



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



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INDIES EARN \$2.0B FOR YEAR AFTER SLOW SUMMER

Indie films have grossed \$2.0 billion through September 30th, down 13% compared to the same period last year but slightly better than the end of June, when the comparative total was 16% down. The total box office is up 6% over the same period. While several specialty films did exceptionally well, the biggest difference is with films earning between \$50 and \$99 million, a segment which was down 18%.

The last quarter of the year is usually the indie segment's best, as distributors tend to hold the films they believe to be most Oscar-worthy. In 2014, the indie total grew by \$1.1 billion in those three months to end the year at \$3.4 billion. At this point, it is possible independents could earn another \$1.0 billion. A likely factor in that prediction is Lionsgate's *The Hunger Games: Mockingjay – Part 2*. Last year, *Mockingjay – Part 1* was released shortly before Thanksgiving and earned \$316 million by the end of December. One factor making a \$3 billion total a little less likely is the Relativity bankruptcy. In 2014, the company released four films in the fourth quarter that earned a total of \$108.4 million through December 31st. At press time, there is a chance that the distributor could still release *Masterminds* and *The Disappointments Room* in the U.S. (see the Relativity update below). In addition to the Relativity debacle, distributors announce release dates and then change them. Companies with Sundance and Toronto winners could decide to hold their films back until 2016, to avoid the crowded holiday calendar.

What do you tell investors in your business plans now? The indie segment of the North American box office is \$2.0 billion to-date for the year. They should like their chances in that size market. ■

Quotable

“Despite anxieties that suggest otherwise, cinema thrives as an art form,”

. . . Eric Kohn, Indiewire

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TORONTO SALES GOOD BUT NOT DRAMATIC

At the 40th edition of the Toronto International Film Festival® (TIFF), buyers acquired 28 films for the U.S., which was down from the 35 acquired last year but equal to 2013. Although we only count films picked up during the Festival, others have been acquired by U.S. distributors in the two weeks since. The Festival's Industry Office reports that the 5,450 registered delegates from 80 countries were a 7% increase over 2014. The territories with the highest growth in registrants were Africa (33%), Europe (25%) and Australia/New Zealand (13%). The festival opened 399 films, of which 289 were features and 110 shorts. Last year's festival screened 392 in total, comprising 284 features and 108 shorts. Programmers sifted through 6,118 submissions, of which 1,225 were Canadian and the remaining 4,893 from throughout the world. There were 132 world premieres, 97 North American premieres and 27 international premieres.

Depending on which buyer you quoted, opinion varied as to whether the films, even the lower budget ones, were commercial enough. Netflix and Amazon were at the fest and apparently ready to buy, but are not included on our list of sales below. As we know from Cannes, for Netflix, worldwide rights are a prerequisite and many films at Toronto had presold some territories. Amazon Studios has a model that will let it acquire North American rights only. The question for filmmakers remains, "Then what? How do the investors and I make money?"

Originally known as The Festival of Festivals, TIFF was founded by William Marshall, Henk van der Kolk and Dusty Cohl in 1976, and this year's festival paid tribute to the trio prior to opening night film, *Demolition*. Also on opening night was Michael Moore's new documentary, *Where to Invade Next*, which several trades reported is referred to by his crew and others as — believe it or not — "Mike's happy movie."

The most dramatic developments happened off screen and are more informative for many newsletter readers than any story seen on screen. In the first instance, the Festival was forced to pull the Aretha Franklin documentary *Amazing Grace*. Earlier in the month, Franklin had filed a complaint to withdraw the film from Telluride, as she was suing the producer, Alan Elliott, claiming that copyright law, right to publicity and the federal anti-bootlegging statute had been violated as well as the quitclaim agreement used to obtain the decades-old footage from Warner Bros. The singer relied on the Telluride ruling to confirm that any and all "commercial use of the footage" required her permission, which Franklin says she had never granted to Elliott in the first place. Before the court ruled, Elliott tried private screenings for buyers, which led to more legal filings from Franklin. Eventually, the two agreed to a continuance, but too late for TIFF.

