

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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AUDIENCES IGNORE PUNDITS: FLOCK TO MOVIE THEATERS

Audiences want to see films on the big screen, despite reports that Netflix and other streaming sites are keeping them at home and away from theaters. The independent box office with revenue \$1.4 billion from January to June is nine percent lower than the same period last year but closing the gap. The difference between the two years primarily is a lack of films breaking the \$100 million wall. The total revenues for indie film grossing from \$20 to \$99 million at the domestic box office were up 43 percent, while revenues for films grossing from \$10 to \$19 million were up 83 percent. The total North American box office is booming at ten percent higher than the first half in 2017 with blockbusters, including *Black Panther* and *Avengers: Infinity War*, each of which have earned over \$600 million.

The final arbiters on what will get moviegoers into a movie theater, of course, are themselves. Critics, as they have been in the past with the cyclical ups and downs of theater receipts, were mixed on what will get audiences there. Despite the many comments that movie-going is dead, “it’s really based on the product,” comScore analyst Paul Dergarabedian said in a CNBC interview. “If the movies are good, people love going to the movie theater.” *Jurassic World: Fallen Kingdom* was not expected to be a live up to the franchise’s popularity, although an A- score would only be considered bad when you need to attract all moviegoers worldwide. On the indie side, critics virtually savaged *Sicario 2: Day of the Soldado*. Filmgoers, however, like the film which market earned \$23 million in its first five days.

While superheroes do their part to in the big ticket world of superheroes and giant reptiles, documentaries are the new stars on the specialty side. Docs continue to have a “Renaissance” with online headlines such as “Docs are trail blazing the alternative content sphere” (deadline.com) and “Docs just might solve everything” (vanityfair.com). Along with *RBG* and *Won’t You Be My Neighbor?* Neon/CNN Films’ *Three Identical Strangers* is yet another star in the nonfiction sphere. Its first weekend in release, the doc earned \$171,503 from just five screens. By the end of June, *RBG* passed \$11.5 million at the domestic box office, while Oscar Winning Director Morgan Neville’s documentary on Mister Rogers, *Won’t You Be My*

Neighbor,” grossed \$7.5 million in the first four week. Both docs are over \$12 million as *TFE* goes to press. In a time of discord, these films feature positive messages. “Narrative filmmaking is in a rut, but doc is just starting,” Neville told nofilmschool.com. “People are desperate for a great story because every time they turn on the news, it’s the opposite,” Jeff Bock, a box office analyst at Exhibitor Relations, told *Variety* . . . “People are gravitating toward those stories because we’re looking at real life heroes at a time when the country really needs them.” Of course, they still need to find their audience, even with positive ratings from both critics and Rotten Tomatoes. “A stirring subject matter wouldn’t mean much without a quality product to sell . . . [and] more than any other genre, they have to have great word of mouth, whatever niche they are targeted to. That’s the successful hallmark of any documentary,” Bock added

MoviePass Ventures, the distribution arm of MoviePass (which passed three million subscribers in mid-June and expects to reach five million by the end of the year) has begun fueling the total revenues of the indie section. Films like *American Animals* and *Gotti* have a screen life they might not have had without their enthusiastic backing from MPV which partners with other distributors. Colleagues who subscribe to the service report how much they like it. On the other hand, questions about its fiscal stability are causing some consternation on the business side, especially with the platform’s parent Helios and Matheson Analytics. In response to a question on reddit.com, MoviePass CEO Mitch Lowe allayed some of the fears. “It takes a lot of investment and significant losses in order to build a multibillion dollar entertainment company. Look at Spotify, Netflix and Amazon – there are many different companies that lost money for years and are only now turning a profit.” For now, with a plethora of competing organizations offering their versions of discount tickets, theater owners are likely to see their seats for independent films remain in demand. 🍷

PwC 2018 REPORT: STEADY INCREASE IN REVENUES TO 2020

“This increase is driven by Asian-Pacific markets led by China, whose box-office revenue is on track to exceed that of the US in 2020,” reports PricewaterhouseCoopers (PwC) in their report *Global Entertainment & Media Outlook 2018-2022*. “There also will be sharp rises in the Middle East and Africa, albeit from a low base, with the primary driver being Saudi Arabia’s reversal of its cinema ban, beginning May 2018. There will also be sharp rises in the Middle East and Africa, albeit from a low base, with the primary driver being Saudi Arabia’s reversal of its cinema ban, beginning May 2018. . . The Hollywood majors, who have traditionally relied on theatrical releases to drive their films through the ancillary pipelines, are now scaling up as they look to compete with Netflix and Amazon.”

