



# THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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## FAST AND FURIOUS SALES AT SUNDANCE

Buyers came to the 2015 Sundance Film Festival ready to pay. Evidently, the box office results in 2014 have dampened neither the desire of the filmmakers to create, or the distributors to buy, new product. The total number of individual feature films with sales this year was 44, the third highest number in this century right behind 45 in 2013. The title of first place still goes to the 2011 edition of the SFF, at which distributors picked up 51 films, presumably filling their inventories following the economic downturn in 2008-2009. While many would call this a seller's market, *TFE* agrees with WME Global's Graham Taylor, who told *deadline.com*, "You don't think of it as buyer or seller markets, as much as being part of a renaissance where content rules.... hat's different is distribution was once a commodity, and now it is content that is king."

Before the festival opened, nine films were picked, signaling a busy festival ahead. Buyers included the perennial purchasers (Lionsgate, Fox Searchlight, Magnolia, HBO Docs and Showtime), a newer partnership first seen last year (A24 with DirecTV), a sports agency (Relativity Media's new sports management division) and Germany's Beta Cinema, which is new as a Sundance buyer. The fun continued with 35 more films (counting *Slow West*, which had already had a sale pre-festival only once) being picked up by the end of the market. (Note: I previously had announced 43 films on Twitter before IFC Midnight announced its pickup of *The Hallow*.)

The majority of sales took place the first half of the festival, which is typical. As often happens, several films had multiple bidders. The biggest frenzy was over *Me and Earl and the Dying Girl*. The top bid was \$12 million; however, the filmmakers reportedly took \$7 million upfront with backend percentages from Fox Searchlight. *The Hollywood Reporter* quotes a source as describing it as a partnership "with the film's financier Indian Paintbrush that has a different structure from an outright buy and could be more beneficial to the filmmakers [if it is a boxoffice] success." Another case of foresight winning out over big bucks was Relativity Media's bid of \$3 million for *The Bronze* besting Netflix's offer of \$5 million due to a

commitment of an initial 600-screen release. These deals are good examples to all filmmakers, whether experienced or new, of the need for not-new sales agents/attorneys to help them craft a good deal at Sundance or any other festival or market. In the end, Fox paid the highest price at the festival, with \$9 million for *Brooklyn*. The chart on pages 3-4 gives the buyers and prices for all the films as known within two days of the end of the festival

New this year was the purchase by Condé Nast Entertainment, the entertainment division of publisher Condé Nast, of three short films: *Stop*, *Russian Roulette* and *{The And} Marcela & Rock*. CNE's The Scene, which was announced last April and launched over the summer, is a digital hub containing content that includes short videos inspired by Condé Nast publications and other outlets, such as PBS and The Weather Channel. According to the company, The Scene "presents the inspiring, celebrated, and unexpected stories that shape our culture, reflect our world, and help make your Tuesdays just a little less ordinary." What the company paid for the three we don't know, but we do know that they want all U.S. rights. In a Screen International article on the state of shorts, Sydney Neter of SND Films noted "this might make sense" for an older film, "but not when it's brand new and heading for a potential Oscar nomination."

The 2015 program had 123 feature-length films, representing 29 countries and 45 first-time filmmakers, including 19 in competition. These films were selected from 12,166 submissions, including 4,105 feature-length films and 8,061 short films. Of the feature film submissions, 2,016 were from the U.S., 2,089 were international and 106 feature films were world premieres. The genres were varied, and a "theme" from the acquisition team did not seem apparent. During his opening day comments, John Cooper described the submissions as having "Emotional extremes, but not just to the dark side. The comedies are funnier. The romances are not afraid to go there, like in the '40s and '50s with that powerful story... and not so much the pensive examinations. They're going after the drama." There also was a lot of discussion about diversity. Roughly a third of the films in U.S. dramatic competition were directed by women, causing Sony Pictures Classics co-president Tom Bernard to call this year's Sundance "the year of the women." Normally, you come away from a festival able to tell others about the one or two films everyone was talking about. This year, people were excited about a lot of them.

Although many digitally-shot films were in the Sundance lineup, film has not departed the festival (see the update on Kodak on page 8). Among those shot on film stock were *A Walk in the Woods*, *Umrika*, *Christmas, Again*, *Digging for Fire* and *Mississippi Grind*. Whether shot on film or digitally, it is important to know how the final "print" is going to look on a theater screen. In the old days, the only two technical words I repeated a lot were sound and lighting. Those are still important. I spent some time hanging out at the Canon Creative Studio on Main Street to catch up a bit on technology. The reps are not allowed to be quoted, so I will have to do an interview with an exec for a later issue. It is clear, however, that any filmmaker intending to go the route of Sundance (or other festivals and markets where theater screens are the goal) needs to have someone on their team familiar with finishing the final copy for whichever theater system will be projecting it.