Then the film *London Fields* had to be removed when, during the fest, director Matthew Cullen filed suit against the producers for \$1.1 million for not honoring their promise to produce it as a DGA film, including the requirement in Section 7-202 of the Basic Agreement that "in no case will any creative decision be made regarding the preparation, production, and post-production of a motion picture without the consultation of the Director." "We have worked to make our festival a public showcase for creative expression through the moving image, however with uncertainty surrounding the creative vision of the version of the film scheduled to be screened...we feel it is only appropriate that we remove this film from the Festival lineup," read TIFF's official statement.

INDIE SALES FOR U.S. RIGHTS AT TORONTO FILM FESTIVAL

| <i>FILM</i> | DISTRIBUTOR | MILLION \$ |
|---|---|-------------------|
| <i>Anomalisa</i> | Paramount | 5.0-plus |
| <i>Baskin</i> | IFC Midnight | n/a |
| <i>Collateral Beauty**</i> | New Line | |
| <i>Equals</i> | | |
| <i>Everything Will Be Fine</i> | IFC | n/a |
| <i>Eye in the Sky</i> | Bleecker Street | 2.0-plus |
| <i>February</i> | A24 and DirecTV | n/a |
| <i>Florence Foster Jenkins</i> | Paramount | 10.0 |
| <i>Forsaken</i> | Momentum | n/a |
| <i>Front Cover*</i> | Strand | n/a |
| <i>Hardcore</i> | STX Entertainment | 10.0 |
| <i>How To Talk To Girls At Parties</i> | A24 | n/a |
| <i>Into the Forest*</i> | A24 and DirecTV | low seven figures |
| <i>Ixcanul</i> | Kino Lorber | n/a |
| <i>Land of Mine</i> | Sony Pictures Classics | n/a |
| <i>Les Cowboys</i> | Cohen Media Group | n/a |
| <i>London Fields (A)</i> | Lionsgate/Grindhouse | seven figures |
| <i>Maggie's Plan</i> | Sony Pictures Classics | n/a |
| <i>Ma Ma</i> | Oscilloscope Laboratories | n/a |
| <i>Men & Chicken*</i> | Drafthouse Films | n/a |
| <i>Miss Sloane**</i> | EuropaCorp/Red | 17.0 |
| <i>Mom And Me*</i> | Visit Films | n/a |
| <i>Mr. Right</i> | Focus World | n/a |
| <i>Music of Strangers, The: Yo-Yo Ma and the Silk Road Ensemble**</i> | The Orchard (except U.S. TV); HBO (U.S. TV only) | n/a |
| <i>Neon Bull*</i> | Kino Lorber | n/a |
| <i>Program, The*</i> | Momentum | n/a |
| <i>Sunset Song*</i> | Magnolia Pictures | n/a |
| <i>Wave, The</i> | Magnolia | n/a |

*All North American rights

**World

(A) *London Fields* pulled from screening during TIFF due to lawsuit after U.S. sale.

Note: Sales were picked up through Wednesday, Sept.23rd to account for sales made but not recorded in the press until TIFF was over.

AND THE TORONTO INTERNATIONAL FILM FESTIVAL WINNERS ARE...