The company forecasts that the “U.S. box office will have a modest rise to 11.3 billion, while the worldwide box office is expected to reach 44.5 billion by 2020. As we have seen in other reports, a rise in prices will continue to offset lower admissions to theaters. The number of releases in U.S. cinemas is continuing to increase. The major studios have pared their film slates (with the number wide releases declining 27 percent from 2006 to 2016), but the tech giants are filling in the gaps, with Netflix and Amazon investing heavily in production. “In 2016, 736 films were released in US cinemas – more than double the number in 2000.” **(Ed note:** In its

2018 report, the MPAA notes that “777 films were release in 2017 . . . based primarily on the result of non MPAA-affiliated *independent* releases which were up 12 percent.”]

“The digital economy in entertainment and media is much greater in size, scope and strategic importance than it was even just a few years ago,” says Chris Vollmer, global entertainment and media advisory leader at PwC. “Globally digital now makes up 51 percent of all industry revenues.” On the other hand, traditional TV and home video, which includes pay TV subscriptions, DVD rentals and sales and VOD, appears to have peaked in 2015 at \$110.3 billion. This year, it will hit \$102.5 billion and will sink to \$96.1 billion in 2022, according to the study. Netflix-inspired cord-cutting is the culprit, says the research firm, noting that at the end of last year, 73 percent of U.S. households subscribed to a cable, satellite or telecom TV service, down from 79 percent in 2015. For more details, go to: <https://www.pwc.com/us/en/industries/entertainment-media/publications/global-entertainment-media-outlook.html#key-segments>. ■

E3 2018—THE GAMER’S PLAYLAND

Attendance at the 2018 Electronic Entertainment Expo (E3) reached the highest point since 2005, according to metrics from gamesindustry.com. Over 69,200 people attended the Expo which ran June 12th to 14th at the Los Angeles Convention Center, up by 800 over 2017 and falling just shy of the conference’s 70,000 lifetime peak. With millions of people tuning into to watch the week’s events online, and 15,000 consumer tickets sold, the show’s organizer, Entertainment Software Association, described the event as “an enormous success.” The show floor also featured more than 200 exhibitors, including 85 companies that were exhibiting for the first time, and showcasing a total 3,250 products. “E3 2018 reinforced the cultural prominence of video games for a global audience,” ESA President and CEO Michael Gallagher, President said in a statement. “Congratulations to our innovative exhibitors, members, and partners and to the millions of gamers who celebrated a spectacular E3 with us.”

“The \$100-billion-plus industry, built on players trekking to stores to buy hot games previewed at the [show], is undergoing significant change,” reports *The Wall Street Journal*. “People increasingly are downloading the newest hits straight to their devices instead of buying them on discs. For the first time this year, more than half of global revenue is expected to come from mobile games alone, according to research firm Newzoo BV, the majority of which, in an ironic twist, are free to play. Games are also now hot social hangouts akin to virtual malls as people play together online and communicate through headsets, in some cases within fully immersive virtual worlds. Millions of gamers are devoting countless hours not to gaming themselves, but watching other people play both casually and competitively. Top players are building high-paying careers off of so-called esports, as fans pack stadiums to cheer on their favorite teams when they aren’t tuning in from home.” <https://www.wsj.com/articles/the-videogame-industry-powers-up-1528480056?mod=searchresults&page=1&pos=1>

Virtual Reality is still finding its place, and companies are working to improve the experience. Lewis Ward, a video game analyst at market intelligence firm IDC, said VR headsets haven’t met sales predictions so far, but . . .there’ve been several million of those headsets sold globally,

which is probably not what people expected.” For info on items at the show go to:
<https://venturebeat.com/?s=Ar/VR%20at%20E3>

Note that the World Health Organization for the first time has a draft definition of gaming disorder: “A pattern of gaming behavior (“digital-gaming” or “video-gaming”) characterized by impaired control over gaming, increasing priority given to gaming over other activities to the extent that gaming takes precedence over other interests and daily activities, and continuation or escalation of gaming despite the occurrence of negative consequences.”

