



# THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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VOL. 23, No. 7

JULY 2015

## HOW WILL RELATIVITY'S CHAPTER 11 AFFECT INDIE REVENUES?

As *TFE* was about to go to press, Relativity Media filed for bankruptcy and reorganization under Chapter 11; their statement reads in part:

*On July 30, Relativity Media LLC and certain of its subsidiaries filed voluntarily petitions under Chapter 11 of the United States Bankruptcy Code. Relativity Sports, Relativity EuropaCorp Distribution (RED) and Relativity Education were not included in the filing. As part of the filing, we have secured a commitment for \$45 million in new funding to help us meet our operational needs as we complete the reorganization. . . . In addition, we will wind down M3 Relativity, the Company's fashion division. . . . As previously announced, we plan to release Masterminds and Kidnap. In our television business, Limitless, which is based on the Relativity movie starring Bradley Cooper, is slated to debut on CBS' primetime lineup this fall. And we continue to leverage our MTV ratings hit Catfish by developing a number of international versions of the show, as well a planned sequel called Truce, which is currently in production. We will continue to move forward with a robust production slate of scripted and non-scripted shows during the reorganization process.*

To read the entire statement, go to <http://relativitymedia.com/reorganization>.

Relativity was 5% of the independent film total YTD as of July 31, as well as for the total grosses in 2014. What happens to the rest of the films originally planned for release this year is not clear. The one film that has the best chance of release is *Jane's Got a Gun*. Domestic rights were acquired from Relativity by its backers the night before the Chapter 11 filing. The film probably will land at The Weinstein Company, which had planned to team with Relativity on the movie's domestic release. According to screendaily.com, if Relativity had equity in *Masterminds* and *Kidnap*, those films "are subject to the deep freeze of assets that occur when

the company goes into Chapter 11.” Regarding another high-profile title, a source close to Relativity told *ScreenDaily* that the company still “intends to move forward with producing and releasing *The Crow*.” Nevertheless, pre-production on the feature has stopped following months of preparation. As the ink on the bankruptcy filing is scarcely dry, and updates regarding Relativity management and properties are being reported daily, we will revisit this subject with new details in the August issue. ■

## AR, VR AND CONSOLES WOW AT E3

Social media and technology seems to have made more leaps in the gaming world over the last five years than it did in the previous 15 of the Electronic Entertainment Expo (E3). I used to go, see retail game booths and panels on the business side of the game business and report. Now everyone can watch it on the Internet, which is what I did. Evidently, it finally occurred to someone that with all the social media in our lives, having between 4,000 and 5,000 fans listening to pitches and trying the games was good marketing. Rather than a trade-only show in 2015, the organizers allowed fans into the global video game event. Rich Taylor, Senior Vice President of Communications and Industry Affairs for show producer the Electronic Software Association (ESA), said that social media “allows fans to share news of new products in a way that rivals the reach of credentialed journalists and bloggers.” Tickets were not available to the public. Instead, the fans were selected by exhibitors, who were given tickets by E3 organizers. Exhibitors who paid for more floor space on the convention floor received more tickets to distribute, Taylor said.

This show saw the first ever dedicated PC event on Day 1. Microsoft, Nintendo and Sony showcased the latest offerings for their home devices to applause. Amid reports of the “death” of consoles, this year’s show proved that the console market is alive and well. Still, the mobile market is in the midst of a transition, with more and more console and PC players seeing smartphones and tablets as serious platforms for gaming. On the whole, though, VR and AR (augmented reality) stole the show.

I know everyone is familiar with VR. Microsoft’s Hololens, an AR headset, was introduced and heralded as the next generation of gaming. In case AR is new to you — it is to me, a nontechie — mashable.com says it is “a live direct or indirect view of a physical, real-world environment whose elements are *augmented* (or supplemented) by computer-generated sensory input such as sound, video, graphics or GPS data. . . a view of reality is modified (possibly even diminished rather than augmented) by a computer. As a result, the technology functions by enhancing one’s current perception of reality. By contrast, virtual reality replaces the real world with a simulated one. Augmentation is conventionally in real-time and in semantic context with environmental elements, such as sports scores on TV during a match. . . the user becomes interactive and digitally manipulable.” <http://mashable.com/category/augmented-reality/> (Ed. Note: It would really sell me on this technology if it let me help the Cincinnati Reds by joining their game!) “While most of the industry is fixated on virtual reality, augmented reality could be the trend that really takes off,” observed James Brightman of gamesindustry.biz.