| AWARD | FILM | FILMMAKER |
|---|--|---|
| Grolsch People's Choice (\$15,000) First Runner Up Second Runner Up | <i>Room</i> <i>Angry Indian Goddesses</i> <i>Spotlight</i> | Lenny Abrahamson Pan Nalin Tom McCarthy |
| Grolsch People's Choice Documentary First Runner Up Second Runner Up | <i>Winter on Fire: Ukraine's Fight for Freedom</i> <i>This Changes Everything</i> <i>Al Purdy Was Here</i> | Evgeny Afineevsky Avi Lewis Brian D. Johnson |
| Grolsch People's Choice Midnight Madness First Runner Up Second Runner Up | <i>Hardcore</i> <i>The Final Girls</i> <i>Green Room</i> | Ilya Naishuller Todd Strauss-Schulson Jeremy Saulnier |
| FIPRESCI (International Critics) Jury Prize for Best Special Presentation Film | <i>Desierto</i> | Jonas Cuaron |
| FIPRESCI Prize Discovery | <i>Eva Nová</i> | Marko Škop |
| NETPAC Best Asian Film | <i>The Whispering Star</i> | Sion Sono |
| Platform Prize Honorable Mention | <i>Hurt</i> <i>Neon Bull</i> <i>The Promised Land</i> <i>The Clan</i> | Alan Zweig Gabriel Mascaro He Ping Pablo Trapero |
| Canada Goose Best Canadian Feature Film (\$30,000) Special Citation | <i>Closet Monster</i> <i>My Internship in Canada</i> | Stephen Dunn Philippe Falardeau |
| City of Toronto Best Canadian First Feature (\$15,000) | <i>Sleeping Giant</i> | Andrew Cividino |
| Dropbox Discovery Programme Filmmakers Award | <i>Black</i> | Adil El Arbi, Bilall Fallah |
| Short Cuts Best Canadian Short Film (\$10,000) Honorable Mention | <i>Overpass</i> <i>Bacon and God's Wrath</i> | Patrice Laliberte Saul Friedman |
| Short Cuts Best International Short Film (\$10,000) Honorable Mention | <i>Maman(s)</i> <i>Rate Me</i> | Maïmouna Doucouré Fyzal Boulifa |



RELATIVITY UPDATE

The drama surrounding the Relativity bankruptcy has further clouded a forecast for the total independent box office revenue by the end of the year (see the indies earnings story above). Relativity potentially had seven films to be released in the 4th quarter that are now in limbo. In 2014, Relativity did release seven films in the 4th quarter, for a total of 160.6 million at the domestic box office. Two of the films planned for September to December 2015 release, *Jane Got a Gun* and *The Bronze*, were released to other companies shortly before the bankruptcy filing. Then shortly before this issue went to press, Ryan Kavanaugh announced that he had raised enough money to retain control of the non-television assets of the company backed by a new group of investors including supermarket magnate Ron Burkle (OA3), Joseph Nicholas (investment advisor), VII Peaks Capital and Manchester Securities (a subsidiary of Elliott Associates hedge fund). The finalizing of that deal in bankruptcy could happen on October 20th; if it does, the Company said in a statement, it would “quickly move forward with previously announced content projects and other business opportunities, and will in due course announce official release dates for movies including *Masterminds*, *The Disappointments Room*, *Before I Wake*, *The Crow* and *Kidnap*, which were postponed for release during the bankruptcy process.” The fate of Eran Creevy’s *Collide*, however, is unknown. Relativity had filed to sell the film to IM Global and a U.S. release by Open Road in exchange for IM Global withdrawing its previous objection to the bankruptcy plan. As of going to press (Oct. 7), major players in the company are leaving or already gone. President and Board member Tucker Tooley handed in his resignation, as did Relativity Media’s CFO/COO Andrew Matthews; President of Production Robbie Brenner left in September.

Why would people who invested before have another go at the company? Either they feel this is the only way to get their money back, or they have a faith in Kavanaugh as long as spending is controlled. As an independent, Relativity has made many successful films, but analysts seem to forget that Kavanaugh’s biggest mistake might have been partnering with the studios, a financial calamity from which he never recovered. In any case, is there another Tucker Tooley out there to lead production? ■

“WHY WE BOUGHT YOUR FILM”

At an IFP Film Week panel, distribution executives weighed in on advice, challenges and tips for navigating the distribution marketplace. Below are some quotes from the panelists on the topic of “Theatrical vs. Digital,” courtesy of Indiewire.com. Other topics were: What can I do to increase the chances of selling my film?; What shouldn’t I do?; What will hurt my chances at a sale?, and, How do you get our attention? For the full quotes, go to <http://www.indiewire.com/article/why-we-bought-your-film-top-distributors-answer-the-tough-questions-20150921>

“Most of our focus is on theatrical releases. Older audiences are attending theaters, but younger audiences aren’t as much, unless there’s a big social marketing campaign behind it. [We skew acquisitions to the adult demographic because] that kind of content is making more at the box office for us. ... We’re staying away from this day-and-date release structure. It weakens the [extent] of what a movie can do theatrically and how long your movie can last in the digital space.” — Aaron Katz, Director of Acquisitions, Oscilloscope Laboratories

