-18.pdf>

## SUNDANCE FILM FESTIVAL SALES - 2019

### FEATURE FILMS ACQUIRED November 29<sup>th</sup> TO JANUARY 23<sup>rd</sup>

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>Ask Dr. Ruth</i>	Magnolia and Hulu	North America	n.a.
<i>Brink, The</i>	Magnolia	World	n.a.
<i>Marianne and Leonard</i>	Kew Media Group	World	n.a.
<i>Nightingale, The</i>	IFC	U.S.	n.a.
<i>Souvenir, The</i>	A24	North America	n.a.
<i>Tomorrow Man, The</i>	Bleecker Street	North America	n.a.

### FEATURE FILMS ACQUIRED JANUARY 24<sup>th</sup> to February 3<sup>rd</sup>

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>American Factory</i>	Netflix	World	3.0
<i>Ask Dr. Ruth</i>	AGC International	International	n.a.
<i>Blinded By the Light</i>	New Line	World	15.0
<i>Brittany Runs a Marathon</i>	Amazon	World	14.0
<i>David Crosby: Remember My Name</i>	Sony Pictures Classic	U.S.	n.a.
<i>Echo In The Canyon</i>	Greenwich	U.S.	n.a.
<i>Extremely Wicked, Shocking, Evil and Vile</i>	Netflix	U.S. & some foreign	9.0
<i>Farewell, The</i>	A24	World	6.0
<i>Give Me Liberty</i>	Wild Bunch	International	n.a.
<i>Halston</i>	1091 Media (Orchard)**	North America	n.a.
<i>Hala</i>	Apple	World	n.a.
<i>Honeyboy</i>	Amazon	World	5.0 range
<i>I Am Mother</i>	Netflix	North America	3.0
<i>Knock Down The House</i>	Netflix	World	10.0
<i>Late Night</i>	Amazon	U.S.	13.0

	SPCA*	International	
<i>Little Monsters</i>	Neon & Hulu	U.S.	Mid-7 figures
<i>Lodge, The</i>	Neon SPCA*	U.S. International	2.0 range n.a.
<i>Luce</i>	Neon and Topic Studios	North America	n.a.
<i>MERATA</i>	ARRAY	World	n.a.
<i>Monos</i>	Neon	U.S.	n.a.
<i>Mountain, The</i>	Kino Lorber	North America	n.a.
<i>Native Sun</i>	HBO	Cable	8-figure range
<i>Official Secrets</i>	IFC	U.S.	2.0 range
<i>One Child Nation</i>	Amazon	U.S. except TV	High-6 figures
<i>Report, The</i>	Amazon	World	14.0
<i>Sea of Shadows</i>	National Geographic	World	3.0
<i>Share</i>	HBO	Cable	n.a.
<i>Sound of Silence, The</i>	SPCA*	International	n.a.
<i>Tomorrow Man</i>	SPCA*	International	n.a.
<i>Them That Follow</i>	1091 Media (The Orchard) SPCA*	North American International	n.a.
<i>Untitled Amazing Jonathan Doc.</i>	Hulu		2.0
<i>Where's My Roy Cohn?</i>	Sony Pictures Classics	U.S. & other territories	n.a.

\*Sony Pictures Worldwide Acquisitions \*\*See details of "The Orchard" sale to 1091 Media on page 6. Note: Film sales are included through the Tuesday after Sundance to account for films negotiated over the weekend but not announced until Monday or Tuesday.

