

David M. Blake

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Blake began his career in London at **British Lion Films** run by the Boulting Brothers in 1968 as assistant to the legendary Lion International Films Managing Director Sydney Safir. After two years in Shepperton Studio's training programme, he entered foreign sales, initially handling the Library for the Eastern European communist countries.

At a time when there was little contact with China, he sold the comedy **CARLTON BROWNE OF THE FO.** starring Terry Thomas to the Chinese where it was shown to millions as a documentary.

In 1970 he was sent to New York to run Lion's US office, representing the 300 title library and working on the co-production and financing of over 40 films & TV specials including: **DON'T LOOK NOW, THE MAN WHO FELL TO EARTH, CONDUCT UNBECOMING, FRIGHT, LOOT, MR. FORBUSH AND THE PENGUINS, WICKER MAN, LIONS ARE FREE, RED PONY, JANE EYRE and the Academy Award Winner for Best Film, THE DEER HUNTER.**

Supervising the company library and SHEPPERTON STUDIOS US activities brought him into contact with senior management at all the US Major Film Companies and Networks, Advertising and Talent Agencies and entertainment law firms.

After negotiating the sale of a group of Lion's titles to ABC-TV's International subsidiary Worldvision, he was recruited in 1974 as **Director of Special Projects at ABC New York**, where he was involved in distributing TV series and films such as **DALLAS, LOVE BOAT, EIGHT IS ENOUGH, CABARET, THEY SHOOT HORSES DON'T THEY** and the acquisition of the TV rights to **LITTLE HOUSE ON THE PRAIRIE and THE HOLOCAUST.**

In 1976 with funding from New York's OMNI CAPITAL GROUP he founded **Cinema Shares** International Distribution Corporation as its President, theatrically releasing independent films in the US and selling overseas film rights. Blake pioneered the use of limited partnership tax shelters to finance US theatrical distribution.

He personally licensed over 20 independent films to ABC, CBS, NBC, HBO, Showtime, The Movie Channel, etc. Within three years CSID became the second largest US independent after Avco Embassy (according to Variety). At its peak CSID, had 40 employees, a 27th floor office on 450 Park Avenue, and sub distribution offices in Miami, New Orleans, Chicago, Seattle and Los Angeles.

Cinema Shares Television's Ken Israel syndicated the company's films packages to TV stations around the US. One of its first contracts was with Turner Broadcasting in Atlanta.

In 1981 Blake sold his Cinema Shares interest in order to enter into a production development deal at **MCA-UNIVERSAL** in Los Angeles, reporting to Ned Tannen while continuing his activities as an independent producer's representative.

Blake represented films from such eminent Filmmakers as

Ismail Merchant and James Ivory (ROSELAND) one of Christopher Walken's first, Andrew Vajna & Mario Kassar (FOXBAT), Robert Rehme (MUTUAL FILMS) , Dennis Hopper (OUT OF THE BLUE), Davis & Panzer (STEEL), Emmanuel Wolf (FRIGHT), Kushner-Locke (THE HILLS HAVE EYES), Jeremy Thomas (MAD DOG MORGAN), Edgar Lansbury (CAT & THE CANARY), Philippe Mora (DEATH OF A SOLDIER), Zalmaan King (BLUE SUNSHINE), Mark Lester (CLASS OF 1994), John Quedsted (THE STUD, THE BITCH), Pierre David (David Cronenberg's 1981 SCANNERS) , Wolfgang Glattes (CROSS OF IRON 2), Lyman Dayton (WHERE THE RED FERN GROWS, SEVEN ALONE), John Daly (HOWLING II), Raju Patel (IDI AMIN). Larry Spangler (CHANEL).

Mr. Blake successfully represented Roger Corman's library to the US television and cable networks and in some overseas territories.

Working with John Kelleher's Liberty Films he co-produced and released Derek Jarman's WAR REQUIEM - Laurence Olivier in the US. He also co-produced with Liberty - NVC the PET SHOP BOYS - IT COULDN'T HAPPEN HERE, Athol Fugard's FILA'S CHILD, AGENT ORANGE with Lew Grade's Associated Films, and HOLD MY HAND I'M DYING.

With Gary and Sarah Legon's Estate Films he produced and distributed the HARLEY DAVIDSON documentary, and one hour documentaries on the Ford Mustang.