“We’re only looking for films that can sustain theatrical releases. We’re looking for content that will encourage people to get out of their house instead of watching a TV show or going to Netflix. [We prefer content that has] a strong cast, a great story, a niche idea.... Something original.” — Camille Bertrand, Manager of Acquisitions, Bleecker Street

“Theatrical’s still a very viable model. A few years ago everybody was chasing the unicorn of what worked on both [theatrical and digital], but we’re finding that it’s either one or the other. We’re still looking for that film that has both the older theatrical audience and the audience that comes out for VOD, but those are rare.” — Dan Truong, Director of Strategy & Finance, The Orchard

“By and large, what we’re looking for are projects that can perform in a really significant way theatrically...even if that’s in a limited space; instead of 2,000 screens, it could be 200 screens.” — Asher Goldstein, VP of Development & Co-Productions, Broad Green Pictures 

COMINGS AND GOINGS

Jason Blum’s Blumhouse Productions has launched **BH Tilt** – a new label dedicated to generating movies from Blumhouse and other filmmakers for multi-platform release. The new label begins with *The Creep Trilogy* by the Duplass brothers, which will be released by RADiUS-TWC; the films *Mockingbird*, *Mercy*, *Not Safe for Work* and *Stretch*, which Universal Studios Home Entertainment will release digitally in October, and *The Town That Dreaded Sundown*, which Orion is releasing in October. “The purpose of BH Tilt is to be part of the continuing evolution of distribution, whether it be through changing marketing strategies, changing revenue sources or changing windows,” Blum said.

Ava DuVernay has rebranded the African American Film Festival Releasing Movement as **ARRAY**. A distribution collective designed to get African American films in front of audiences, the company has released two movies a year. “There are all kinds of problems in Hollywood that need to be fixed, but this is one I can do something about because I have the experience,” she told the *L.A. Times*. ARRAY has two films set for release this fall: South African director Sara Blecher’s coming-of-age drama *Ayanda and the Mechanic* and Takeshi Fukunaga’s debut feature *Out of My Hand*. In September, USC graduate Tina Mabry’s first film, *Mississippi Damned*, a dark family drama that won acclaim on the festival circuit after its debut at Slamdance in 2009, won new life on Netflix through a partnership with ARRAY. Mabry’s movie had premiered in Park City the day after Lee Daniels’ *Precious*. Sales reps told Mabry that the market couldn’t support two black films, no matter that they were very different movies.

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MACRO, the next generation multi-platform media company founded by former WME Partner/Agent Charles D. King, closed its first round of funding earlier this summer. The firm is dedicated to supporting, producing and financing diversity-driven, multicultural content across all media with its strategic partners in the U.S. and across Asia. “I’m founding MACRO to do what desperately needs to be done for this marketplace: to marry the talent of these gifted storytellers with the sorely-needed capital to bring their stories to life, and doing so across traditional and unconventional platforms and distribution channels,” King said. MACRO received a boost from its lead investor Emerson Collective, founded by Apple heiress Laurene Powell Jobs, as well as from MNM Creative, a multimedia and entertainment company with offices in Shanghai, Hong Kong and Los Angeles. Also participating in the round is digital media expert Michael Kassan’s firm Medialink, a strategic advisory and business development firm that operates at the intersection of media, marketing, advertising, entertainment, technology and finance.

eOne has revived its **Momentum Pictures** label and has struck a multi-film deal with Orion Releasing to jointly acquire and distribute film in the US and select territories. The partnership, which will focus on customized multiplatform releases, kicks off with the mob drama *The Wannabe*, starring Vincent Piazza, Patricia Arquette and Michael Imperioli, and sci-fi mystery *Ava’s Possessions*.

Lionsgate launched specialty label **Lionsgate Premiere** in April 2015, aimed at utilizing a mix of traditional and multiplatform release strategies, primarily VOD and streaming. The label’s first release was *She’s Funny That Way* in August, with *Dragon Blade* and *Cooties* released in September. Lionsgate’s other targeted brands include urban label Codeblack Pictures and Pantelion Films, a joint venture with Televisa that produces work for the Hispanic audience. The company also partners with Roadside Attractions.

