

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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CANNES: SLOW TO CHANGE, BUT INDIE SALES GOOD

The 71st Cannes was friendly to specialty films—perhaps even friendlier than in previous years. Buyers were busy picking up films, particularly in the second week. The biggest topics of discussion, aside from film sales, were: the slowness of change in terms of more female-directed films; the Netflix ban; no press screenings until after a movie’s premiere; and the lack of stars on the Croisette. In terms of the main competition, the selection committee still was slow to change its product preferences. Only three of the 21 films (14 percent) in competition were directed by women: Nadine Labaki's *Capernaum*, Alice Rohrwacher's *Happy as Lazzaro* and Eva Husson's *Girls of the Sun*, and it was the same number as last year. (Other parts of the lineup had higher percentages of female-directed films which are detailed on page 2 with the market stats.) There was early chatter that Labaki was likely to win the Palme d'Or which was last won by Jane Campion in 1993 for *The Piano*. Instead, Labaki won the Jury and the Ecumenical Jury prizes. In addition, Alice Rohrwacher's *Happy as Lazzaro* shared Best Screenplay with *3 Faces* by Jafar Panahi and Nader Saeivar. In a press conference, Festival Director Thierry Fremaux said that festival selections should be considered only by their artistic quality and not their filmmaker's gender; however, he added that the festival would improve the male-to-female ratios of its selection committees and select more films directed by women “in the future.”

Netflix once again managed to be a center of attention. The festival effectively banned the online service from competition by refusing to allow any picture to screen that would not be shown in French movie theaters first. Among the five films Netflix pulled from the other sections were Alfonso Cuarón's *Roma* and Orson Welles' *The Other Side of the Wind*, which was "finished" after nearly a half-century along with its companion-piece documentary. The company, however, did acquire the rights for North and Latin America to two award winners: Rohrwacher's film and Lukas Dhont's *Girl* which won the Camera d'Or (first feature).

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When you want a lot of press for your festival's films, it might be a good idea to avoid aggravating reporters as much as possible. The first new rule announced pre-festival was that there would be no press previews ahead of public red carpet premieres. The consensus of dissenters was that it would make for considerably less buzz and a lag in media coverage. Celluloid Dreams president Hengameh Panahi summed up the negative response. "The new system . . . delays the reviews and the word of mouth, and for what? To 'prevent' the bad buzz. Unfortunately, you don't prevent but delay it at best." The new schedule also made it difficult for European press to meet their usual deadlines, especially television analysts.

Of course, rulings for the red carpet like the one on clothes from last year and not taking "selfies" this year can discourage many actors and others from the carpet. In his press conference, Fremaux did explain the two reasons for the ban: "First, for the simple reason that ever since the practice of selfies took off, it has caused problems with the flow of people on the stairs. There are 2,200 people to get into the main theatre and that slows down the arrival of the public. We've had people fall over because they're not looking where they're going. The second reason is linked more to a philosophy... Cannes is based on desire and a certain idea of elegance... we think selfies damage the atmosphere on the red carpet." Others blame it on a refusal of the festival's organizers to accept 21st century technology.

While Festival de Cannes is the title, the main focus is the international market (Marché du Film) which is akin to the American Film Market rather than film festivals like Sundance and Tribeca which focus on finished films hoping to find the road to the Oscars. "It's the second, very active market in a row for FilmNation Entertainment," said CEO Glen Basner. While the festival always included specialty films, the average "low-budget" film for sale in the market was budgeted at \$20 million or more. As budgets have gotten lower at the fest, there have been fewer high-priced involved to promote the films. Some stars did appear on panels in the Marché, however. The most reported panel was for *355*, a spy thriller budgeted at more than \$75 million produced by and starring actress Jessica Chastain and directed by Simon Kinberg. The film also stars four other women who were on the panel with her—Marion Cotillard, Jessica Chastain, Penélope Cruz and Lupita Nyong'o and Fan Bingbing. The standing-room-only crowd of 300 included top buyers—both domestic and international—was eager to hear the pitch.