More than 52,200 video game professionals, analysts, journalists, and enthusiasts, representing 109 countries attended E3. On display were more than 1,600 products from 300 exhibitors. In addition, 21 million videogame fans tuned in to Amazon.com's Twitch-E3 Channel to watch the press conferences live and action from the showroom floor. Events from Microsoft and Electronic Arts attracted the most viewers at any single time, Twitch told *The Wall Street Journal*. Overall concurrent viewership peaked at 840,000. Last year, Amazon paid nearly \$1 billion for Twitch, a website that hosts videos of people playing and commenting on games. A loser in the bidding for Twitch, Google, announced its own YouTube Gaming. Other entrants include Dailymotion, Valve and startups like GamingLive.tv and Plays.tv. Last year, Twitch became the fourth-largest source of U.S. Internet traffic, trailing only Netflix, Google and Apple, according to research firm DeepField. YouTube also aired live coverage, including a 12-hour broadcast the day ahead of the trade show that attracted about 8 million viewers, according to Google. All told, Twitch said users soaked up nearly 12 million hours of E3 footage.

E3 2016 will take place June 14-16 in Los Angeles at the Los Angeles Convention Center.

For more results of the show, check out [www.E3Expo.com](http://www.E3Expo.com) and <http://www.gamesindustry.biz/articles/2015-06-23-warren-spector-on-e3-vr-is-a-fad> ■

## **ESSENTIAL FACTS ABOUT THE COMPUTER AND VIDEO GAME INDUSTRY**

(Excerpts from the 2015 ESA Annual Report)

“Video games are ingrained in our culture. Driven by some of the most innovative minds in the tech sector, our industry’s unprecedented leaps in software and hardware engages and inspires our diverse global audience. Our artists and creators continue to push the entertainment envelope, ensuring that our industry will maintain its upward trajectory for years to come.”

– Michael D. Gallagher, President and CEO, Entertainment Software Association

### **Who is Playing:**

- 155 million Americans play video games, with an average of two gamers in each game-playing U.S. household
- 51% of U.S. households own a dedicated game console, and 42% of Americans play video games regularly (3 hours or more per week)
- The average game player is 35 years old; 26% are under 18, 30% are 18-35, 17% are 38-49, 27% are 50+
- 56% are male and 44% are female; the most frequent female game players are on average 43-years-old, while the average male game player is 35-years-old

- Of the most frequent game players (59% of whom are male and 41% are female), 29% pay to play video games online

**How we play:**

- 39% of frequent gamers play social games
- The most frequent players are split virtually evenly between those who play social games most often (31%), action games most often (30%), or puzzle/board game/card game/game shows most often (30%)
- The most frequent players play on PCs (62%), dedicated game consoles (56%), smartphones (35%), wireless devices (31%) and dedicated handheld systems (21%)
- When using wireless or mobile devices, the top three types of video games the most frequent players play most often are social games (31%), puzzle/board game/card game/game shows (14%) and action (5%)
- 56% of frequent gamers play with others, including 42% with friends, 21% with family members, 16% with parents and 15% with their spouse/partner, averaging 6.5 hours playing with others online per week and 5 hours playing with others in-person per week

**TOP SELLING VIDEO GAME SUPER GENRES 2014 \***

Genre	Percentage	Genre	Percentage
Action	28.2	Strategy	4.1
Shooter	21.7	Family Entertainment	3.3
Sport Games	13.3	Casual	1.3
Role-Playing	9.5	Other Games/Compilations	1.1
Adventure	6.0	Children’s Entertainment	0.1
Fighting	6.0	Arcade	0.1
Racing	5.2	Flight	0.1