## SUNDANCE FILM FESTIVAL SALES -2015

### FILMS ACQUIRED DECEMBER 16<sup>TH</sup> TO JANUARY 22<sup>ND</sup>

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>Don Verdean</i>	Lionsgate	North America	n/a
<i>Dreamcatcher</i>	Showtime	U.S. television	n/a
<i>End of the Tour, The</i>	A24	U.S. rights	n/a
<i>How to Dance in Ohio</i>	HBO Documentary Films	U.S. television	n/a
<i>In Football We Trust</i>	Relativity Sports	All <sup>(1)</sup>	n/a
<i>Mistress America</i>	Fox Searchlight	World	6.5
<i>Results</i>	Magnolia	World	n/a
<i>Slow West</i>	A24 & DirecTV <sup>(5)</sup>	U.S.	n/a
<i>Umrika</i>	Beta	World	n/a

### FILMS ACQUIRED JANUARY 23<sup>RD</sup> to FEBRUARY 1<sup>ST</sup>

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>3 1/2 Minutes</i>	HBO	U.S. Television	n/a
<i>Amina Profile, The</i>	AMC/Sundance Channel	Global	n/a
<i>Best of Enemies</i>	Magnolia Films & Participant Media	U.S.	high 6 figures
<i>Bronze, The</i>	Relativity Media <sup>(2)</sup>	U.S.	3.0 <sup>(4)</sup>
<i>Brooklyn</i>	Fox Searchlight	World (except UK, Canada, Australia)	9.0
<i>Chlorine</i>	AMC/Sundance Channel	Global	n/a
<i>Chorus</i>	AMC/Sundance Channel	Global	n/a
<i>Christmas, Again</i>	AMC/Sundance Channel	Global	n/a
<i>City of Gold</i>	Sundance Selects	North America	n/a
<i>Cop Car</i>	Focus World <sup>(3)</sup>	U.S. theatrical/VOD	<2.0
<i>D Train, The</i>	IFC	U.S.	3.0
<i>Diary of a Teenage Girl, The</i>	Sony Pictures Classics	North America + multiple territories	2.0
<i>Digging for Fire</i>	The Orchard	North America	2.0
<i>Dope</i>	Open Road Sony Pictures	U.S. International	7.0 + 18.0 P&A
<i>Finders Keepers</i>	The Orchard	North America	n/a

<i>Fresh Dressed</i>	CNN Films	U.S. television	n/a
<i>Grandma</i>	Sony Pictures Classics	World	2.0-plus
<i>Hallow, The</i>	IFC Midnight	U.S.	low 7 figures
<i>Hot Girls Wanted</i>	Netflix	Global	n/a
<i>I'll See You In My Dreams</i>	Bleecker Street	World	High 6 figures
<i>Knock, Knock</i>	Lionsgate	U.S.	2.5
<i>Me and Earl and The Dying Girl</i>	Indian Paintbrush & Fox Searchlight	World	7.0+ % backend
<i>Misery Loves Comedy</i>	Tribeca Film	North America	n/a
<i>Mississippi Grind</i>	A24 & DirecTV <sup>(5)</sup>	U.S.	2.0-plus
<i>Overnight, The</i>	The Orchard Universal Pictures International	North America Foreign	4.0 1.0
<i>Reversal</i>	IFC Midnight	U.S.	n/a
<i>Slow West</i>	Soda Pictures	Canada	n/a
<i>Songs My Brothers Taught Me</i>	Fortissimo	World	n/a
<i>Strangerland</i>	Alchemy	North America	1.5
<i>Strongest Man, the</i>	AMC/Sundance Channel	Global	n/a
<i>Tangerine</i> <sup>(4)</sup>	Magnolia Pictures	World	6 figures
<i>Ten Thousand Saints</i>	Screen Media	U.S.	n/a
<i>Walk in the Woods, A</i>	Broad Green	U.S.	High 7 figures+P&A
<i>Witch, The</i>	A24 & DirecTV <sup>(5)</sup> Universal Pictures International	U.S. Foreign	1.5 1.5
<i>Wolfpack, The</i>	Magnolia Pictures	World	6 high figures
<i>Zipper</i>	Alchemy	North America	1.0-2.0

Notes:

- (1) Relativity Sports is an agency. *TFE* assumes that it acquired rights to all media.
- (2) Netflix bid \$5 million, but Relativity guaranteed 600-plus screens giving more financial upside
- (3) Focus World is the alternative distribution arm of Focus Features.
- (4) *Tangerine* was shot entirely with an iPhone 5s.
- (5) Film will debut on DirecTV and A24 will release theatrically later.