For data geeks like your editor, the percentages for the female-directed films in other parts of the lineup was: *Un Certain Regard* eight out of 18 (44 percent); *Short Films in Competition* two out of eight (25 percent); *Cinefondation* eight of 17 shorts (47 percent); *Critics' Week* four out of seven (57 percent), *Critics' Week Shorts* three out of ten (30percent); *Directors' Fortnight* five out of 20 (25 percent) and *Directors' Fortnight Shorts* four out of 11 (36%).

<https://blogs.sydneybuzz.com/cannes-international-film-festival-and-women-2018-48b9a3f2560f>

The number of registered participants for Cannes rose slightly in 2018 across all the Marché activities—ranging from the core market to the producer and industry network events, despite "the wave of analytical pieces in the U.S. trades suggesting that Cannes is losing its appeal," reported screendaily.com. According to the Marché statistics, there were 12,411 registered participants this year compared to 2017, a slight 0.4 percent rise, while the number of represented companies rose 2 percent to 5,508. The total number of buyers, 1,743, was 1 percent

lower than last year. The U.S. was the biggest single territory in attendance, representing 18.2 percent of all the attendees and the biggest number of buyers with 237 professionals. France was second with 197 buyers, followed the UK. The number of “registered consultants” rose 36 percent, while the number of people in training related posts fell 58 percent to 39. The number of professionals working on VOD platforms also fell by 17 percent to 76 people.

<https://www.screendaily.com/news/cannes-marche-du-film-posts-rise-in-attendance/5129684.article>

AND THE CANNES FESTIVAL PRIZE GOES TO...

AWARD	FILM	WINNER
Main Competition		
Palme d’Or	<i>Shoplifters</i>	Hirokazu Kore-eda
Grand Prix	<i>BlacKkKlansman</i>	Spike Lee
Best Director	<i>Cold War</i>	Pawel Pawlikowski
Best Actress	<i>Ayka</i>	Samal Yeslyamova
Best Actor	<i>Dogman</i>	Marcello Fonte
Best Screenplay tie	<i>Happy as Lazzaro</i> <i>3 Faces</i>	Alice Rohrwacher Jafar Panahi, Nader Saeivar
Jury Prize	<i>Capernaum</i>	Nadine Labaki
Special Palme d’Or	<i>The Image Book</i>	Jean-Luc Godard
Camera d’Or (first feature)	<i>Girl</i>	Lukas Dhont
Short Film Palme d’Or	<i>All These Creatures</i>	Charles Williams
Special Mention Short	<i>On the Border</i>	Shujun Wei
Ecumenical Jury	<i>Capernaum</i>	Nadine Labaki
Ecumenical Special Mention	<i>BlacKkKlansman</i>	Spike Lee
Golden Eye Documentary	<i>Samouni Road</i>	Stefano Savona
Queer Palm	<i>Girl</i>	Lukas Dhont
Un Certain Regard		
Un Certain Regard	<i>Border</i>	Ali Abbasi
Best Director	<i>Donbass</i>	Sergei Loznitsa
Best Performance	<i>Girl</i>	Victor Polster
Best Screenplay	<i>Sofia</i>	Meryem Benm’Barek
Special Jury Prize	<i>The Dead and the Others</i>	João Salaviz, Renée Nader Messorá
Critics’ Week		

Grand Prize	<i>Diamantino</i>	Gabriel Abrantes, Daniel Schmidt
Gan Foundation/Distribution	<i>Sir</i>	Rohena Gera
SACD	<i>Woman at War</i>	Benedikt Erlingsson
Louis Roederer/Rising Star	<i>Savage</i>	Felix Maritaud
Short Film	<i>Hector Malot – The Last Day Of The Year</i>	Jacqueline Lentzou
Directors' Fortnight		
Art Cinema	<i>Climax</i>	Gaspar Noé
SACD (French-language film)	<i>The Trouble With You</i>	Pierre Salvadori
Europa Cinemas Label	<i>Lucia's Grace</i>	Gianni Zanasi
Illy Short	<i>Skip Day</i>	Patrick Bresnan, Ivete Lucas
FIPRESCI (International Critics Sidebar)		
Competition Film	<i>Burning</i>	Lee Chang-dong
Un Certain Regard Film	<i>Girl</i>	Lukas Dhont
Directors' Fortnight Title	<i>One Day</i>	Zsófia Szilagyi
Palm Dog Collar	<i>Dogman</i>	Dog cast
Cinéfondation Student Films		
First Prize	<i>The Summer of the Electric Lion</i>	Diego Céspedes
Second Prize tie	<i>Calendar The Storms in Our Blood</i>	Igor Poplauhini Shen Di
Third Prize	<i>Inanimate</i>	Lucia Bulgheroni



