



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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BREAKING NEWS: Audiences, Business, Films, Theaters, Getting Back to Normal

“A lot of people still crave that big screen experience “It’s just something that’s not really entirely replicable at home ... We’re getting closer to some sense of normalcy.”

Shawn Robbins, Box Office Pro Chief Analyst

“85 percent of global cinemas are now open for business, compared with pre-pandemic levels.”

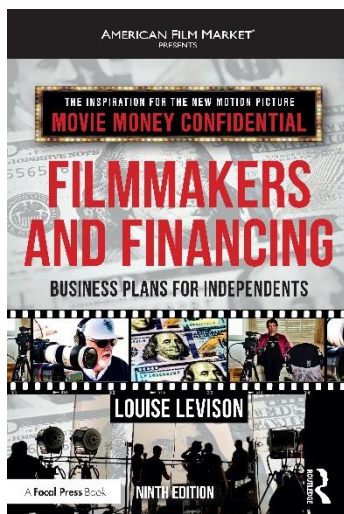
Gower Analytics variety.com

“I don’t want to say, ‘Let’s party like it’s 2019,’ but it does feel like [the film market] may be even more robust than that.”

Kent Anderson, President, Acquisitions AND Ancillary Distribution, Bleecker Street

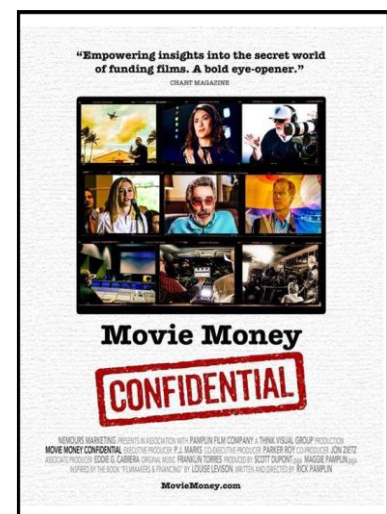
“Movies are back. Older audiences are back. Women are back. Fewer day-and-date indie releases!”

Louise Levison, Film Finance and Business Plan Expert



FREE CONSULTATION, SECURE BUSINESS PLAN, RAISE MONEY, THEN PRODUCE YOUR FILM ...

- > **READ: *Filmmakers and Financing***
New Updated 9th Edition now available
- > **WATCH: *Movie Money CONFIDENTIAL***
New documentary film inspired by the book
- > **BOOK: Free One-on-One Consultation**
Pitch your film project to Louise Levison
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Complete information to get started now



CANNES FILM FESTIVAL

The 2022 Cannes Film Festival, the milestone 75th edition, ran from May 17th through 28th. Traditional business models appear to be back. Theaters have come back faster than several of the theatrical age groups, mainly those over forty years of age and under 12. Studio films are helping to turn the tide with films this year bringing back the older audience and women of varying ages. There is a high probability they will keep going to theaters for the low to medium independent films. Multiplex exhibitors like all screens to be filled. That is how independent films got their start in the late 1980's when your editor first went to Sundance. I agree with *The Hollywood Reporter's* takeaway from the festival that “**News of the Death of Cinema Has Been Greatly Exaggerated.**” Not only did organizers show that an in-person festival could survive as a maskless event with no testing in the middle of a still ongoing pandemic, it served as a “litmus test for the health of the movie industry” itself.

Traditional buyers dominated deal-making. “The business models have changed...[but] my expectation is that it's going to be a return to form,” said WME Co-head Alex Walton. Even more positive was Voltage Pictures CEO Sales Agent Nicholas Chartier, “100%, I think we're definitely back to pre-pandemic levels. Key buyers need movies, want movies, and hopefully these movies are going to be a success for them. We need people to make money, and it's good when our buyers are happy.” David Garrett of Mister Smith Entertainment noted, “There's a recognition that a lot of money is being left on the table [by going straight to streamers]. It looks far more likely that we are going back to the older model of giving films a chance to screen in theaters, and make \$5 million, \$10 million, \$30 million, before going on to digital platforms.” In addition, the success of Palme d'Or winner *Triangle of Sadness* shows that distributors are betting big on arthouse audiences,” reported Eric Kohn and Anne Thompson (indiewire.com).