**AND THE SUNDANCE PRIZE GOES TO . . .**

AWARDS/PRIZES	FILM	FILMMAKER
<b>U. S. DRAMATIC</b>		
Grand Jury Prize	<i><u>Me and Earl and the Dying Girl</u></i>	Alfonso Gomez-Rejon
Directing Award	<i>The Witch</i>	Robert Eggers
Waldo Salt Screenwriting Award	<i>The Stanford Prison Experiment</i>	Tim Talbott
Special Jury Award – Excellence in Cinematography	<i>Diary of a Teenage Girl</i>	Brandon Trost
Special Jury Award – Excellence in Editing	<i>Dope</i>	Lee Haugen
Special Jury Award – Collaborative Vision	<i>Advantageous</i>	Jacqueline Kim, Jennifer Phang
<b>U.S. DOCUMENTARY</b>		
Grand Jury Prize	<i>The Wolfpack</i>	Crystal Moselle
Directing Award	<i>Cartel Land</i>	Matthew Heineman
Special Jury Award – Social Impact	<i>3 1/2 Minutes</i>	Marc Silver
Special Jury Award – Vérité Filmmaking	<i>Western</i>	Bill Ross, Turner Ross
Special Jury Award – Break Out First Feature	<i>(T)error</i>	Lyric R. Cabral, David Felix Sutcliffe

Special Jury Award – Cinematography	<i>Cartel Land</i>	Matthew Heineman, Matt Porwoll
<b>AUDIENCE AWARD</b>		
U.S. Dramatic	<i>Me and Earl and the Dying Girl</i>	Alfonso Gomez-Rejon
U.S. Documentary	<i>Meru</i>	Jimmy Chin, E. Chai Vasarhelyi
World Cinema Dramatic	<i>Umrika</i>	Prashant Nair
World Cinema Documentary	<i>Dark Horse</i>	Louise Osmond
NEXT	<i>James White</i>	Josh Mond
<b>WORLD CINEMA DRAMATIC</b>		
Grand Jury Prize	<i>Slow West</i>	John Maclean
Directing Award	<i>The Summer of Sangaile</i>	Alanté Kavaïté
Special Jury Award – Cinematography	<i>Partisan</i>	Germain McMicking
Special Jury Award – Acting	<i>Glassland</i> <i>The Second Mother</i>	Jack Reynor Regina Casé, Camila Márdila
<b>WORLD CINEMA DOCUMENTARY</b>		
Grand Jury Prize	<i>The Russian Woodpecker</i>	Chad Gracia
Directing Award	<i>Dreamcatcher</i>	Kim Longinotto


Special Jury Award – Editing	<i>How To Change The World</i>	Jim Scott
Special Jury Award – Impact	<i>Pervert Park</i>	Frida Barkfors, Lasse Barkfors
Special Jury Award – Unparalleled Access	<i>The Chinese Mayor</i>	Hao Zhou
<b>ALFRED P. SLOAN FEATURE FILM PRIZE</b>	<i>The Stanford Prison Experiment</i>	Kyle Patrick Alvarez
<b>SHORT FILM PRIZES</b>		
Grand Jury Prize	<i>World of Tomorrow</i>	Don Hertzfeldt
Jury Award – U.S. Fiction	<i>SMILF</i>	Frankie Shaw
Jury Award – International Fiction	<i>Oh Lucy!</i>	Atsuko Hirayanagi
Jury Award – Non-fiction	<i>The Face of Ukraine: Casting Oksana Baiul</i>	Kitty Green
Jury Award – Animation	<i>Storm hits jacket</i>	Paul Cabon
Special Jury Award – Acting	<i>Back Alley</i>	Cécile Ducrocq
Special Jury Award – Visual Poetry	<i>Object</i>	Paulina Skibińska



## QUOTABLE

“It’s the same old hustle, but it’s different players and different financing models, and you have to work pretty hard to stay on top of them all because the entire model of how these movies make money back has completely and utterly changed.... Getting each movie financed is its own epic tale.” – Pamela Koffler, Principal/Producer, Killer Films, speaking of having films at Sundance over a long period of time, [deadline.com](http://deadline.com)