QUOTABLE

“Now’s actually a great time for documentaries as a form, but what makes it hard for us theatrically is there’s so much available. . . For something to pop theatrically. . . It has to really resonate, it has to get really strong reviews, and it has to be a movie of the moment. . . Key to getting moviegoers to buy tickets to a documentary: It “can’t feel like medicine. It can’t feel like homework on a Friday night.” — Matt Cowal, Co-Executive Vice President, Magnolia Pictures, distributor of *RBG*

WHAT'S CHANGING UNDER EUROPE'S NEW DATA PRIVACY RULES? THE AP EXPLAINS

Here are the highlights. For details, go to:

<https://www.apnews.com/20dbb845b8e8433d8cf4cf2de54899ee>

The big deal with May 25: That's when the EU's General Data Protection Regulation takes effect. Instead of separate rules in separate nations across Europe, there's now a single set for the entire EU.

What do the new rules say? Companies have to use plain language to explain how they collect and use data. While companies generally aren't changing what they're doing, they are revising privacy policies to eliminate legalese. Google is embedding video (from its YouTube service, of course) to further explain the concepts.

For companies outside Europe: Facebook, Google and their ilk may be headquartered in Silicon Valley, but they have millions of users in Europe—and so have to comply with the new rules. Violators face fines of up to 20 million euros (\$24 million) or 4 percent of annual global revenue, whichever is greater.

What about users outside the EU? Companies based in the EU have these privacy protections to all their users, not just EU residents. Beyond that, the EU rules merely say they apply to “data subjects who are in the Union.” But it's an open question how the rules will affect visitors to Europe.

A global double standard: Some companies are extending at least some EU-style protections to all users. Among leading tech companies, Microsoft made the strongest promise to offer EU rights to users everywhere; however, companies outside the EU won't face legal repercussions or fines if they fail to follow through with users outside the EU. ■

U.S. STATE PRODUCTION INCENTIVES AND PROGRAMS

The National Conference of State Legislatures put together a comprehensive coverage of state film incentives as of Feb. 2, 2018. In addition, check with other filmmakers who have already gone through the process. “[At the time,] only 31 states, Washington D.C., Puerto Rico and the U.S. Virgin Islands continued to maintain film incentive programs; and several of these states are tightening the requirements for qualifying expenses and” reeling in” per-project and annual program caps. Most states’ policymakers try to balance film production incentives in ways that limit forgone revenue, yet still reduce the chances of losing the state’s film industry to competing incentive programs. Since 2009, 13 states have ended their film incentive programs. . . While most states maintained the status quo, or reduced film incentives, a few states made slight augmentations to their programs. For example, North Carolina, which switched to a grant program in 2015, increased its annual program cap to \$34 million for FY 2018 and eliminated the program’s July 1, 2020 sunset date. . . Film incentives remain a driving factor in determining where a film is ultimately produced. State legislators are seeking to balance these industry facts

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with the forgone revenues and unclear economic outcomes that state film incentive programs produce.” (Ed. Note: Remember to check each state’s website for current incentives before telling investors you will film there.)

http://www.ncsl.org/Portals/1/Documents/fiscal/2018StateFilmIncentivePrograms_20189.pdf