In the past, Festival President Pierre Lescure faced criticism for a lack of films with female directors in the fest. This year there were more; however, they were only five out of 21 directors with films vying for the Palme d'Or. Lescure stepped down at the end of this year's fest. Now Cannes, which once required women to wear high heels on the red carpet, will for the first time be led by a woman, Iris Knobloch, the former boss of WarnerMedia France. Nevertheless, during the press conference with journalists, Festival Director Thierry Frémaux said it was inaccurate to describe the presence of female directors as insufficient. Instead, he argued that since directing has historically been dominated by men, it has been difficult to increase representation behind-the-camera. He noted that according to UNESCO, a decade ago, only 7 percent of directors in the world were female. Though things are improving, he argued it varies greatly from region to region.

A symposium titled “Film's Future: What We Have Now Is Unsustainable” was led by Director Guillermo del Toro and included such directors as Paolo Sorrentino, Claude Lelouch, Costa-Gavras, Michel Hazanavicius and Gaspar Noe. “I was born in 1964, and I saw *Vertigo* on video many times. But the moment I saw it on the big screen, I realized that I had never seen it.” French legend Lelouch (*A Man and a Woman*), 84, said, “I believe that movie theaters will win and young people will return to (them), even though they're going through a terrible time right now. We will quickly get tired of seeing films on a platform.” Costa Gavras who is five-years older than Lelouch, said, “Viewers have changed, and new generations see things differently. The cinema will continue to listen and to tell stories, and it's up to directors to find new ways of speaking about the new cinema.”

Having been confined to his home earlier in the year with medical problems, Noe said, “I spent four months watching all the film classics I'd missed out on all my life. It was like going to school, because the only thing that has really touched me in my life is the cinema.” That led into a discussion of the death of physical media like DVDs and Blu-Ray discs, and the way Noe and del Toro, who watched some with him,

would be forced to turn to unauthorized streaming services that have become the only place to see many films. (This part of the conversation made Frémaux visibly uncomfortable, indicated [thewrap.com](https://www.thewrap.com).) Sorrentino said, “I have done movies for the cinema, for the platform and I have done a TV show, but at the end of the day the best thing for me is to do movies for the movie screen, because the power of the image makes a difference. And that is something I am only able to find on the big screen.”

Brazilian director Kleber Mendonça admitted that “theatrical release builds character” but said, “Technique has changed – you can make films with an iPhone or in 70mm or on a high quality digital camera, but to me those are just details. What you have to deal with is how to bring people together to make a film, and how to respect them and develop ideas.” On the other hand, Israeli-born Nadav Lapid said, “We all run to save the cinema, but are we trying to save something that really talks about existence?” The final panelist, Moroccan-born and French-based director Robin Campillo said that he doesn’t think there’s any reason to fear the future. “It’s true we’re living in strange times, but we’ve always been in strange times. When TV was invented, we had Godard and Fellini talking about film versus TV. We need to teach people about the cinema, to teach film literacy.”

Another change this year was the addition of a TikTok short film awards competition. The TikTok platform also was an official partner of Cannes this year. Thierry Frémaux said the TikTok partnership is an attempt to share the festival with a “wider, much more global and just as much [of a] cinephile audience than ever before. Early on TikTok Jury President Rithy Panh resigned saying that the platform gave too many “suggestions” on who should win prizes, “favoring the biggest productions by well-established creators.” Panh rejoined the jury, however, and the prizes were awarded at a separate seaside location. The question among many analysts was whether or not the addition of this segment would succeed in diversifying the audience. “Gen Z doesn’t need a TikTok deal to make it pay attention to Cannes; it just needs Timothée Chalamet to snuggle up to Tilda Swinton in another metallic Tom Ford suit,” wrote Ashley Shannon Wu on [vulture.com](https://www.vulture.com).