QC Entertainment is a new partnership between Sean McKittrick and Edward Hamm Jr.’s Darko Entertainment and Movie Package Company’s Shaun Redick and Ray Mansfield to finance and produce director-driven fare. Their first announced project, *Get Out*, a horror-thriller which QC is producing along with Jason Blum of Blumhouse Productions, boasts Jordan Peele of *Key & Peele* fame as writer-director.

Rob Paris’s Los Angeles-based **Paris Film, Inc.** and Robert Menzies’s Ottawa-based production company **Zed Filmworks** have joined forces in a partnership with Canadian real estate developer Alphonse Ghossein’s **Go Insane Films** to co-finance and produce a slate of films with production based in Ottawa. Deal serves as a reunion for the group, whose film *February*, from director Osgood Perkins, made its world premiere at the Toronto International Film Festival®. Ghossein was the lead investor in the production. Paris will oversee acquisitions and packaging in Los Angeles, while Menzies will run point in Ottawa and oversee all aspects of physical production. In a joint statement, Menzies and Ottawa Film Commission chief Bruce Harvey said, “With so many productions coming to Canada, and overcrowding happening in Vancouver, Toronto and Montreal, we want producers to know that Ottawa is a viable and attractive alternative for their projects.”

NUMBERS! NUMBERS! NUMBERS!
LOW-BUDGET INDEPENDENT FILMS (\$9.0 M and under)

| FILM | DISTRIBUTOR | REVENUE | COST |
|------------------------------------|------------------------------|-----------|-----------|
| | | thous. \$ | thous. \$ |
| <i>90 Minutes in Heaven*</i> | Samuel Goldwyn | 4,595 | 5,000 |
| <i>Amy</i> | A24 | 8,283 | 3,000 |
| <i>Black or White</i> | Relativity Media | 21,571 | 9,000 |
| <i>Captive (2015)</i> | Paramount | 2,494 | 2,000 |
| <i>Dope (1)</i> | Open Road | 17,506 | 700 |
| <i>DUFF, The</i> | Lionsgate Films | 34,030 | 8,500 |
| <i>Gallows, The*</i> (2) | New Line | 22,651 | 100 |
| <i>Gift, The*</i> | STX Entertainment | 43,719 | 5,000 |
| <i>Grandma*</i> | Sony Pictures Classics | 5,424 | 600 |
| <i>Green Inferno, The</i> | High Top Releasing | 4,431 | 6,000 |
| <i>Lazarus Effect, The</i> | Relativity Media | 25,801 | 5,000 |
| <i>Me, Earl and the Dying Girl</i> | 20 th Century Fox | 6,758 | 8,000 |
| <i>Nightcrawler</i> | Open Road Films | 32,381 | 8,000 |
| <i>No Escape*</i> | Lionsgate | 26,919 | 5,000 |
| <i>Sinister 2*</i> | Gramercy | 27,528 | 9,000 |
| <i>Tangerine</i> | Goldwyn | 684 | 100 |
| <i>Unfriended</i> | Universal | 32,482 | 1,000 |
| <i>Un Gallo con Muchos Huevos*</i> | Lionsgate | 8,883 | 5,300 |
| <i>Walk in the Woods, A*</i> | Broad Green Pictures | 27,833 | 8,000 |
| <i>War Room*</i> | Sony Pictures Releasing | 57,350 | 3,000 |
| <i>We Are Your Friends</i> | Warner Bros. | 3,591 | 2,000 |

*Still in North American distribution as of September 30, 2015. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based on industry estimates, published interviews with filmmakers or personal conversations with filmmakers.

(1) Revised budget. Press had picked up the \$7M paid by Open Road for the right to distribute as the budget. (2) May not include post production costs by New Line.