COMINGS AND GOINGS

Slate Entertainment Group (SEG) is a new disruptor on the scene. The company has announced the launch of their Slate (SLX) Blockchain network, in a bid to revolutionize the entertainment world. Included in the platform are **SLATIX™**, a blockchain electronic ticketing application; **BINGE™**, a blockchain video on demand platform; and **SLATE**, a blockchain entertainment utility protocol. SEG will also give films a theatrical run and says it is “committed to supporting the theatrical experience” on “select acquisitions,” reports *deadline.com*. One film to get a theatrical release, and the “highest-profile movie to be backed by a blockchain platform,” is Macon Blair’s *The Shitheads*. SEG plans to finance the film and has prebought worldwide rights. Rough House Pictures, Alex Orr (*Atlanta*), and filmscience will produce alongside Jeremy Saulnier, Blair’s Bonneville Films and XYZ Films. If all goes as planned, SEG’s blockchain video on demand (BVOD) “will go into the records as the first premium decentralized streaming platform to use blockchain technology,” says *zycrypto.com*. In addition to traditional methods of payment, the platforms will accept **Slate™**, a digital token of the entertainment economy. SEG intends to compete on the basis of premium content with leading centralized streaming service providers such as Netflix, Amazon Prime and Hulu. For more detailed descriptions go to: <https://www.screendaily.com/news/slate-entertainment-group-unveils-blockchain-driven-vod-and-ticketing-platforms/5128756.article>
<https://zycrypto.com/slate-change-the-face-of-entertainment-industry-with-blockchain/>
<https://deadline.com/2018/05/blockchain-streaming-platform-binge-macon-blairs-the-shitheads-luke-wilson-ron-funches-1202400925/>

Helios and Matheson Analytics, the parent company of MoviePass, has acquired the exclusive option to buy **Emmett/Furla/Oasis Films**, reports *Variety*. If completed, the deal will enable the company to buy the entire film library and current production slate of EFO Films. Helios and Matheson plans to use the library and the filmmaking expertise of EFO Films to launch its own production company, Movie/Pass Films. Randall Emmett and George Furla will serve as Co-CEO’s of the new venture. The deal comes as MoviePass, best known for allowing customers to see a movie a day for less than \$10 a month, is about its long-term future and current capitalization. In an interview with *Variety*, Helios and Matheson CEO Ted Farnsworth said the deal to acquire EFO Films is a sign that MoviePass remains viable. “This signals our long-term commitment to the movie business,” he said. “We’re here for the long haul.” Emmett said that his time working on *Gotti* had made him a MoviePass convert, praising the service for being able to drive its user base of more than 2 million customers to buy tickets. Stuart Benson, CFO of Helios, will serve as the CFO of MoviePass Films, and Farnsworth will be MoviePass Films’ Chairman of the Board. Among the films in the EFO Films library are *Lone Survivor*, *End of Watch*, *Broken City*, *Rambo*, and *The Frozen Ground*, as well as films in development such as *Escape Plan 2* and *Asteroids* (an adaptation of the Atari video game).

A consortium of independent theatrical venues and the National Association of Theater Owners trade group are partnering for an online platform offering alternative content and live streaming events. Dubbed **MyCinemaLive**, the broadband platform is officially launched at Cinemacon 2018, reports mediaplaynews.com. Theaters and Cinema Buying Group-NATO are working with digital TV unit NAGRA to deploy the technology they say will “revitalize” their operations, expand their customer base and enhance the cinema-going entertainment experience. With the rise of over-the-top video, mainstream and smaller theatrical chains have seen attendance diminish for non-blockbuster movies. Theatrical attendance in the U.S. and Canada in 2017 fell to its lowest point since 1992, according to industry estimates.

MyCinema enables theaters to more easily offer a broad range of alternative content and live events, including live musical events, sporting events and Broadway shows, faith-based programming and independent films, as well e-sporting events and leagues. For example, the Georgia Theatre April 21 streamed the annual G-Day: UGA Spring Football Game for fans unwilling to watch the event but who live at nearby Sanford Stadium. “The imagination is the only limit and the programming library theater management can choose from is growing constantly,” Bill Campbell, managing director of NATO’s Cinema Buying Group, said in a statement. “This is an exciting new evolution in theatre programming.”