Triangle of Sadness won the Palme d’Or in the main competition. The film also was Neon’s third Cannes winner in a row for that award which was won last year by *Titane* and in 2019 by *Parasite*. There were 20 films in the Un Certain Regard section, and the 61st edition of the Critics’ Week had seven feature films in competition plus 13 short films.

As TFE goes to press, we have only seen two prices among the films bought at the festival. Netflix made its annual appearance paying \$50 million for David Yates’ crime drama *Pain Hustlers*, and Indie distributor A24 paid mid-seven figures for Charlotte Wells’ father-daughter drama *Aftersun*.

CANNES SALES

FILMS ACQUIRED FOR U.S./NORTH AMERICAN DISTRIBUTION*

FILM	DISTRIBUTOR	TERRITORY	Est. Price (Million \$)
<i>Aftersun</i>	A24	North America	mid-7 figures
<i>All the People I'll Never Be (a)</i>	Sony Pictures Classics	North America	n.a.
<i>All That Breathes</i>	HBO Documentary Films	World	n.a.
<i>American Metal</i>	Saban Films	World	n.a.
<i>Broker</i>	Neon	North America	n.a.
<i>Close</i>	A24	North America	n.a.
<i>Corsage</i>	IFC	North America	n.a.
<i>Decision to Leave</i>	Mubi	U.S. Theatrical & Streaming	n.a.
<i>Dhuin</i>	Deaf Crocodile & Gratitude Films Grasshopper Films	N.A. Theatrical TVOD, SVOD	n.a.
<i>Emily</i>	Bleecker Street	U.S.	n.a.
<i>Enys Men</i>	Neon	North America	n.a.
<i>EO</i>	Janus Films, Sideshow	North America	
<i>Falcon Lake</i>	Memento	World except France & Canada	n.a.
<i>Fingernails</i>	Apple Original Films	World	n.a.
<i>Five Devils, The</i>	Mubi	U.S. Theatrical & Streaming	n.a.
<i>Here</i>	Sony Pictures	U.S.	n.a.
<i>Holy Spider</i>	Utopia	U.S.	n.a.
<i>How To Please a Woman</i>	Brainstorm Media	U.S.	n.a.
<i>King's Land</i>	Magnolia Pictures	U.S.	n.a.
<i>La Chimera</i>	Neon	North America	n.a.
<i>I'm Totally Fine</i>	Decal	North America	n.a.
<i>Lalanna's Song</i>	Deaf Crocodile & Gratitude Films Grasshopper Films	N.A. Theatrical TVOD, SVOD	n.a.

<i>Linoleum</i>	Shout! Studios	North America	n.a.
<i>Lives in Secret</i>	Saban Films	North America	n.a.
<i>Love Gets a Room</i>	Buffalo 8	North America	n.a.
<i>My Neighbor Adolf</i>	Cohen Media Group	North America	n.a.
<i>Pacifiction</i>	Grasshopper Film	U.S.	n.a.
<i>Pain Hustlers</i>	Netflix	Streaming	50.0
<i>Prizefighter: The Life of Jem Belcher</i>	Amazon Prime	North America	n.a.
<i>One Fine Morning</i>	Sony Pictures Classics	North America	n.a.
<i>R.M.N.</i>	IFC	North America	n.a.
<i>Tori and Lokita</i>	Janus Films, Sideshow	North America	n.a.
<i>Triangle of Sadness</i>	Neon	North America	n.a.
<i>Turn Me On</i>	IFC	North America	n.a.
<i>Twilight of the Warriors: Walled In</i>	Well Go USA	North America	n.a.
<i>Waiting for Bojangles</i>	Blue Fox Entertainment	North America	n.a.

***Note:** List includes titles picked up after lineup announced April 20, 2022

(a) The film will be retitled after Cannes to *Return To Seoul*

Note: The table includes reports of acquisitions through June 3, 2022.

AND THE CANNES FESTIVAL PRIZE GOES TO...

