

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 24, No. 5

MAY 2017

CANNES FESTIVAL 2017: GREAT INDIE MARKET!

The 70th Cannes Film Festival and Marché du Film showed the wear and tear of time. You might liken it to your grandmother's formal dinners being disrupted by the young kids burying their heads in their cell phones. Much of the pomp and circumstance of red carpets remains with the dress codes — heels for women, however, too-short socks or suit of an “insufficiently dark shade” (per *THR*) — which could get one barred from a red carpet. Buyers, however, were not doing business as usual. Films with budgets under \$20 million were the most popular; while, in previous years, we tended to regard those in the \$20 to \$40 million level as “moderate” for the fest. Stories were still important, as well as cast; however, A-list does not seem to have been a concern.

More writing “ink” was spilled by reporters on the scene in France about the main disruptor, streaming service Netflix, than the films, however. French theater owners protested the inclusion of two Netflix films — Noah Baumbach's *The Meyerowitz Stories* and Bong Joon-ho's *Okja* in the official competition. Under the pressure and after a temporary visa request for a limited release was rejected, Cannes organizers have added a new rule for next year that films in competition must have distribution in French theaters to be eligible for the festival's official selection. “I don't perceive the Palme d'Or given to a film that is then not seen on the big screen,” Spanish Director Pedro Almodóvar said in a statement. France already had a strict window release schedule, which forbids day-and-date releases and bans on-demand streaming services from showing films until three years after their theatrical release. “It's the only place in the world that has this restriction,” said Netflix's Chief Content Officer Ted Sarandos. “Sometimes the establishment is clumsy when it goes after the insurgent.” On the other hand, Cannes director Thierry Fremaux negotiated directly Plan B's Dede Gardner on *Okja* and Scott Rudin for *Meyerowitz*, to include the films in the festival. Reports duly noted that the negative publicity and audience boos at screenings. [**Ed note:** Over the years it has become clear that booing is not unusual at several European festivals.] Sarandos

also publicly questioned whether or not he would return to Cannes pointing out that his films are welcomed at other festivals. “The real question is what Hollywood’s biggest content provider wanted to get out of the festival,” asked *Indiewire*’s Anne Thompson. But we are talking about “Hollywood” as a worldwide business, not just a municipality in California. From this writer’s perspective, perhaps Sarandos believes a paraphrase of an oft repeated refrain: I don’t care what you say about me, as long as you spell my name and my film titles correctly. At the end of the first quarter of this year, Netflix had 98.75 million subscribers. The company surpassed 100 million subscribers on April 24, and CEO Reed Hastings celebrated with a steak dinner at Denny’s — a reference to a tradition started when Netflix reached its first 1 million members, reports *The Hollywood Reporter*. After all is said and done, in the film business sometimes publicity IS everything.

Diversity presumably claimed another small step for women at the festival with three female directors — Sofia Coppola, Naomi Kawase, and Lynne Ramsay — contending in the Palme d’Or 19-film competition lineup, or 15.8 percentage of the total. While changes still need to occur, the women at the conference spoke with an air of confidence about the future. At the third year of the “Women in Motion” panel presented by *Variety*, Kering Group and *Women’s Wear Daily* to spotlight women’s contribution to cinema. “For so many years it was not even talked about that we make less money even if we have the same qualifications, in many occasions even more qualification over men...It’s very important that recently we are talking about it because it brings a light to change the normality into equality,” said Producer/Actress Salma Hayek. Actress Diane Kruger added, “I think it is changing because women are speaking out more, and I know that there is a real push in Hollywood to try to have more female directors.” Then at the press conference for *The Beguiled*, Nicole Kidman, who appeared in 4 festival films this year including two directed by women, said, “Still only about four percent of women directed the major motion pictures of 2016...Luckily we had Jane Campion and Sofia here. We as women have to support female directors, that’s a given now. Everyone is saying it’s so different now — but it isn’t. Listen to the statistics.” Men also were outspoken on the subject.