<https://deadline.com/2018/04/nagra-cinema-buying-group-nato-mycinema-cinemacon-1202374266/>

Lionsgate has taken a majority stake in management-production powerhouse **3 Arts Entertainment**, a deal that reflects the entertainment industry’s push to marry premium content providers with global distribution assets. The company said that 3 Arts would continue to be led by partners Erwin Stoff, Howard Klein, Michael Rotenberg, Molly Madden, Dave Becky, David Miner and Nick Frenkel. Stoff, Klein and Rotenberg founded 3 Arts Entertainment in 1991. Lionsgate said it would assemble an operating board to oversee the company. “We’re excited to be partnering with a best-in-class talent management company that shares our entrepreneurial culture and vision for the future,” Lionsgate CEO Jon Feltheimer told variety.com. “This deal checks all the boxes—a strategic and [gradual growth] transaction for our shareholders and a win/win partnership for both companies. It enables us to deepen our already successful relationship with 3 Arts and allows them to offer a richer palette of opportunities to their clients.” Financial details of the deal were not disclosed.

Shrek producer John Williams has partnered with Deepak Nayar and Nik Bower’s **Riverstone Pictures** on a slate of animated feature films in the \$15M-\$20M range which Riverstone will finance. The trio already has set up their first two projects—*Goose Chase* and *The Silk Road Rally*—which will both be written by *Charming’s* Ross Venokur. The films will be produced by Deepak Nayar’s Kintop Pictures and John Williams’ Vanguard Entertainment. *Goose Chase* is set in the world of classic Mother Goose characters. It is an action-comedy about Simple Simon and Wee Willy Winkie, the world’s worst treasure hunters, who embark on a mission to find the legendary golden eggs in hopes of saving their world and, maybe, winning the heart of Little Bo Peep. *The Silk Road Rally* is a comedy with an international cast of characters who come together to compete in a wacky, no holds barred car race along the famous Silk Road trade route in China. *Shrek 3* and *Roger Rabbit* writer Peter Seaman will co-produce.



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	40,517	10,000
<i>Call Me By Your Name</i>	Sony Pictures Classics	18,096	3,500
<i>Case for Christ, The</i>	Pure Flix	14,682	3,000
<i>Disaster Artist, The</i>	A24	21,121	10,000
<i>Every Day</i>	Orion	6,102	4,900
<i>Florida Project, The</i>	A24	5,904	2,000
<i>Forever My Girl</i>	Roadside Attractions	16,376	3,500
<i>Get Out</i>	Universal	176,041	4,500
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>I Can Only Imagine*</i>	Roadside Attractions	83,087	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	40,577	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 May 31, 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>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>I, Tonya</i>	Neon	30,014	11,000
<i>I Feel Pretty*</i>	STX Entertainment	48,026	32,000
<i>Logan Lucky</i>	Bleecker Street	27,871	29,000
<i>Molly's Game</i>	STX Entertainment	28,781	30,000
<i>Only the Brave</i>	Sony	18,340	38,000
<i>Overboard*</i>	Pantelion Films	43,548	12,000
<i>Proud Mary</i>	Screen Gems	20,868	14,000
<i>Shape of Water, The</i>	Fox Searchlight	63,859	19,500
<i>Super Troopers*</i>	Fox Searchlight	30,037	13,500
<i>Three Billboards Outside of Ebbing, MO</i>	Fox Searchlight	54,514	15,000
<i>Tyler Perry's Acrimony*</i>	Lionsgate Films	43,474	20,000
<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. thous. \$	COST thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	14,336	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,718	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.	52,235	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	11,231	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	7,628	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	93,337	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.	35,911	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

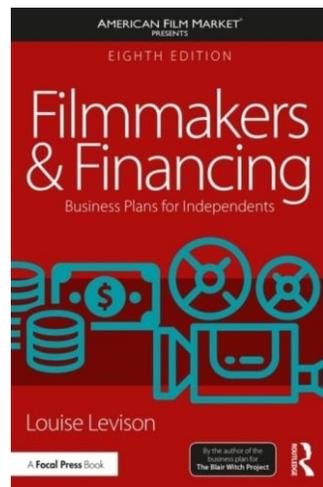
* Same references as low-budget table.

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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