### AND THE SUNDANCE PRIZES GO TO...

AWARDS/PRIZES	FILM	FILMMAKER
<b>U. S. DRAMATIC</b>		
Grand Jury Prize	<i>Clemency</i>	Chinonye Chukwu
Audience	<i>Brittany Runs a Marathon</i>	Paul Downs Colaizzo
Directing	<i>The Last Black Man in San Francisco</i>	Joe Talbot
Waldo Salt Screenwriting	<i>Share</i>	Pippa Bianco
Special Jury/Vision and Craft	<i>Honeyboy</i>	Alma Har'el
Special Jury/ Creative Collaboration	<i>The Last Black Man in San Francisco</i>	Joe Talbot
Special Jury / Acting	<i>Share</i>	Rhianne Barreto
<b>U.S. DOCUMENTARY</b>		
Grand Jury Prize	<i>One Child Nation</i>	Nanfu Wang, Jialing Zhang
Audience	<i>Knock Down the House</i>	Rachel Lears
Directing	<i>American Factory</i>	Steven Bognar, Julia Reichert
Special Jury / Moral Urgency	<i>Always in Season</i>	Jacqueline Olive
Special Jury / Emerging Filmmaker	<i>Jawline</i>	Liza Mandelup
Special Jury / Editing	<i>Apollo 11</i>	Todd Douglas Miller

Special Jury / Cinematography	<i>Midnight Family</i>	Luke Lorentzen
<b>WORLD CINEMA</b>		
Grand Jury	<i>The Souvenir</i>	Joanna Hogg
Audience	<i>Queen of Hearts</i>	May El-Toukhy
Directing	<i>The Sharks</i>	Lucia Garibaldi
Dramatic Special Jury	<i>Mono</i>	Alejandro Landes
Special Jury / Originality	<i>We Are Little Zombies</i>	Makoto Nagahisa
Special Jury /Acting	<i>Dolce Fine Giornata</i>	
<b>WORLD CINEMA: DOCUMENTARY</b>		
Grand Jury	<i>Honeyland</i>	Tamara Kotevska, Ljubomir Stefanov
Audience	<i>Sea of Shadows</i>	Richard Ladkani
Directing	<i>Cold Case Hammar skjold</i>	Mads Brugger
Special Jury / No Borders	<i>Midnight Traveler</i>	Hassan Fazzili
Special Jury /Impact for Change	<i>Honeyland</i>	Tamara Kotevska, Ljubomir Stefanov
Special Jury / Cinematography	<i>Honeyland</i>	Fejmi Daut, Samir Ljuma
<b>NEXT</b>		
Audience	<i>The Infiltrators</i>	Alex Rivera, Christina Ibarra
Innovator	<i>The Infiltrators</i>	Alex Rivera, Christina Ibarra
AUDIENCE FESTIVAL FAVORITE (a)	<i>Knock Down the House</i>	Rachel Lears
<b>AMAZON STUDIOS PRODUCERS</b>		
Narrative Feature	—	Carly Hugo and Matt Parker
Documentary Feature	—	Lori Cheatle
<b>NHK</b>	<i>Planet Korsakov</i>	Taro Aoshima
<b>Alfred P. Sloan Feature Prize (\$20,000)</b>	<i>The Boy Who Harnessed the Wind</i>	Chiwetel Ejiofors
<b>SHORT FILM PRIZES</b>		
Grand Jury	<i>Aziza</i>	Soudade Kaadan
Special Jury / U.S. Fiction	<i>Green</i>	Suzanne Andrews Correa
Special Jury / Intern'l. Fiction	<i>Dunya's Day</i>	Raed Alsemari
Special Jury / Non-fiction	<i>Ghosts of Sugar Land</i>	Bassam Tariq
Special Jury / Animation	<i>Reneepoptosis</i>	Renee Zhan
Special Jury	<i>Fast Horse</i>	Alexandra Lazarowich
Special Jury	<i>The Minors</i>	Robert Machoian

Note: For more details on these awards, go to:

<https://www.hollywoodreporter.com/news/sundance-awards-winners-list-1182128> 

## MOVIE PASS: WILL NEW PRICES WORK?

New once again! I had this same heading in the January 2018 newsletter last. Movie Pass is planning to offer its subscribers yet another new plan. Depending on your zip code, you will be choosing one of these plans:

- a monthly deal starting at \$9.95 allows customers to see three movies per month at some point during their theatrical run. The plan has been christened “Select.” The most expensive plan, known as “Red Carpet,” costs \$19.95 lets people see any three movies of their choosing at any time and in IMAX, 3D, and other premium formats. (In the middle of the country)
- In major cities, where tickets are more expensive, costs range from \$14.95 for the “Select” plan to \$24.95 for the “Red Carpet” package.
- The company also plans to reintroduce some sort of unlimited program that would enable users to see as many movies as they wanted each month, MoviePass Executive V.P. Khalid Itum told *Variety*. For more information, go to: <https://www.moviepass.com/>

