

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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MOVIE MONEY CONFIDENTIAL NOW AVAILABLE ON FREE PLATFORMS



From the printed page to the screen: The book that started it all, author Louise Levison being interviewed and the finished film.

Documentary Film on Fundraising is a Hit

Inspired by Louise Levison's best-selling book *Filmmakers and Financing: Business Plans for Independents*, the new feature length documentary *Movie Money CONFIDENTIAL*, the last onscreen appearance of legendary actor Burt Reynolds, has expanded its audience to several ad-supported platforms. The film was released on March 1 in five cities and on 14 streaming VOD sites in the U.S. and U.K. The popular film, with a 100% Audience Score on RottenTomatoes.com and an 80% Certified Critic rating, can now be seen for FREE on major AVOD platforms including Tubi, Freevee, Vudu, Plex, Docurama and also on Hoopla without ads.

Louise Levison & Clients Appear on Camera

Levison taught film financing at UCLA in Los Angeles for 22 years and is the author of several business plans for successful independent films. Filmmakers approached her about adapting the book into a documentary feature film and telling the true story of how she created the business plan for The Blair Witch Project - the most profitable independent film ever made. Another client, Academy Award nominee Salma Hayek, also appears in the film discussing the difficulty of funding her movie Kahlil Gibran's The Prophet. Levison made her screen debut appearing in interviews with client and award-winning writer-director Rick Pamplin.

Independent Filmmakers Score Big Results

Movie Money CONFIDENTIAL is a Rolling Stone recommended "Best Bet" playing on American Airlines and released on DVD, available at Barnes & Noble, Best Buy, Walmart and other retailers. Kaczmarek Digital Media Group (KDMG) acquired worldwide distribution rights. Talk Global is representing the film for international sales. The movie is a Nemours Marketing, Inc. presentation, 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 sites visit www.MovieMoney.com

TORONTO 2022: IN-PERSON EVENTS ARE BACK!

As the longtime titular head of the awards season for North American filmmakers, the in-person 47th annual Toronto Film Festival was welcomed by a crowd from both the industry and the public. “It was artists, storytellers, filmmakers, who were finding ways to move us, to inspire us, to remind us what we’re living for,” said Festival CEO Cameron Bailey. “I want to thank you, the best movie audience in the world, for being part of this experience again.” Distributors were happy to be back. “We all want desperately to be reminded why we’re in the business and being in rooms for the same thing for the first time with others is a big reason why.” said Participant’s V.P. of Content and Platform Strategy Liesl Copland.

The full lineup was comprised of 200 feature films and around 40 shorts. The number was the festival’s most extensive offering since the pre-pandemic 2019 edition which had 245 features and 82 shorts. This year’s content was up from 130 films in the Official Selection in 2021. During the festival, many reports noted that acquisitions were slower than usual. Although TIFF has never been a major acquisitions market, “this time North American deals were even thinner on the ground than usually, mostly because many of the hot ticket items were already spoken for,” noted Jeremy Kay of screendaily.com. In fact many of those deals were done before the announcement of the lineup on August 10th which is the earliest date *TFE* uses for counting the festival sales.

Streamers were less active than usual, also. First of all, Netflix has its own problems and is focusing more on original material currently. Nevertheless, the company did buy the only streamer purchase in our sales list, Tamana Ayazi’s documentary *In Her Hands*. Several of the other major streamers, on the other hand, seem to be re-examining their priorities. Secondly, many movies are arriving in Toronto with some form of international distribution. The major streamers typically want high results internationally. “In theatrical, there just has to be a tremendous amount of caution from the international theatrical buyers,” said Nick Donnermeyer, who leads production company Yale Entertainment’s sales arm, Great Escape. “Independent films haven’t totally come back yet, so it’s really got to be calculated moves and making sure that you’re finding the right films.”

Neon’s acquisition of Daniel Goldhaber’s Platform selection *How to Blow Up a Pipeline* is considered a major acquisition as it came early; however, *TFE* has not found a buying price. On the other hand, Focus Features grabbed worldwide rights for Alexander Payne’s “off festival” movie *The Holdovers* for an estimated \$30 million also after the festival and markets started. In total, nine films were acquired before the fest started and nine during the festival. Note that *TFE* kept considering acquisition announcements for a week after the end of the festival due to the amount of dealmaking.

TORONTO FILM FESTIVAL 2022 SALES FOR U.S. RIGHTS SALES BEFORE FESTIVAL - AUGUST 10TH TO SEPTEMBER 7TH

FILM	DISTRIBUTOR	MILLION \$
<i>All the Beauty and the Bloods</i>	Neon*	n.a.
<i>Beekeeper, The</i>	MGM	n.a.
<i>Hunt</i>	Magnolia Pictures	n.a.
<i>In Her Hands</i>	Netflix	n.a.
<i>Man of Reason, A</i>	Epic Pictures*	n.a.
<i>Project Wolf Hunting</i>	Well Go USA*	n.a.
<i>Scarlet</i>	Kino Lorber*	n.a.
<i>Something You Said Last Night</i>	Memento Films	n.a.
<i>Walk Up</i>	Cinema Guild	n.a.