MORE NUMBERS! NUMBERS! NUMBERS!
HIGH-BUDGET INDEPENDENT FILMS (Over \$9.0M)

| FILM | DISTRIBUTOR | REV. | COST |
|--|------------------------------|-----------|---------|
| | | thous. \$ | thous. |
| <i>Age of Adaline, The</i> | Lionsgate | 42,630 | 25,000 |
| <i>American Ultra*</i> | Lionsgate | 14,418 | 12,000 |
| <i>Bajranghi Bhaijaan</i> | Eros | 8,178 | 12,800 |
| <i>Birdman</i> | Fox Searchlight | 42,273 | 18,000 |
| <i>Chappie</i> | Sony/Columbia | 31,569 | 50,000 |
| <i>Danny Collins</i> | Bleeker Street | 5,637 | 10,000 |
| <i>Divergent Series, The: Insurgent</i> | Lionsgate/Summit | 130,179 | 110,000 |
| <i>Everest*</i> | Universal | 26,920 | 65,000 |
| <i>Ex Machina</i> | A24 | 25,443 | 15,000 |
| <i>Home</i> | 20 th Century Fox | 177,397 | 135,000 |
| <i>Insidious: Chapter 3</i> | Gramercy Pictures | 52,219 | 10,000 |
| <i>Irrational Man*</i> | Sony Pictures Classics | 3,716 | 11,000 |
| <i>Little Boy</i> | Open Road Films | 6,469 | 20,000 |
| <i>Mad Max: Fury Road*</i> | Warner Bros. | 153,636 | 150,000 |
| <i>Second Best Marigold Hotel, The</i> | Fox Searchlight | 33,078 | 10,000 |
| <i>Self/less</i> | Focus Features | 12,280 | 26,000 |
| <i>Shaun the Sheep*</i> | Lionsgate | 19,146 | 25,000 |
| <i>Southpaw*</i> | The Weinstein Co. | 52,184 | 30,000 |
| <i>Taken 3</i> | 20 th Century Fox | 89,256 | 48,000 |
| <i>Transporter Refueled, The</i> | Europacorp-Red | 15,805 | 22,000 |
| <i>Woman in Black 2, The: Angel of Death</i> | Relativity Media | 26,501 | 15,000 |
| <i>Woman in Gold</i> | The Weinstein Co. | 33,308 | 11,000 |

*Same reference as Low-Budget Table

LARGE FORMAT FILMS

| FILM | DISTRIBUTION | REV. | COST |
|---|---------------------|-----------|-----------|
| | | thous. \$ | thous. \$ |
| <i>Air Racers 3D</i> | 3D Entertainment | 1,310 | 5,000 |
| <i>Apollo 13: The Imax Experience</i> | IMAX | 1,737 | n/a |
| <i>Born To Be Wild 3D*</i> | Warner Bros./IMAX | 24,366 | n/a |
| <i>Bugs!</i> | SK Films, Inc. | 18,114 | 9,000 |
| <i>Deep Sea 3D</i> | Warner Bros. | 46,097 | 1,000 |
| <i>Galapagos: The Enchanted Voyage*</i> | IMAX | 18,352 | 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. | 50,254 | n/a |
| <i>Island of Lemurs: Madagascar*</i> | Warner Bros. | 10,402 | 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 | 7,033 | 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: Journey to a Prehistoric</i> | 3D Entertainment | 6,097 | n/a |
| <i>Space Station 3D</i> | IMAX | 92,165 | 1,000 |
| <i>Thrill Ride</i> | Sony Classics | 18,795 | 9,000 |
| <i>To the Arctic 3D*</i> | Warner Bros. | 14,384 | 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. | 34,742 | 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 

NEED MONEY FOR A MOVIE? DON'T GO IN EMPTY-HANDED. HAVE A BUSINESS PLAN.

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 27 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 seventh edition (Focal Press, 2013). The sixth edition of the book continues to be available in Mandarin from www.hindabook.com in Beijing, China. Levison also is editor of the online newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. Among other clients' projects are Kahlil Gibran's *The Prophet, Unlimited* (Nathan Frankowski), *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*), The Pamplin Film Company (*Hoover*), Hurricane Film Partners, LLC and Tokuma International Ltd (*Shall We Dance, Princess Mononoke*). Levison is an Instructor in the Extension Program at UCLA. 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. (Additional information is available at <http://www.moviemoney.com>).

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