Diverse voices also were the topic of Doc Day, as reported in *Screen International*, the day’s media partner. On a panel discussing the challenges and opportunities of making non-fiction films in the “post-truth” era, Kathy Im, Director Journalism & Media at the The MacArthur Foundation, said, “The non-fiction community isn’t stuck in a “liberal bubble.” She added, “I don’t think that we should apologize that we care about human rights, we care about health care, we think climate change is real.” Carrie Lozano, Director of IDA’s Enterprise Documentary Fund, also noted that diversity of voices and reaching a diverse audience is important, “I want to urge filmmakers that you can be creative to be more universal. We can tell stories in a way that can reach more people.” Kathleen Lingo, Executive Producer, Op-Docs, *The New York Times*, pointed out the responsibility that is shared by storytellers, distribution platforms and also the audience. She also stressed that the audience has to be savvier than ever about what content they are watching and believing. “How is it being paid for? Who wants me to see this? How did it get to me? Who distributed it to me, did I go somewhere to find it or was it pushed to me? It’s complicated but we all need to ask ourselves these questions.” Other speakers throughout Doc Day included filmmakers Amos Gitai, Jude Ratnam, May Odeh, Kaouther Ben Hania and Barbet Schroeder.

Market facts: Speaking about the numbers, this year’s festival featured 49 films from 29 countries, including nine feature debuts and 12 women directors. An email to the press office for the usual breakdown of numbers of films brought the response, “The data for 2017 are currently being assembled so these figures will be available at a later stage, we can’t tell you when precisely.” In the market, there were 3,820 films on sale, 1,522 screenings and 5,300 viewings of VR contents. Documentary films were up 110 on last year to 650. In total, the Marché hosted 118 countries. Of the 12,324 registered participants, the US was the most represented with 2,113; France was second on 1,801, while the UK was in third with 1,186. A significant rise also was reported in the number of delegates from Asia. China attendance was up 21% to a total of 600; Japan was up 13% to 309; Korea was up 9% to 286; and India was up 26% to 204. Afghanistan, Honduras, Macau, Mali and Ouzbekistan were new attendees; and Kenya also returned after several years of absence. <http://www.screendaily.com/news/cannes-march-du-film-sees-record-attendance/5118511.article?blocktitle=CANNES-NEWS&contentID=44468>

AND THE CANNES FESTIVAL PRIZE GOES TO...

AWARD	FILM	WINNER
Main Competition		
Palme d’Or	<i>The Square</i>	Ruben Östlund
Grand Prix	<i>BPM (Beats Per Minute)</i>	Robin Campillo
Best Director	<i>The Beguiled</i>	Sofia Coppola
Best Actress	<i>In the Fade</i>	Diane Kruger
Best Actor	<i>You Were Never Really Here</i>	Joaquin Phoenix
Best Screenplay tie	<i>You Were Never Really Here</i> <i>The Killing of a Sacred Deer</i>	Lynne Ramsay Yorgos Lanthimos, Efthymis Filippou
Jury Prize	<i>Loveless</i>	Andrey Zvyagintsev
Camera d’Or (first feature)	<i>Jeune Femme</i>	Léonor Serraille
Special Jury 70 th Anniversary (For no less than being in four films at the festival this year)	<i>The Beguiled</i> <i>The Killing of a Sacred Deer</i> <i>How To Talk To Girls At Parties</i> <i>Top of the Lake: China Girl</i>	Nicole Kidman
Short Film Palme d’Or	<i>A Gentle Night</i>	Qui Yang
Special Mention Short	<i>Katto</i>	Teppo Airaksinen
Ecumenical Jury	<i>Radiance</i>	Naomi Kawase
Golden Eye Documentary	<i>Faces Places</i>	Agnès Varda, JR