## UPDATE: FILM DEFINITELY IS NOT DEAD!

Kodak finally has found a way to avoid shutting down its motion-picture film business. The company has made deals with Hollywood’s six major studios. Twentieth Century Fox, Paramount Pictures, Sony Pictures, Universal Pictures, Walt Disney Pictures and Warner Bros. all have agreed to make advance purchases of film over the next few years, based on estimates of how much they will need, in sufficient quantity to allow Kodak to keep its film plant in operation. “With the support of the major studios, the creative community can continue to confidently choose film for their projects,” said Andrew Evenski, Kodak’s president of Entertainment & Commercial Films, in a statement. “We’ve been asking filmmakers, ‘What makes a project film worthy?’ Their responses have varied from the need for its exceptional depth to its distinctive grain, but overwhelmingly, the answer is ‘the story.’” Director Judd Apatow told *The Wall Street Journal* last summer that film and digital “are valid choices, but it would be a tragedy if suddenly directors didn’t have the opportunity to shoot on film.... There’s a magic to the grain and the color quality that you get with film.” In its announcement, Kodak said that the company will continue to manufacture camera negative, intermediate stock or postproduction, and archival and print film. It also said the company would pursue “new opportunities to leverage film production technologies in growth applications, such as touch screens for smartphones and tablet computers.” 

## WHO HAS MONEY LEFT?

The Incentives Office has published an update of states with available funding as of January 1, 2015. It also lists states whose incentives are funding or not yet renewed, as well as those with no incentives. Thirty-four states, the District of Columbia, and Puerto Rico have funding. The most recent change in that group is North Carolina, which has gone from an incentive to a grant program. Another five states do not have current funding, and 11 have no incentive program at all. For details, go to <http://incentivesoffice.com/2015/01/21/who-has-money-left-summer-2015/>

Since state incentives are created through the legislature, they are not necessarily permanent. Always check with an individual state before you plan on filming there due to an incentive. Before you jump up and down due to a large percentage transferable or refundable tax credit, consider the following items:

1. In most cases, this money is not guaranteed and is dispensed only after the film has been made. You first have to raise the entire budget and make the film before incentives can be considered.



2. When will the incentive be paid? Most states do an accounting at the end of production before agreeing to a specific dollar amount; therefore, you need to raise your entire budget before you start filming.
3. What line items are covered (e.g., salaries, below-the-line production spending), and what is the amount of the incentives (normally expressed as a percentage of the costs covered)?
4. If bringing crew from another part of the country is necessary, how does that cost mesh with the amount of incentive you hope to receive?
5. What experience have other filmmakers had in dealing with the state's incentive regulations? ■

## COMINGS AND GOINGS

On January 8<sup>th</sup>, CEO Bill Lee announced that **Alchemy** is the new brand name of the company formerly known as Millennium Entertainment. The rebrand came five months after a management team led by Lee and private investment firm Virgo Investment Group LLC partnered to acquire the Millennium Entertainment catalog assets and distribution platform from a consortium of investors. [see *TFE* August 2014] “Our new brand name encapsulates our culture, our ambitious mission, and our dedication as a company to working with leading filmmakers and producers to create and deliver the finest content,” said Lee. “Alchemy is a seemingly magical process of creation and transformation through combination. The name embodies our goals of uniting storytellers and their audiences in one dynamic community. We believe that conventional distribution strategies must evolve to achieve this, and we aim to represent the future of screen-based storytelling wherever that screen may be.” A leading independent film and television distributor and content owner, the company says that it has the largest footprint of any independent supplier to bricks and mortar businesses, and is one of only two independent aggregators for Target, where Alchemy represents 75% of all independent titles sold. Furthermore, it is the leading supplier of independent media content to digital platforms including iTunes, Netflix and VOD.