As *TFE* goes to press, two MoviePass subscribers filed a class action lawsuit, alleging that they were able to see only three movies over 10 months due to routine blackouts. They allege that MoviePass engaged in a “deceptive and unfair bait-and-switch scheme” when it sold them each an annual pass in March 2018. They each paid \$105.35, based on the promise that that they could see “any movie” in “any theater” on “any day,” up to one per day. To see the suit filing go to: [https://www.scribd.com/document/398740777/Moviepass-Lawsuit#from\\_embed](https://www.scribd.com/document/398740777/Moviepass-Lawsuit#from_embed). ■

## OTHER COMINGS AND GOINGS

**The Orchard Film Group** was sold to 1091 Media as Sundance began. 1091 Media’s principals are growth investors who also lead Dimensional Associates, the private equity arm of JDS Capital Management. From 2003 to 2015, they owned a variety of media companies through Dimensional, including the Orchard and Dimensional Music Publishing, which boasts a music catalog with 25,000 copyrights including compositions by Carrie Underwood, Rascal Flatts, and John Denver. The Orchard is owned by Sony Music. As *TFE* went to press, the companies had an agreement in principle for 1091 Media to pick up all existing operations of the Orchard’s film and TV business. 1091 is run by Danny Stein and Joe Samburg, who previously oversaw The Orchard’s push into releasing films. Not skipping a beat due to the sale, the soon-to-be-renamed Orchard Film Group was at Sundance acquiring films.

Steve Michaels has formed new parent company **Asylum Entertainment Group**, under whose banner his The Content Group will now sit. Ryann Laukner, formerly Content Group President, is now President and Chief Strategy Officer of Asylum Entertainment Group. Veteran producer Jodi Flynn is now President of The Content Group. Flynn and Laukner each report to Michaels. The Content Group was established as a creative collective rooted in non-exclusive partnership deals with producers, filmmakers and talent across all areas of entertainment content. Both The Content Group and Asylum Entertainment Group will now take a partner-centric approach to projects and acquisitions, with each slated to announce new production companies and partnerships in the coming months. The Content Group will offer each partner competitive splits on fees and backend. The company will also pay out “bonuses” of \$50,000 each time a

partner hits a revenue or profit marker. Most significantly, The Content Group is committing to its partners 30% of net profits from a future sale and/or major transaction. Michaels originally launched Asylum Entertainment in 2003 and sold it to Legendary in 2014. Last year, he bought back Asylum and launched a new company, The Content Group, using the Asylum slate, staff and infrastructure as a backbone.

Lionsgate announced that it was ending its partnership with **Codeblack Films**, a division that makes films geared toward the African-American audience. The good news, however, is that Codeblack will continue to operate autonomously under its CEO Jeff Clanagan, who founded it in 2005. He entered into the agreement with Lionsgate in 2011 after the Kevin Hart stand-up special *Let Me Explain*. “Codeblack has brought us tremendous films and relationships,” a spokesperson for Lionsgate told *Variety*. “Though the terms of our current partnership are ending, we expect to continue our great relationship with Jeff Clanagan and his team.” Joe Drake, Lionsgate’s Motion Picture Group Chairman, wrote to the staff in a note: “We are constantly looking at ways to better align our company with our industry’s evolving landscape and therefore the needs of the audience and our customers. “We couldn’t be more thrilled about what 2019 has in store for us as a company, our exciting upcoming film slate, the new leadership team, as well.” Lionsgate, which has been competing with the majors for screens, has seen its film business struggle without new franchises to replace *The Hunger Games* and *Twilight*.