Un Certain Regard		
Un Certain Regard	<i>Lerd (A Man of Integrity)</i>	Mohammad Rasoulof
Jury Prize	<i>April's Daughter</i>	Michel Franco
Best Director	<i>Wind River</i>	Taylor Sheridan
Best Poetic Narrative	<i>Barbara</i>	Mathieu Amalric
Best Actress	<i>Fortunata</i>	Jasmine Trinca
Critics' Week		
Nespresso Grand Prize	<i>Makala</i>	Emmanuel Gras
Visionary	<i>Gabriel and The Mountain</i>	Fellipe Gamarano Barbosas
(SACD) Prize	<i>Ava</i>	Léa Mysius
Queer Palm (Feature)	<i>(BPM) Beats Per Minute</i>	Robin Campillo
Queer Palm (Short)	<i>Islands</i>	Yann Gonzalez
Directors' Fortnight		
Art Cinema	<i>The Rider</i>	Chloé Zhao
SACD (French-language film)	<i>Lover For a Day</i> <i>Let the Sunshine In</i>	Philippe Garrel Claire Denis
Europa Cinemas	<i>A Ciambra</i>	Jonas Carpignano
Illy Short	<i>Back To Genoa City</i>	Benoit Grimalt
FIPRESCI (International Critics Sidebar)		
Competition Film	<i>(BPM) Beats Per Minute</i>	Robin Campillo
Un Certain Regard Film	<i>Closeness</i>	Kantemir Balagov
Directors' Fortnight Title	<i>The Nothing Factory</i>	Pedro Pinho
Palm Dog Collar	<i>The Meyerowitz Stories</i>	Bruno
Cinéfondation Student Films		
First Prize	<i>Paul Est Là (Paul Is Here)</i>	Valentina Maurel
Second Prize	<i>Heyvan (AniMal)</i>	Bahram Ark, Bahman Ark
Third Prize	<i>Deux Égarés Sont Morts (Two Youths Died)</i>	Tommaso Usberti



SUBMISSIONS FOR 33RD IDA AWARDS

Submissions are open for the 33rd Annual IDA Documentary Awards, the world's most significant recognition of the best nonfiction films and programs of the year. Award recipients are announced at the IDA Documentary Awards in December in Los Angeles. Entry is open to any documentary, nonfiction or factual program completed or publicly released between July 1, 2016 and December 31, 2017, that qualifies for one of the main award categories. The Regular Deadline is July 7, 2017. Please contact awards@documentary.org with any questions.

ADVICE FOR THE NEW (AND NOT-SO-NEW) FILMMAKER

Here is a sampling of advice from a filmmaker and a festival director. Be sure to go to the articles for the complete comments by the writers.

FIRST PERSON: 12 INVALUABLE TIPS FOR FIRST-TIME FILMMAKERS by E.L. Katz, Director, *Cheap Thrills*

<http://www.indiewire.com/2014/05/first-person-12-invaluable-tips-for-first-time-filmmakers-26594/>

- 1. A good script is a director's best friend.** With little money, time, or experience, it really is doubtful that you'll be able to pull movie magic out of your ass without a solid screenplay.
- 2. When breaking down the script, try to isolate the beats and turns of every scene.** A shot list is important, but it's also important to know why a shot is there in the first place.
- 3. Chose an aesthetic or filming approach that you can actually pull off with the time you have.** I chose to film "Cheap Thrills" mostly handheld, not just because I wanted the thing to have a naturalistic, drunken, fly-on-the-wall type feel, but also because I knew that I really wouldn't have the time to fuss around with track, or complicated setups.
- 4. The most important work is assembling the right cast and crew.** Honestly, your key decisions will happen before you shoot a frame of anything. You want people that are quick on their feet, skilled, passionate, and will fight to make the film as good as it can be, because with barely any time, that's what it will take.
- 5. GO, GO, GO!** When you have tons to tackle in one day of shooting, sometimes all you can do is just jump in there and start filming. Save the intellectualizing for the editing room.
- 6. Even if you think you've got the shot go ahead and get another one anyways.** Trust me, when you get to the editing room you'll be happy that you did.

7. If you film for too long, you're legally insane. Similar to the above. At some point, after too many hours, it doesn't matter what you're doing, you've probably lost perspective.

8. If your shoot is for 14 days, make sure that your cast and crew set aside 15. We were shooting during one of the hottest Los Angeles summers in recent recorded history... and during the rehearsing of a fight scene in the film, there was a massive blackout ... Always plan that things will go wrong, because without fail, they will, and on a short shoot, it can really derail you for good if there's no margin for error.

9. There is no movie without your crew. Some digital footage that we were transferring got lost, and it happened to be Pat Healy's performance as he ripped his own finger off. The crew was nice enough to stay late and reshoot the scene... and they really didn't have to say 'yes' to that.

10. FX takes a long fucking time. It doesn't matter how subtle, make-up and FX take a VERY long time. Just putting on Pat's final look in the film took more than 6 hours.