\*Ranked by units sold

Source: The NPD Group/Retail Tracking Service

**TOP 20 SELLING VIDEO GAMES OF 2014\***

<b>RANK</b>	<b>TITLE</b>	<b>ESRB RATING</b>
1	Call of Duty: Advance Warfare	Mature
2	Madden NFL 15	Everyone
3	Destiny	Teen
4	Grand Theft Auto V	Mature
5	Minecraft	Everyone 10+
6	Super Smash Bros.	Everyone 10+
7	NBA 2K15	Everyone
8	Watch Dogs	Mature
9	FIFA 15	Everyone
10	Call of Duty: Ghosts	Mature
11	Titanfall	Mature
12	Lego Marvel Super Heroes	Everyone 10+
13	The Lego Movie Video Game	Everyone 10+
14	Far Cry 4	Mature
15	Disney Infinity 2.0	Everyone 10+
16	NBA 2K14	Everyone
17	Mario Kart 8	Everyone
18	Just Dance 2015	Everyone 10+
19	Middle Earth: Shadow of Mordor	Mature
20	Battlefield 4	Mature

\*Ranked by units sold

Source: The NPD Group/Retail Tracking Service (<http://www.theesa.com/wp-content/uploads/2015/04/ESA-Essential-Facts-2015.pdf>) 

## BLU-RAY AT 10: A GATEWAY TO THE FUTURE

“James Cameron once said, “I wish all my movies could be seen by everyone at home in Blu-ray. It’s the image quality, it’s the color, it’s the quality control — it’s everything.”

The quote is from [homemediamagazine.com](http://www.homemediamagazine.com)’s article, “Blu-ray at 10: A Gateway to the Future,” authored by the Blu-ray Disc Association. More than 90 million U.S. households have a Blu-ray Disc player, and people continue to spend more money on buying discs than they do on any other medium; in addition, *Consumer Reports* rates it as the best streaming media player out there. Blu-ray will also be a prime mover in the Ultra HD rollout because of its high capacity; CNET said Ultra HD Blu-ray “will look significantly better than any streaming feed. . . . The possibility of pristine 4K content is exciting, but even more so is the potential for a wider color gamut, High Dynamic Range and more.” Shipments of 4K UHD displays are projected to reach 4 million units in 2015, a 208% increase over 2014, according to the Consumer Electronics Association (CEA). In addition, according to a CEA survey, 33% of all consumers say they may purchase a 4K Ultra HD TV within the next three years. As the Digital Entertainment Group has continually pointed out since the 2008 financial collapse, the drop in consumer spending on discs has predominantly been due to the phase-out of DVD and a drop in prices. That drop has stabilized in the last two years, presumably due to the wait for consumers to replace their older player with Blu-ray and buy a television with which to enjoy the higher quality. HMM says that it plans to publish four more articles on this subject between now and Christmas; “the first three will explore continued sales strength, versatility and Ultra HD Blu-ray in greater detail, [and] the fourth will be a look ahead at some of the BD and Ultra HD Blu-ray titles in the pipeline for holiday release.” There is an abundance of additional data and analysis in the current article at: <http://www.homemediamagazine.com/high-def/blu-ray-10-gateway-future>. 

## 80% OF DOMESTIC REVENUE TO REMAIN NON-DIGITAL THROUGH 2019.

PricewaterhouseCoopers.com released their annual report, *Global Entertainment and Media Outlook 2015-2019*, in June. <http://www.pwc.com/gx/en/global-entertainment-media-outlook/what-is-the-outlook.jhtml>

The report projects the worldwide box office in 2019 to be \$48.1 billion. PwC also forecasts that the importance of the theatrical box office to the entertainment industry will increase during the foreseeable future with 80% of “Hollywood revenue” still non-digital in 2019. Globally, box-office revenue accounted for 43 percent of the \$85.4 billion generated by the filmed-entertainment industry in 2014, but that will rise to 46 percent in 2019, when the industry is projected to generate \$104.6 billion. The Asia Pacific region, especially China, will spur a 5.7 percent worldwide growth rate compared with 4 percent for the U.S. The research firm notes there is more room for ticket prices to grow in less developed areas of the world. The worldwide media and entertainment industry is expected to reach \$2.36 trillion in 2019, compared with \$1.93 trillion in 2015, a slower growth rate than PwC predicted in 2014.