<http://venturebeat.com/2018/06/18/in-afterglow-of-e3-show-who-labels-compulsive-game-playing-an-addiction> For news on games you may have missed, go to:

<https://www.gamesindustry.biz/articles/2018-06-19-e3-2018-every-announcement-and-release-date>. <http://www.dfcint.com/dossier/e3-2018-roundup/>

ESSENTIAL FACTS ABOUT THE VIDEO GAME INDUSTRY

Excerpts from the 2018 ESA Annual Report for Year 2017 <http://www.theesa.com/about-esa/industry-facts/>

“This study shows that indeed everyone is a gamer,” said Michael D. Gallagher, President and CEO of ESA, the trade association that represents the US video game industry. “Video games give the tradition of family game night a 21st century upgrade that appeals to people of all ages and backgrounds. Our industry’s talented creators are redefining storytelling in a way that brings people together through spectacular interactive and social entertainment.”

Who is Playing?

- Sixty-four percent of US households own at least one device they use to play video games.
- The average gamer is 34 years old, and gamers age 18 or older represent more than 70 percent of the video game-playing population.
- Adult women represent a greater portion of the video game-playing population (33 percent) than boys under age 18 (17 percent).
- More than half of the most frequent gamers in a household play multiplayer video games with others at least once a week.
- Nine out of 10 parents are present when their children acquire a video game.
- The average age of the most frequent video game purchaser in a household is 36.

How do we play?

- Sixty-seven percent of U.S. households own a device that is used to play video games.
- Fifty-three percent of the most frequent video game players report playing video games with others.
- Eleven percent of US households own a headset used to play virtual reality (VR) games, and one-third of the most frequent video game players say they will buy a VR headset in the next year.
- Seventy-four percent of PC/console VR headset owners use their device to play single player video games.
- One in three of the most frequent gamers said they were “likely to buy virtual reality (VR) in the next year.”

TOP SELLING VIDEO GAME SUPER GENRES 2017 *

Genre	Percentage	Genre	Percentage
Shooter	25.9	Racing	6.4
Action	21.9	Fighting	6.0
Sports	11.6	Strategy	4.2
Role-Playing	11.3	All Other	3.6
Adventure	9.1		

*Ranked by units sold

Source: The NPD Group/Retail Tracking Service.

TOP 20 SELLING VIDEO GAMES OF 2017*

RANK	TITLE	ESRB RATING
1	Call of Duty WWII	Mature
2	NBA 2K 18	Everyone
3	Grand Theft Auto V	Mature
4	Madden NFL 18	Everyone
5	Destiny 2	Teen
6	The Legend of Zelda: Breath of the Wild	Everyone 10+
7	Tom Clancy's Ghost Recon: Wildlands	Mature
8	Star Wars: Battlefront II	Teen
9	Super Mario Odyssey	Everyone 10+
10	Minecraft	Everyone 10+
11	Tom Clancy's Rainbow Six: Siege	Mature
12	Mario Kart 8	Everyone
13	Assassin's Creed: Origin	Mature
14	Fifa 18	Everyone
15	Rocket League	Everyone
16	Horizon Zero Dawn	Teen
17	For Honor 2	Mature
18	Injustice 2	Teen
19	NBA 2K 17	Everyone
20	Overwatch	Teen

*Ranked by units sold. Source: The NPD Group/Retail Tracking Service. 🍷

SUNDANCE FF SUBMISSIONS START IN AUGUST

Submissions to the 2019 Sundance Film Festival must be placed through <https://www.withoutabox.com/sundance>. Please read the rules and regulations thoroughly before you begin the application process and check the FAQ page for any questions. The festival selects 115–125 feature films, 60–80 short films, 5–10 episodic projects, and 15–30 Virtual Reality Projects; however, you may not submit your film directly to any one specific program. Instead, you must select one of the eight submission categories: U.S. Narrative Feature Films, U.S. Documentary Films, International Narrative Films, International Documentary Films, U.S. Short Films, International Short Films, Episodic Content and Virtual Reality Projects. www.sundance.org/submissions-rules; www.sundance.org/submissions-faq.

Submission Deadlines and Costs

	Early	Official	Late
Features	August 10, 2018 \$65	August 24, 2018 \$85	September 14, 2018 \$110
Short Films, VR, Episodic	August 6, 2018 \$40	August 20, 2018 \$60	September, 2018 \$80



COMINGS AND GOINGS

Abigail Disney's Level Forward is backing **Rotten Apples**, which launched in December in the wake of the #MeToo movement, through her company Level Forward. The website is the "brainchild" of Tal Wagman, Annie Johnston, Justice Erolin and Bekah Nutt, four Los Angeles-based advertising professionals. It serves as a database for consumers interested in learning whether anyone associated with a movie or TV show has been involved in allegations of misconduct. Rotten Apples launched in December in the wake of the #MeToo movement.