11. Don't drink at the end of the day. It's nice to want to bond with your crew at the bar, but you have to understand that they'd rather have a functional director who isn't hung-over and groggy.

12. Stay positive. No matter how crazy things get, no matter how impossible everything can sometimes feel, as long as you try to grin and bear it, try to tackle every scene with enthusiasm, heart, and total concentration, you'll get through the end of the day, the end of the week, the end of the shoot, and hopefully, with luck, you might even get a movie out of it.

NEXT . . .

THE BROKE FILMMAKER'S GUIDE TO MAKING MOVIES by Elliot Grove, Founder, Raindance Film Festival and the British Independent Film Awards.

<https://www.raindance.org/the-broke-filmmakers-guide-to-making-movies/>

Rule #1 Reverse budgeting works. Make a list of all the stuff and people you need to make a movie. That's all a budget is. Then ask yourself what you can get cheaply or for nada.

Rule #2 Locations cost money. Every time you add a location to your story you add in more costs. . . In order to make a simple location story work you will need to find a new way of using a limited location movie.

Rule #3 It's story, story, story. The reason we say no to 99% of movies is because of the story (or complete lack of it).

Rule #4 Sound: the secret to making your film look ‘well lit.’ There’s something about the way our brains are wired: if we strain to hear what they are saying on screen the picture dims. If you don’t have money for lights, make sure the sound is good.

Rule #5 Make sure you have the music rights. You simply cannot use anyone else’s music without their permission unless they have been dead for 70 years, and/or it is 70 years since the release of the album or track.

Rule #6 Develop excellent interpersonal communication skills. Learning the fine art of presenting yourself in a positive manner is a specific skill no one can afford to ignore, especially when you are broke.

Rule #7 Strategic creative opportunities vs. problems. Having little money means you can’t solve problems by throwing wads of cash at it. Instead, you need to think creatively and reframe how you feel about a problem. ■

COMINGS AND GOINGS

Megan Ellison’s **Annapurna Pictures** and Entertainment One (eOne) today (22 May) announced a new distribution partnership. The multi-year deal kicks off with Kathryn Bigelow’s *Detroit* in August. The partnership covers all media for all Annapurna film titles in Canada, Australia and New Zealand, Benelux, Spain, and the United Kingdom. Annapurna President of Distribution Erik Lomis said: “It was important to us that we have a trusted distribution partner in navigating these key international markets and are very excited to join forces with eOne as we continue to expand the outreach of our films across the world.” The production company also signed a two-year film production deal with **Pastel**, Barry Jenkins’ company that aims to be “a home that empowers artists to create provocative, boundary-pushing work in film, television and beyond.” Brad Pitt’s Plan B previously signed a three-year deal with Annapurna and is already collaborating on a film about former Vice President Dick Cheney that Adam McKay wrote and will direct. (See *TFE* April 2017.)

Simon Pegg and Nick Frost, who co-starred in hit British comedies *Shaun of the Dead*, *Hot Fuzz* and *Paul*, have formed new film and TV production banner **Stolen Picture**. The duo will kick open its doors with *Slaughterhouse Rulez*, marking their return to the comedy-horror genre. The film, which Frost and Pegg will exec produce, is directed by Crispian Mills and based on a script he co-wrote with Henry Fitzherbert. Sony Pictures is backing the title and Catalyst Global Media’s Charlotte Walls will produce. Pegg and Frost first worked together on popular Brit sitcom *Spaced* and have since collaborated on three films with director Edgar Wright – 2004’s *Shaun of the Dead*, 2007’s *Hot Fuzz* and 2013’s *The World’s End* – also known as the “Three Flavours Cornetto trilogy.” They also co-wrote and starred in alien comedy *Paul* in 2011. These pics were produced by Big Talk Productions and Working Title and collectively grossed more than \$254M at the box office worldwide. Pegg and Frost sold their stakes in Big Talk Productions when it was purchased by ITV in 2013, but will continue to work with the banner.