Alexei Boltho and Rhodri Thomas, the former partners at UK production outfit The Ink Factory whose credits include *The Night Manager*, have officially launched their new production company **RAY Pictures**. The company will develop, finance and produce work across multiple platforms, with a focus on feature films and premium scripted drama. With backing from both U.S. sales and packaging outfit Endeavor Content and private asset management firm MediaNet Partners, Ray Pictures will be based in London and Los Angeles. The debut slate includes *Aquarium*, adapted from David Vann’s book by Marnie Dickens (*Gold Digger*), to be directed by debut feature director Lauren Caris Cohan. Also on the slate is a feature adaptation of John Boyne’s novel, *A Ladder To The Sky*, and a Tokyo-set television series, *Occupied City*, written by Ben Hervey (*Taboo*) from the novel by David Peace. Thomas was previously at The Weinstein Company, where he spearheaded the acquisition from script of *The King’s Speech*, and was also at BBC Films, where he first worked with Alexei Boltho, the chief commercial officer at The Ink Factory. His credits include *The Night Manager*, *Billy Lynn’s Long Halftime Walk*, *Message From the King*, *Fighting with My Family*, *Our Kind Of Traitor* and *A Most Wanted Man*.

Producer Matthew Budman has launched **Forest Hill Entertainment** with a first-look deal with Drake and Future the Prince. Budman spent the past eight years as a producer at Annapurna on films that included *American Hustle* and *Zero Dark Thirty*. “Drake and Future the Prince have been leading the way as artists in the music and fashion arena, and I’m honored to be collaborating with them as they continue to broaden their influence in the original content space.” said Budman. The deal adds to Drake and Future’s rapidly expanding slate of original content that includes projects for both film and television. ■

## 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	29,101	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>Gosnell: The Trial. . . (a)</i>	GNN Releasing	3,680	4,000
<i>Halloween</i>	Universal	159,342	10,000
<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>Life Itself</i>	Amazon Films	4,103	10,000
<i>Mid90s</i>	A24	7,362	2,800
<i>Possession of Hannah Grace, The</i>	Screen Gems	14,744	9,500
<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 January 1, 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.

(a) Full title - *Gosnell: The Trial of America's Biggest Serial Killer*



## MORE NUMBERS! NUMBERS! NUMBERS!

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

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous. \$
<i>Atomic Blond</i>	Focus Features	51,574	30,000
<i>Bad Mom 's Christmas, A</i>	STX Entertainment	72,110	28,000
<i>Ben Is Back*</i>	Roadside Attractions	3,646	13,000
<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	27,098	15,000
<i>Glass*</i>	Universal	79,120	20,000
<i>Green Book*</i>	Universal	51,504	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	12,772	12,000
<i>Kid Who Would Be King, The*</i>	20 <sup>th</sup> Century	8,974	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	21,816	20,000
<i>Peppermint</i>	STX Entertainment	35,419	25,000
<i>Second Act*</i>	STX Entertainment	38,508	16,000
<i>Simple Favor, A</i>	Lionsgate	53,530	20,000
<i>Tyler Perry 's Acrimony</i>	Lionsgate Films	43,549	20,000
<i>Uncle Drew</i>	Lionsgate/Summit	42,469	17-19,000
<i>Upside, The*</i>	STX Entertainment	66,740	37,500
<i>Vice*</i>	Annapurna	42,916	60,000
<i>Widows*</i>	20 <sup>th</sup> Century Fox	42,367	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	15,473	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,812	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D*</i>	Warner Bros.	46,376	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,612	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.	52,373	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	11,244	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	93,364	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.	36,011	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.

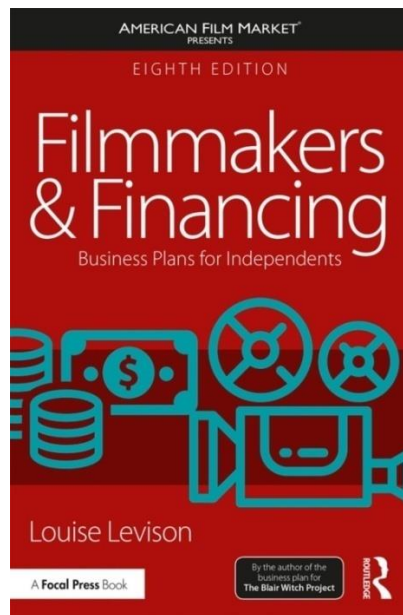
## RICK PAMPLIN DIRECTOR OF NEW DOC

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