Meanwhile, Disney (Chairman) and her partner, Adrienne Becker (CEO, have formally briefed reporters for the first time on their plans for **Level Forward**, which they launched in January. (See *TFE*, January 2018). The idea for Level Forward was born when Disney teamed with Killer Content to explore buying The Weinstein Co. following the Harvey Weinstein scandal. They withdrew their bid, with Disney saying that it was a flawed process, and one she didn't want to legitimize. The company promises to "bake in" social action and community outreach efforts into all of its projects, with 10% of profits going to relevant non-profit and community-based organizations. As an example, Becker told *Variety* that the company vows to decommission at least 10 real guns for every fake gun featured in any of its productions. "We are a new-breed entertainment company," she said. "We are committed to leveling the playing field in this business and advancing economic and industry transformation." Christine Vachon and Pamela Koffler's Killer Films banner is also part of Level Forward. Among the company's affiliated projects are: a documentary film by Amy Ziering and Kirby Dick about the #MeToo movement; *Jagged Little Pill*, the Alanis Morissette musical Broadway by producer Eva Price; a short-form content series by digital content firm Refinery29; and an adult animation series, *Welcome to the Jungle*, by Rocker Pat Benatar and Neil Giraldo.

Fifty Shades producer Dana Brunetti and former Relativity Media finance executive Keegan Rosenberger have partnered to form **Cavalry Media**, a Los Angeles-based media company focusing on the acquisition, development and production of feature films and scripted television series for worldwide audiences. The two worked briefly together when Relativity acquired Trigger Street where Brunetti was partnered with Kevin Spacey, and Brunetti continues to be a producer on *House of Cards*. "This venture represents the culmination of decades of knowledge, experience and relationships from each of our past roles," Brunetti said. On the film side, the company plans have budgets in the \$40 to \$80 million range, the space vacated by studios that have gone bigger with franchise, branded features or low budgeted dramas. Their first project,

however, will be *Hispaniola*, a series based on the Hans Koning book *Columbus: His Enterprise: Exploding the Myth* on which they are partnering with U.K. production house Raw.

Steve Michaels has launched a new company, **The Content Group**, after buying back Asylum Entertainment which he sold to Legendary in early 2016. The Asylum slate, staff and infrastructure is a backbone for the new company. TCG will utilize a business model used by a number of independent companies which it calls “open partnership with collaborators,” reports *deadline.com*. It is a creative collective via non-exclusive deals with independent producers, filmmakers, showrunners, talent, as well as established production companies. TCG will offer competitive EP fee splits to its creative partners, a share of net profits and aggressive payment schedules. It also promises to get to market faster with a streamlined company structure. Adding a new element to the indie business model, in addition to short-term benefits, TCG also proposes long-term ones, allowing all contributors a piece of potential profits if TCG is sold. “We are extremely excited to embrace a flexible, project-driven business model, crafted to encourage creative partners to earn profits as if they had equity in a content company they started themselves,” Michaels said

eOne acquired the remaining stake in Nick Meyer’s company, **Sierra/Affinity**, in which eOne made an initial investment in 2015, and named Meyer President of Film at eOne. Meyer's partner at Sierra/Affinity, Marc Schaberg, joined eOne as executive VP of film and global operations. The duo also retains their titles at Sierra, which are CEO and COO, respectively. Jonathan Kier has an expanded role at Sierra as President of International Sales and Distribution. At the same time, *screendaily.com* reported industry sources were speculating that eOne might exit from the direct distribution business itself. eOne declined to comment on the rumors. The company currently distributes directly in Canada, the UK, Australia, New Zealand, Benelux, Spain and Germany. Since 2015, Sierra and eOne have teamed on a number of high-profile movies, including *Atomic Blonde*. The duo's upcoming titles include *Haunt* on Netflix and *Poms*, starring Diane Keaton and Jacki Weaver. Sierra will continue to represent third-party titles.