SALES DURING FESTIVAL - SEPTEMBER 8TH TO SEPTEMBER 25TH

FILM	DISTRIBUTOR	MILLION \$
<i>Blue Jean</i>	Magnolia*	n.a.
<i>Driving Madeleine</i>	Cohen Media Group	n.a.
<i>Holdovers, The</i>	Focus Films**	30.0
<i>How to Blow Up A Pipeline</i>	Neon*	n.a.
<i>Origin of Evil, The</i>	IFC*	n.a.
<i>Paris Memories</i>	Music Box Films	n.a.
<i>Righteous Thieves</i>	Gravitas Ventures*	n.a.
<i>Saint Omer</i>	Super (Neon boutique label)	n.a.
<i>Sanctuary</i>	Neon's Super*	n.a.

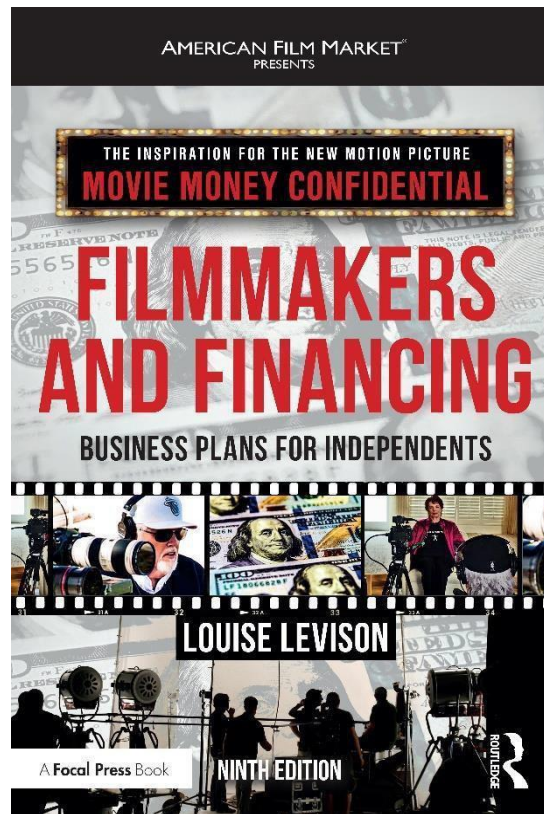
*North American Rights **World Rights

AND THE TORONTO INTERNATIONAL FILM FESTIVAL WINNERS ARE...

AWARD	FILM	FILMMAKER
Grolsch People's Choice First Runner Up Second Runner Up	<i>The Fabelmans</i> <i>Women Talking</i> <i>Women</i> <i>Glass Onion: A Knives Out</i> <i>Mystery</i>	Steven Spielberg Sarah Polley Rian Johnson
Grolsch People's Choice Documentary First Runner Up Second Runner Up	<i>Black Ice</i> <i>Maya and the Wave</i> <i>752 Is Not a Number</i>	Hubert Davis Stephanie Johnes Babak Payami
Grolsch People's Choice Midnight Madness First Runner Up Second Runner Up	<i>Weird: The Al Yankovic Story</i> <i>Pearl</i> <i>The Blackening</i>	Eric Appel Ti West Tim Story
FIPRESCI (International Critics) Best Special Presentation Film	<i>A Gaza Weekend</i>	Basil Khalil
Platform Prize	<i>Riceboy Sleeps</i>	Anthony Shim
NETPAC Best Asian Film	<i>Sweet As</i>	Jub Clerc
Shawn Mendes Foundation Changemaker	<i>Something You Said Last Night</i>	Luis De Filippis
Amplify Voices Award Best Canadian Feature Film Special Mention Canadian Film Special Mention for Best Feature from an Emerging BIPOC Filmmaker Buffy Sainte-Marie	<i>Leonor Will Never Die</i> <i>To Kill a Tiger</i> <i>Viking</i> <i>Carry It On</i>	Martika Ramirez Escobar Nisha Pahuja Stéphane Lafleur Madison Thomas
Short Films Best Film Best Canadian Film	<i>Snow in September</i> <i>Simo</i>	Lkhagvadulam Purev-Ochir Aziz Zoromba



**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

https://routledge.pub/Levison_Financing9e

25% Off When You Buy 2 or More, if ordered directly from Routledge

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 as the industry reopens 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 a Film Business Consultant to work creating a business plan for your film.