*The Hollywood Reporter's* summary which also has a useful number of charts is at:  
[http://www.hollywoodreporter.com/news/pwc-forecast-80-hollywood-revenue-799401?utm\\_source=Sailthru&utm\\_medium=email&utm\\_term=hollywoodreporter\\_breakingnews&utm\\_campaign=THR%20Breaking%20News\\_now\\_2015-06-02%2017%3A45%3A25\\_chayden](http://www.hollywoodreporter.com/news/pwc-forecast-80-hollywood-revenue-799401?utm_source=Sailthru&utm_medium=email&utm_term=hollywoodreporter_breakingnews&utm_campaign=THR%20Breaking%20News_now_2015-06-02%2017%3A45%3A25_chayden) 

## COMINGS AND GOINGS

Independent distributor **Alchemy** completed three transactions that the company says consolidates its status as the largest non-studio aggregator for Walmart, Target, Best Buy and Sam's Club. The company acquired the film distribution assets of ANconnect, the physical distribution arm of Anderson Media Corp, as well as Anderson Digital, a digital distributor of feature films and TV series. Both assets were owned by Anderson Merchandisers, which is headquartered in Plano, Texas. In addition, Alchemy formed a strategic alliance with ARC Entertainment, a leading supplier of faith and family content to Walmart and other national retailers, to distribute ARC's media assets. Separately, Alchemy will provide financial support for the growth of the **Bentonville Film Festival**, a fest based in Bentonville, Arkansas, dedicated to championing women and diversity in film. Alchemy will also provide a larger framework for distribution of all titles, both physical and digital, that are associated with the festival. The brainchild of Geena Davis and ARC president Trevor Drinkwater, BFF launched in early May.

Tracinda Corporation, founded by the late Kirk Kerkorian, announced the formation of **Survival Pictures**. The production company "was born out of Kirk Kerkorian's unwavering dedication to telling inspiring human stories for audiences around the world," says his attorney Patricia Glazer. Eric Esrailian and Anthony Mandekic are the managers. The first project, which is produced by Mike Medavoy of Phoenix Pictures and directed by Terry George, is *The Promise*, an epic love story set during the last days of the Ottoman Empire and starring Christian Bale and Oscar Isaac. Kerkorian will be listed as Executive Producer.

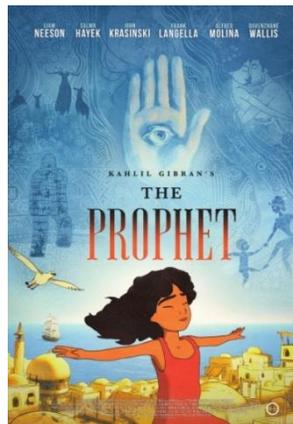
U.S.-based **Sanrio Media & Pictures Entertainment** was established in June by Japanese lifestyle company Sanrio to help exploit the Japanese company's IP and brand library worldwide. The first film is based on their Hello Kitty product, which turned 40 last year. Sanrio managing director Rehito Hatoyama was appointed chief exec of the new U.S. unit and will oversee the Hello Kitty project. The company is also considering other character properties (including My Melody and Little Twin Stars, both of which are also 40 years old) to feature in films as well, with a dedicated fund likely to be established for these projects. Fox Animation acquired film rights to Sanrio's Mr. Men and Little Miss characters in January.

Chinese investors have launched **Hero Films**, run by Chairman Peter Luo, which has a deep pool of resources and has opened offices in Melbourne and Los Angeles, reports deadline.com. The company plans China co-productions with name stars that resonate in the world's two biggest film markets. Hero Films has a structured investment platform with a significant funding pool — said to be \$1B-plus — and with a team led by Luo, Tony Pan, Beely Lee and Jonathan Sanger that will plant their flag in domestic and international film finance, production and distribution. The first film, *Manhattan Love Story*, starring Adrien Brody and Chinese star Ni Ni and directed by Andy Tennant, currently is in production. With plans to finance three to five films a year, the company already has a development slate of five additional films. Brody already is a known commodity in China; he produced and co-starred in *Dragon Blade*, which grossed more than \$120 million in its first month in release in China. Lionsgate Premiere releases the picture in the U.S. on September 4.