Scotti Brothers DEATH OF A SOLDIER, Hemdale (The HOWLING II), Pioneer Electronics (Madonna concert sponsorship), Brent Walker THE STUD & THE BITHCH, CBS FOX/Playboy (GIRLS OF ROCK AND ROLL).

He is credited with having negotiated the sale of Cannon Films to Golan Globus, which led to the eventual merger of Cannon with EMI Films.

A fascination with the music industry led him to co-produce RINGO STARR'S ALL STAR BAND Live at the Greek, Michael Kamen's SAX & VIOLINS with David Sanborn and the Royal Philharmonic and IT COULDN'T HAPPEN HERE with THE PET SHOP BOYS.

He continues to represent independent productions at distribution companies worldwide and regularly assists in acquiring titles for clients in various overseas territories. Mr. Blake also consults for German tax incentive-based media investment companies and currently works with Australian, British, Canadian and Irish film finance groups.

He has attended almost every Cannes festival, Milan Mifed, AFM, Mip TV, Mipcom, Natpe and NCTA held over the last 30 years not to mention many Edinburgh, Berlin, Toronto, Montreal and Sundance festivals.

Since 1994, in addition to his independent film activities, he became an expert in working with streaming technology, serving as **President of Philips Screendisc** CDI Worldwide in Los Angeles. He was responsible for Screendisc encoding over 2000 MPEG trailers for over 30 leading film and TV companies including ABC, BBC, CBS, Capella, Concord New Horizons, Crystal Sky, Curb International, Goldwyn, Epic Productions, Films Four International, Full Moon, Green, Handmade, Hearst Entertainment, J&M International, Live Entertainment, Mayfair, Moonstone, Miramax, New Line, New World, Overseas, PFG, Polygram, Republic, Rysher, Saban, Showcase, RAI, Trans Atlantic, Trident, Turner and Troma.

When CDI as a platform was abandoned by Philips in favour of CDV, Blake co-founded in 1998 industry pioneer **www.reelplay.com**, the only entertainment industry company to make the FORBES magazine top 200 B2B website list. The company was funded by Softbank Japan for \$30,000,000.*

Mr. Blake continued to work as a consultant in communications technology and international film & TV distribution for such companies as **Allied Artists** International, **NVC Arts** (a Warner Classics company) and **Murdoch Media** in Sydney.

In 1998 he became a founding stockholder in **Masthead Media**, the New York based Media Consultancy specializing in extending Magazine Brands into TV and the web. Company clients included Emap's FHM, Rodale's MEN'S HEALTH, READER'S DIGEST, AD AGE. Masthead was also involved in creating magazines based on TV programs and represented such clients as Celador's WHO WANTS TO BE A MILLIONAIRE and Endemol's BIG BROTHER.

In 1999 he relocated from Los Angeles to London for family reasons and in 2002 he became **Chairman of Essential Films and TV** based at Pinewood Studios. Essential is a leading supplier of documentaries to The Discovery Channel and National Geographic. Blake served as Producer on Essential's award winning documentary **TELESMA**.

He served as Co-Producer on Kim Kindersley and Julian Lennon's "Best film" Monaco Festival 'The WHALEDREAMERS'.

Working with Wayne Young, of Australia's Youngheart Productions he was an Executive

Producer on John Pilger's Channel Four documentary **WAR ON DEMOCRACY.**

He is a partner in the London based production company **Accolade Films Ltd.** 2005 production of **C'EST PAS MOI** a UK Canadian French co-production on which Blake served as producer, had its sales premier at the 2005 Los Angeles AFM

Blake specialises in securing European film finance from various tax-driven, investment groups and has successfully assisted several US based companies in their European funding arrangements. He has been an occasional guest speaker at seminars on film production and distribution at UCLA, Columbia University, NYC and Rutgers University, NJ.

For Public Relations was represented by Michael Dalling of Rogers & Cowan in Los Angeles.

Mr. Blake speaks French, is divorced and has a 27 year old son, Rory.

*Reelplay.com was an understandable victim of the collapse of dotcom start-up companies but it did serve as a welcome opportunity for Blake to extend his grasp of streaming video to valuable target databases, using broadband multimedia delivery systems such as Netflix, Amazon etc.