AWARD	FILM	WINNER
Main Competition		
Palme d'Or	<i>Triangle of Sadness</i>	Ruben Östlund
Grand Prix tie	<i>Close</i> <i>Stars at Noon</i>	Lukas Dhont Claire Denis
Special for 75 th Anniversary	<i>Tori And Lokita</i>	Jean-Pierre Dardenne, Luc Dardenne
Jury Prize (tie)	<i>EO</i> <i>The Eight Mountains</i>	Jerzy Skolimowski Felix Van Groeningen, Charlotte: Vandermeersch
Best Director	<i>Decision To Leave</i>	Park Chan-wook
Best Actress	<i>Holy Spider</i>	Zar Amir Ebrahimi

Best Actor	<i>Broker</i>	Song Kang-ho
Best Screenplay	<i>Boy From Heaven</i>	Tarik Saleh
Camera d'Or (first feature)	<i>War Pony</i>	Riley Keough, Gina Gammell
Camera d'Or Special Mention	<i>Plan 75</i>	Chie Hayakawa
Short Film Palme d'Or	<i>The Water Murmurs</i>	Jianying Chen
Ecumenical Jury	<i>Broker</i>	Hirokazu Kore-eda
Golden Eye Documentary		
Best Film	<i>All That Breathes</i>	Shaunak Sen
Special Prize	<i>Mariupolis 2</i>	Mantas Kvedaravicius
Queer Palm	<i>Joyland</i>	Saim Sadiq
Un Certain Regard		
Un Certain Regard	<i>The Worst Ones</i>	Lise Akoka, Romane Gueret
Jury Prize	<i>Joyland</i>	Saim Sadiq
Best Director	<i>Metronom</i>	Alexandru Belc
Best Performance tie	<i>Corsage</i> <i>Harka</i>	Vicky Krieps Adam Bessa
Best Screenplay	<i>Mediterranean Fever</i>	Maha Haj
Coup de Coeur	<i>Rodeo</i>	Lola Quivoron
Critics' Week		
Grand Prize	<i>La Jauria (The Pack)</i>	Andrés Ramírez Pulido
Gan Foundation	<i>The Woodcutter Story</i>	Mikko Myllylahti
French Touch Prize	<i>Aftersun</i>	Charlotte Wells
SACD	<i>La Jauria</i>	Andrés Ramírez Pulido
Louis Roederer/Rising Star	<i>Love According To Dalva</i>	Zelda Samson
Leitz Cine Discovery Short	<i>Ice Merchants,</i>	João Gonzalez
Canal Plus for Short	<i>On Xerxes' Throne</i>	Evi Kalogiropoulou
Directors' Fortnight		
SACD (French language)	<i>The Mountain</i>	Thomas Salvador
FIPRESCI (International Critics Sidebar)		
Competition Film	<i>Leila's Brothers</i>	Saeed Roustae
Un Certain Regard Film	<i>The Blue Caftan</i>	Maryam Touzani

Directors' Fortnight Title	<i>Love According to Dalva</i>	Zelda Samson
Palm Dog Collar	<i>War Pony</i>	Riley Keough, Gina Gammell
Cinéfondation Student Films		
First Prize	<i>A Conspiracy Man</i>	Valerio Ferrar
Second Prize	<i>Somewhere</i>	Li Jiahe
Third Prize - tie	<i>Glorious Revolution</i> <i>Humans Are Dumber When</i> <i>Crammed Up Together</i>	Masha Novikova Laurène Fernandez



HOME ENTERTAINMENT

Renewed boxoffice activity fueled a 17.3 percent increase in digital purchases in the first quarter of 2022, reports the Digital Entertainment Group (The DEG). Historically increases in electronic sell-through (EST)*, video on demand (VOD)* and subscription streaming are a result of movie theater ticket purchases.

Consumers spent \$8.7 billion on movies and television shows consumed at home and on the go, almost an 11 percent increase from the \$7.8 billion consumers spent in the first three months of 2021 which was fueled by an increase in new theatrical releases.

Among the highlights for the First Quarter 2022:

- Digital purchases (EST) of theatrical titles rose more than 17 percent, including premium titles, helping to drive an almost 7 percent increase in EST overall in the quarter.
- Premium releases enjoy strong consumer interest and spending in this window is included in DEG tracking for the first time in first quarter 2022.*
- Subscription streaming rose almost 17 percent in the quarter from the year earlier period, as direct-to-consumer services including AMC+, Disney+, HBO Max, Paramount+, Peacock and others continued to add subscribers at a healthy rate.