Vivendi has acquired an 80% stake in **Dailymotion**, one of the biggest aggregation and distribution platforms in the world, and a chief rival of YouTube, for 217 million Euros — about \$242 million. This acquisition is at the core of Vivendi's digital strategy, said a company statement. With Dailymotion, the Vivendi media and content group “benefits from an over-the-top distribution platform of international stature and of a technological expertise which complements the Group's existing one.” Canal Plus, also owned by Vivendi, is already very present on YouTube with around 30 channels. The acquisition gives both Universal Music Group and Canal Plus teams increased ability to target millennials. 📌

### KAHLIL GIBRAN'S THE PROPHET

Our client's film, based on the book by poet and philosopher Kahlil Gibran, opens on August 7th in Los Angeles and New York. Check the theater list and opening dates in other cities at: <http://www.gibransprophetmovie.com/> On Twitter @Gibran's The Prophet



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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>Amy*</i>	A24	5,991	3,000
<i>Beyond the Lights</i>	Relativity Media	14,620	7,000
<i>Black or White</i>	Relativity Media	21,571	9,000
<i>Boyhood</i>	IFC	25,359	4,000
<i>Dope*</i>	Open Road	16,471	7,000
<i>DUFF, The</i>	Lionsgate Films	34,030	8,500
<i>Gallows, The* (1)</i>	New Line	21,850	100
<i>Insidious: Chapter 2</i>	FilmDistrict	83,586	5,000
<i>It Follows</i>	RADiUS-TWC	14,674	1,000
<i>Lazarus Effect, The</i>	Relativity Media	25,801	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>Me, Earl and the Dying Girl*</i>	20 <sup>th</sup> Century Fox	6,517	8,000
<i>Nightcrawler</i>	Open Road Films	32,381	8,000
<i>Oculus</i>	Relativity Media	27,695	5,000
<i>Still Alice</i>	Sony Pictures Classics	18,656	4,000
<i>Two Days, One Night</i>	IFC	1,423	7,700
<i>Unfriended</i>	Universal	32,482	1,000
<i>Whiplash</i>	Sony Pictures Classics	13,092	3,300
<i>Wild Tales</i>	Sony Pictures Classics	3,106	3,300

\*Still in North American distribution as of July 31, 2015. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, published interviews with filmmakers or personal conversations with filmmakers.

(1) 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>Big Eyes</i>	The Weinstein Co.	14,482	10,000
<i>Birdman</i>	Fox Searchlight	42,273	18,000
<i>Boxtrolls, The</i>	Focus Features	50,837	60,000
<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>Ex Machina*</i>	A24	25,395	15,000
<i>Home*</i>	20 <sup>th</sup> Century Fox	174,902	135,000
<i>Insidious: Chapter 3*</i>	Gramercy Pictures	52,071	10,000
<i>Little Boy</i>	Open Road Films	6,469	20,000
<i>Mad Max: Fury Road*</i>	Warner Bros.	151,867	150,000
<i>Penguins of Madagascar</i>	20 <sup>th</sup> Century Fox	83,851	132,000
<i>Second Best Marigold Hotel, The</i>	Fox Searchlight	33,078	10,000
<i>Selma</i>	Paramount	52,007	20,000
<i>Southpaw*</i>	The Weinstein Co.	26,359	30,000
<i>Taken 3</i>	20 <sup>th</sup> Century Fox	89,256	48,000
<i>While We're Young</i>	A24	7,574	10,000
<i>Woman in Black 2, The: Angel of Death</i>	Relativity Media	26,501	15,000
<i>Woman in Gold*</i>	The Weinstein Co.	33,278	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	24,235	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.	49,511	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	10,008	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	6,805	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.	14,355	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.	34,639	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](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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