South Korea’s leading movie studio, **CJ Entertainment**, is developing 10 film projects in Hollywood. Two of them, North American versions of *Miss Granny* and *Hide and Seek* are set to start production this year, reports *Variety*. Part of the CJ E&M conglomerate that also owns TV channels and TV production companies, CJ America confirmed the details in emails with *Variety* whose report CJ added to their own website. “We’re proceeding with our global productions as planned. There will be more projects added to the lineup, including both remakes and originals,” spokesperson Yoon In-ho told the U.S. trade mag. CJ has previously indicated production budgets of up to \$35 million for its U.S. pictures. Tyler Perry Studios is producing the English-language remake of *Miss Granny*, CJ’s most successful international franchise to-date, with actor-director Joel Moore (“Avatar”) set to script and direct. Eugenio Gonzalez Derberz’ 3Pas Studios in Santa Monica is making a Spanish-language version starring the actor. 🍷

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>Book Club*</i>	Paramount	66,124	10,000
<i>Call Me By Your Name</i>	Sony Pictures Classics	18,096	3,500
<i>Disaster Artist, The</i>	A24	21,121	10,000
<i>Every Day</i>	Orion	6,102	4,900
<i>First Reformed*</i>	A24	3,122	3,500
<i>Forever My Girl</i>	Roadside Attractions	16,376	3,500
<i>Gotti*</i>	Vertical Entertainment	3,965	10,000
<i>Hereditary*</i>	A24	39,407	10,000
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>I Can Only Imagine*</i>	Roadside Attractions	83,454	7,000
<i>Lady Bird</i>	A24	48,958	10,000
<i>Let There Be Light</i>	Atlas Distribution	7,242	3,000
<i>Loving Vincent</i>	Good Deed	6,682	6,500
<i>Midnight Sun</i>	Open Road	9,561	2,800
<i>Paul, Apostle of Christ</i>	Sony	17,560	5,000
<i>Strangers, The: Prey at Night</i>	Aviron	24,420	5,000
<i>Traffik</i>	Lionsgate	9,186	4,000
<i>Truth or Dare*</i>	Universal	40,717	3,500
<i>Unsane</i>	Bleecker Street	7,733	1,500
<i>Winchester</i>	CBS Films	25,092	3,500

*Still in North American distribution as of June 30, 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.	45,500	35,000
<i>American Assassin</i>	Lionsgate Films	36,250	33,000
<i>Atomic Blond</i>	Focus Features	51,574	30,000
<i>Bad Mom's Christmas, A</i>	STX Entertainment	72,110	28,000
<i>Chappaquiddick*</i>	Entertainment Studios	17,386	34,000
<i>Commuter, The</i>	Lionsgate Films	36,343	30,000
<i>Darkest Hour</i>	Focus Films	56,443	30,000
<i>Den of Thieves</i>	STX Entertainment	44,947	30,000
<i>Early Man</i>	Lionsgate	8,267	50,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>Hostiles</i>	Entertainment Studios	29,818	40,000
<i>Hotel Artemis*</i>	Global Road	6,635	15,000
<i>I, Tonya</i>	Neon	30,014	11,000
<i>I Feel Pretty*</i>	STX Entertainment	48,796	32,000
<i>Only the Brave</i>	Sony	18,340	38,000
<i>Overboard*</i>	Pantelion Films	50,173	12,000
<i>Proud Mary</i>	Screen Gems	20,868	14,000
<i>Super Troopers*</i>	Fox Searchlight	30,606	13,500
<i>Three Billboards Outside of Ebbing, MO</i>	Fox Searchlight	54,514	15,000
<i>Tyler Perry's Acrimony*</i>	Lionsgate Films	43,549	20,000
<i>Uncle Drew *</i>	Lionsgate/Summit	15,243	17-19,000
<i>Wind River</i>	The Weinstein Co.	33,801	11,000
<i>Wonder</i>	Lionsgate	132,423	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	14,509	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,733	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,351	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,607	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.	52,316	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	11,238	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	7,631	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	93,339	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,525	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.	35,915	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

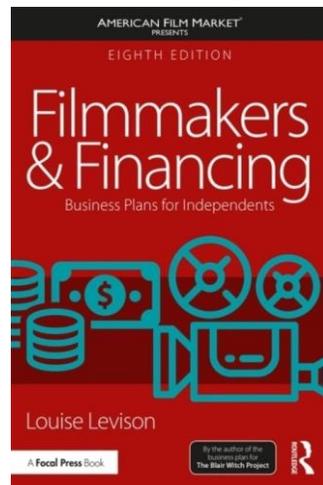
* Same references as low-budget table.

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 Phipps Pamplin. The executive producer is P.J. Marks. Follow updates on the production via Twitter at #ConfidentialFilmProject.



Pamplin and Borgnine



<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 21st 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) which inspired the **#CONFIDENTIALFilmProject**.

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 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.

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