*Digital transaction spending (EST and VOD) includes premium releases, but not Disney+ Premier Access titles. Reporting for first quarter 2021 was revised to include premium titles for purposes of comparison with 2022. 

MOVIE MONEY CONFIDENTIAL INSPIRED BY FILMMAKERS AND FINANCING BOOK

Award-winning independent filmmaker Rick Pamplin has created, written and directed a new feature-length documentary inspired by Louise Levison's best-selling book ***Filmmakers and Financing: Business Plans for Independents***. Pamplin says, "We made a bold, truthful movie, which reveals many secrets about the often-mysterious world of film financing - and the previously untold behind-the-scenes story of *The Blair Witch Project*," he added. Pamplin, a Levison client, sees the film "as empowering a new generation of filmmakers" with insight, information and real-life advice from filmmakers, fundraisers, investors, lawyers, producers, movie stars and, of course, Louise Levison.

Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer **Salma Hayek** (*The Prophet*) and filmed the last interview with the late screen legend **Burt Reynolds** at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style panels with students at Saint Andrew's School in Boca Raton and an open-to-the-public event with artists and writers at the legendary Harold's Coffee Lounge in the Northwood Arts Village.

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**.

Worldwide distribution rights for ***Movie Money CONFIDENTIAL*** have been acquired by Kaczmarek Digital Media Group (KDMG). It is presented by Nemours Marketing, Inc., in association with Pamplin Film Company, a Think Visual Group Production produced by Scott duPont and Maggie Pamplin, co-producer and editor Jon Zietz, associate producer and director of photography Eddie G. Cabrera. For more information and up-to-date streaming platform links

visit: ***MovieMoney.com***



Rick Pamplin on the set of *Movie Money CONFIDENTIAL*

MOVIE MONEY CONFIDENTIAL WINS DOVE AWARD, RECEIVES APPROVAL AND "FANTASTIC" REVIEW

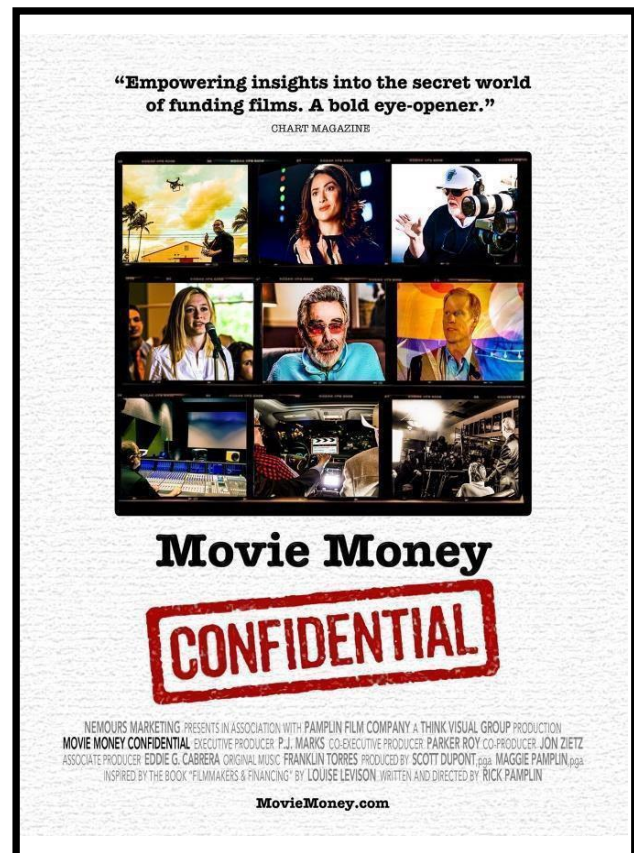
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book **Filmmakers and Financing**, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and promote wholesome family entertainment" and are used by schools, libraries, streaming services and churches for purchasing and licensing guidelines.