Michael Goldfine, Chief Content Officer, Fullscreen, announced the formation of **Fullscreen Films** at Sundance. The global youth media company develops online creators and programs multiplatform entertainment experiences. Fullscreen Films will develop and produce original feature-length films starring influential digital talent for distribution across all screens. The initial slate includes *Lazer Team* from pioneering creative studio Rooster Teeth; *#O2LForever*, a feature-length documentary following the final months of the now legendary vlogging supergroup Our 2nd Life (O2L); and *The Outfield*, a coming-of-age drama starring wildly popular social media personalities Nash Grier and Cameron Dallas. “Fullscreen has always been deeply committed to empowering online creators. It’s in our DNA,” Founder George Strompolos said in a statement. “Fullscreen Films takes our mission to the next level.... This is what audiences have told us they want and Fullscreen is prepared to deliver.” Goldfine was the producer behind *Camp Takota*, a film made with YouTube comedians Grace Helbig, Hannah Hart and Mamrie Hart that was released online in February 2014. The film’s success has been touted as an example of how digital stars can build an audience around an original, off-YouTube project. ■

## NUMBERS! NUMBERS! NUMBERS!

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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>Addicted</i>	Lionsgate Films	17,391	5,000
<i>Begin Again</i>	The Weinstein Co.	16,171	8,000
<i>Beyond the Lights*</i>	Relativity Media	14,618	7,000
<i>Black or White*</i>	Relativity Media	6,456	9,000
<i>Boyhood*</i>	IFC	25,071	4,000
<i>Cake*</i>	Cinelou Films	1,621	8,000
<i>Force Majeure*</i>	Magnolia	1,327	5,000
<i>God's Not Dead</i>	Freestyle Releasing	60,756	800
<i>Ida</i>	Music Box	3,705	1,700
<i>Insidious: Chapter 2</i>	FilmDistrict	83,586	5,000
<i>Kill the Messenger</i>	Focus Features	2,451	5,000
<i>Love Is Strange</i>	Sony Pictures Classics	2,262	1,200
<i>Lunchbox, The</i>	Sony Pictures Classics	4,235	1,500
<i>Mom's Night Out</i>	TriStar Pictures	10,430	5,000
<i>Nightcrawler*</i>	Open Road	32,361	8,000
<i>Oculus</i>	Relativity Media	27,695	5,000
<i>Only Lovers Left Alive</i>	Sony Pictures Classics	1,879	7,000
<i>Quiet Ones, The</i>	Lionsgate Films	8,509	200
<i>That Awkward Moment</i>	Focus Features	26,069	8,000
<i>Tusk</i>	A24	1,827	3,000
<i>Whiplash*</i>	Sony Pictures Classics	8,650	3,300

\*Still in North American distribution as of February 1, 2015

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

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous.
<i>Big Eyes</i> *	The Weinstein Co.	14,195	10,000
<i>Birdman</i> *	Fox Searchlight	33,237	18,000
<i>Boxtrolls, The</i> *	Focus Features	50,833	60,000
<i>Foxcatcher</i> *	Sony Pictures Classics	11,451	24,000
<i>Fury</i>	Columbia	85,818	68,000
<i>How To Train Your Dragon 2</i>	20 <sup>th</sup> Century Fox	177,003	145,000
<i>Hunger Games, The: Mockingjay-Part 1</i> *	Lionsgate	335,128	125,000
<i>Imitation Game, The</i> *	The Weinstein Co.	67,955	16,000
<i>Inherent Vice</i> *	Warner Bros.	7,710	20,000
<i>John Wick</i> *	Lionsgate	43,038	20,000
<i>Loft, The</i> *	Open Road	2,879	14,000
<i>Mr. Turner</i>	Sony Pictures Classics	2,109	12,000
<i>Mortdecai</i> *	Lionsgate	6,858	60,000
<i>Most Violent Year, A</i> *	A24	3,169	20,000
<i>Paddington</i> *	The Weinstein Co.	50,540	43,400
<i>Penguins of Madagascar</i> *	20 <sup>th</sup> Century Fox	81,702	132,000
<i>P.K.</i> *	UTV	10,600	20,600
<i>Selma</i> *	Paramount	43,578	20,000
<i>St. Vincent</i> *	The Weinstein Co.	43,972	13,000
<i>Taken 3</i> *	20 <sup>th</sup> Century Fox	81,449	48,000
<i>Theory of Everything, The</i> *	Focus Features	39,583	15,000
<i>Top Five</i> *	Paramount	25,306	12,000
<i>Woman in Black 2, The: Angel of Death</i> *	Relativity Media	26,132	15,000

\*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	23,887	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.	47,314	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	8,587	n/a
<i>James Cameron's Deepsea Challenge*</i>	DisruptiveLA	236	n/a
<i>Jerusalem 3D*</i>	National Geographic	6,856	n/a
<i>Journey to the South Pacific*</i>	IMAX/MacGillivray	5,562	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.	14,300	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.	34,418	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
<i>Young Black Stallion</i>	Buena Vista	6,751	n/a

\* 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](mailto: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](http://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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