Gunpowder & Sky and **Mandalay Sports Media** are teaming to create sports-themed horror movies and have unveiled their first film in the genre titled *Lucky Number*. “Digital audiences are devouring horror films and sports entertainment, so it only seemed natural to create content that caters to both passions, at the same time,” said Van Toffler, CEO and co-founder of Gunpowder & Sky. The films, dubbed “sporrer” as a new genre, will be set in and star celebrities from the world of sports. *Lucky Number*, to be written by Aaron Cooley (*Shaken Not Stirred*), centers around a pro basketball superstar who must pay up on a deal he made with the devil, transforming into the most athletic — and frightening — killer in cinematic history. “There are few places more frightening than a dark, empty arena, and the sports landscape is full of strange and authentically frightening characters,” said Mandalay Sports Media’s Executive VP, Jon Weinbach. “We’ve never seen a mash-up between horror and sports, where everything from a hockey skate to a nacho cheese vat can be dangerous – or even deadly.”

David Dinerstein, who founded Paramount Classics and was the architect of Fox Searchlight, is opening the doors to **Aviron Pictures**. The new distribution company will release up to eight wide releases a year beginning with the Halle Berry thriller *Kidnap* August 4, followed by the Alec Baldwin-Salma Hayek comedy *Drunk Parents* in the fall, and an untitled horror film directed by Johannes Roberts in 2018 that’s a reboot of 2008’s *The Strangers*. P&A funding for Aviron Pictures comes through Aviron Capital, a consortium of financiers including principal William Sadleir. Aviron Capital is an asset-backed senior lender with financing provided by BlackRock, the world’s largest asset manager with more than \$5 trillion under management.

Jim Pesoli, Karine Martin, David Lipman and Jeff Stentz have launched new entertainment finance, development and production outfit **Cirrina Studios** based in Santa Monica. The new company will focus on creating commercially viable film and television projects, as well as other media. Inspired by the octopus after which it is named, Cirrina will be a collection of companies with numerous business arms that will emanate from a common center. Veteran entertainment attorney and producer Pesoli, who is co-founder and co-managing partner of Cirrina Studios said: “We’ve assembled an experienced team of industry professionals who share the vision of building an entertainment company that promotes transparency to investors, provides creative freedom to produce, is fiscally savvy and above all creates meaningful enjoyable content.”

Brad Weston, the veteran executive who ran New Regency and made movies such as *The Revenant*, *Birdman* and *12 Years a Slave*, has launched a new venture, **Makeready**. The enterprise, described as a global content creation company, will develop and produce original feature films and high-end television for premium cable, OTT and emerging platforms on a worldwide basis. The company has backing from Entertainment One (eOne) and has partnered with Universal Pictures to handle worldwide theatrical marketing and distribution for the company’s feature films. “I learned a long time ago in this business, that it’s all about the talent,” said Weston. “Assembling the best filmmakers, showrunners, writers and actors is crucial in order to break through the noise and grab people with something truly bold and original. The only way to make that impact is to collaborate with people with singular visions and that are strong enough to execute.” ■

NUMBERS! NUMBERS! NUMBERS!

LOW-BUDGET INDEPENDENT FILMS (\$10.0 M and under)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>20th Century Women</i>	A24	5,666	7,000
<i>Before I Fall</i>	Open Road	12,231	5,000
<i>Belko Experiment, The*</i>	BH Tilt	10,167	5000
<i>Bye, Bye Man, The</i>	STX Entertainment	22,395	7,400
<i>Case for Christ, The*</i>	Pure Flix	14,567	3,000
<i>Collide</i>	Open Road Films	2,280	800
<i>Edge of Seventeen, The</i>	STX Entertainment	14,433	9,000
<i>Founder, The</i>	The Weinstein Co.	12,785	7,000
<i>Get Out*</i>	Universal	175,335	4,500
<i>How To Be A Latin Lover*</i>	Pantelion Films	31,380	10,000
<i>I Am Not Your Negro*</i>	Magnolia	7,117	1,000
<i>Lowriders*</i>	BH Tilt	5,514	5,000
<i>Manchester by the Sea</i>	Roadside Attractions	47,695	8,500
<i>Moonlight</i>	A24	27,850	1,500
<i>Phoenix Forgotten*</i>	Cinelou Films	3,597	2,800
<i>Resurrection of Gavin Stone, The*</i>	BH Tilt	2,304	2,000
<i>Sleight*</i>	BH Tilt	3,929	250
<i>Split*</i>	Universal	138,142	9,000

*Still in North American distribution as of May 31, 2017. 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!

HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous.
<i>Arrival</i>	Paramount	100,546	47,000
<i>Assassin's Creed</i>	20 th Century Fox	54,648	125,000
<i>Bad Moms</i>	STX Entertainment	113,257	20,000
<i>Baahubali 2: The Conclusion</i>	Great India Films	20,187	20,000
<i>Circle, The*</i>	STX Entertainment	20,413	18,000
<i>Collateral Beauty</i>	Warner Bros.	31,016	36,000
<i>Dog's Purpose, A</i>	Universal	64,322	22,000
<i>Fences</i>	Paramount	57,683	24,000
<i>Girl on the Train, The</i>	Universal	75,395	40,000
<i>Hacksaw Ridge</i>	Lionsgate	67,210	53,000
<i>Hell or High Water</i>	Lionsgate	27,008	12,000
<i>John Wick: Chapter Two</i>	Lionsgate/Summit	91,970	40,000
<i>La La Land</i>	Lionsgate/Summit	151,058	30,000
<i>Lion</i>	The Weinstein Co.	51,729	12,000
<i>Patriot's Day</i>	Lionsgate	31,886	40,000
<i>Power Rangers (2017)*</i>	Lionsgate	85,349	100,000
<i>Shack, The</i>	Lionsgate/Summit	57,386	20,000
<i>Sleepless</i>	Open Road	20,784	30,000
<i>Underworld: Blood Wars</i>	Screen Gems	30,348	25,000
<i>Zookeeper's Wife, The*</i>	Focus Features	17,213	20,000

*Same references as Low-Budget Table

LARGE FORMAT FILMS

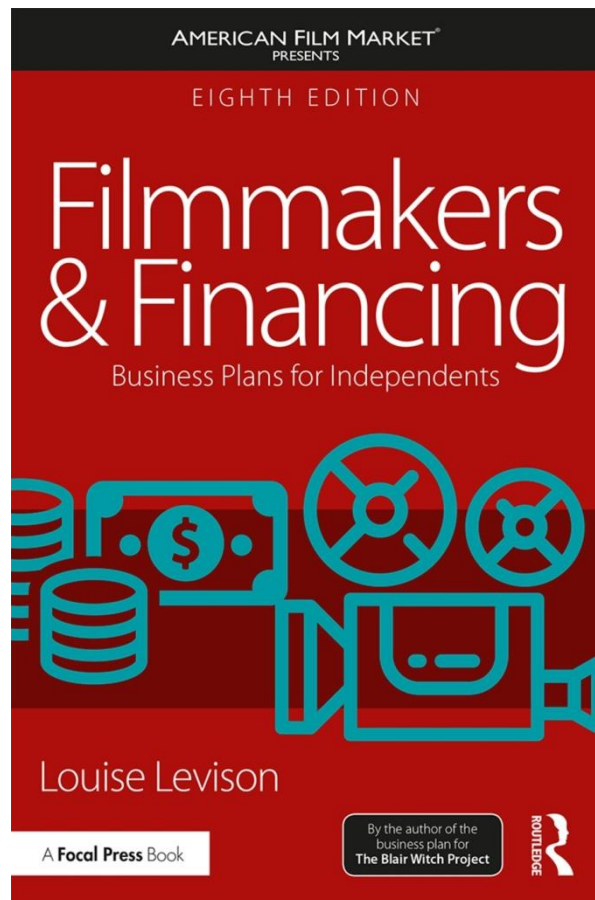
FILM	DISTRIBUTION	REV.	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	10,642	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,342	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D*</i>	Warner Bros.	46,251	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,572	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.	51,842	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	10,725	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	7,271	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 3D: A Prehistoric</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	93,284	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,515	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.	35,424	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. ■

NEW EDITION!

Filmmakers and Financing: Business Plans for Independents

By Louise Levison



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

[Routledge.com/American-Film-Market-Presents/book-series/AFMP](https://www.routledge.com/American-Film-Market-Presents/book-series/AFMP)

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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 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 to find out how you can put her 28 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, and 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). 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*), Hurricane Film Partners, LLC 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

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