Producer **Scott duPont** was notified of the award in Hollywood and sent an advance copy of the review, now published online at **Dove.org**. "It is a great honor and achievement for our creative team and crew, and this award helps us reach an even wider audience," he said.

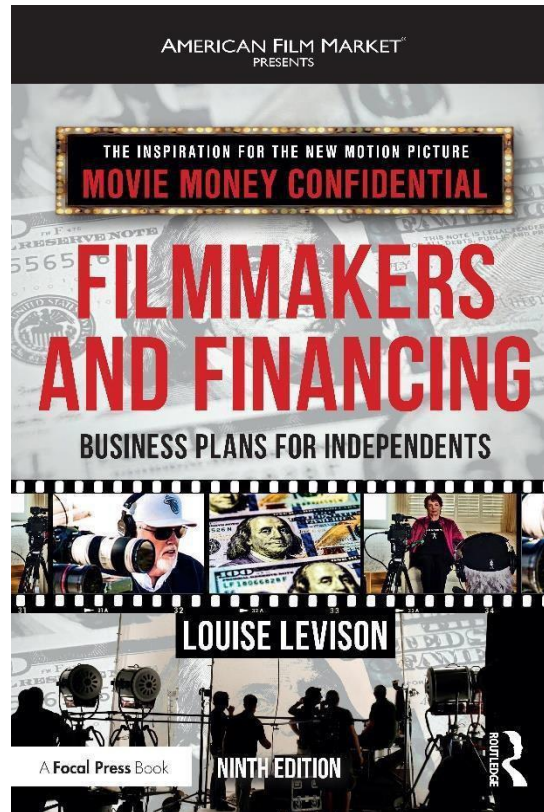
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes many one - on - one interviews and panels with questions asked by real actors and aspiring producers."

Producer-Production Designer **Maggie Pamplin** also noted the recognition for director **Rick Pamplin** and his collaborative partners at **Think Visual Group** in the review: "*Movie Money Confidential* is a fantastic documentary with great visuals and audio. The information is thorough about how a filmmaker should deal with investors - telling them facts instead of what they want to hear, asking for their advice and how to avoid promising what you might not be able to deliver."

In summary, the review says "*Movie Money Confidential* contains information that can be valuable in every aspect of life for any person - not just aspiring filmmakers and producers. Its well-thought-out scenes and interviews provide priceless information and answers to questions that people may not have thought to ask. It is great for anyone to watch and learn from."



The latest edition of *Filmmakers & Financing: Business Plans for Independents*



In this new and updated ultimate filmmaker's guide, Louise Levison gives you easy-to-use steps for writing an investor-winning business plan for a feature film, including:

- Comprehensive explanations for each of the eight sections of a plan
- Full financial section with text and tables
- A sample business plan
- A companion website with additional information for various chapters and detailed financial instructions - advanced math not needed
- An explanation on how feature documentary, animated and large-format films differ
- A guide to pitching to investors: who they are, what they want and what to tell them
- Words of advice: Filmmakers share their experiences raising money from equity investors

NINTH EDITION AVAILABLE FOR PURCHASE

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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. 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 ninth edition (A Routledge/Taylor & Francis book, 2022). She also has a starring role in the feature documentary *Movie Money CONFIDENTIAL* which was inspired by the book. More information at moviemoney.com. Levison also is editor of the newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor (TFE)*.

A polished business plan with projections based on the worldwide results of other films and with clear explanations of the industry is far more effective than an incomplete document that leaves prospective investors wanting more information. In our “new normal,” *TFE* has developed (and continues to adjust) a new format for forecasting Indie films to include the current hybrid system of releasing films for a shorter span in theaters (currently mostly drive-ins but also the rest of the country’s cinema sites as the industry opens) and, often, into streaming rather than the standard online release pattern of DVD/Blu-ray and downloading.

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.

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*. Her corporate clients include Danny Glover’s Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment, Gundersen Entertainment and Tokuma International Ltd. 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 Film Business Consultant to work creating a business plan for your film.