



# THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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LOUISE LEVISON, EDITOR AND PUBLISHER

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## EXCLUSIVE: INDIE B/O READJUSTS, HOLDS GROUND

The box office for domestic independent films is showing the effects of going through a period of readjustment within the film market, while adjusting to technological and social changes. In the first quarter of 2018, the independent sector shows a dramatic drop of 25 percent (\$731 million) compared to the same period in 2017, which is the biggest drop in recent years. There are several potential explanations, but no one solid reason. Nor did any indicators foretell a time of doom for the Indie market.

The biggest contributor to the quarter's sluggish performance is the lack of a film grossing \$100 million or more. If we were to add one film grossing \$135 million or more based on the results of the last few years, the estimated drop would be a not-so dramatic 11 percent. At the same time, only one film broke the \$50 million barrier, while the revenue from films earning between \$10 and \$49 million was double the previous quarter. Over the last four years, we lost most of the distributors of animated films to the studios, with *Kung Fu Panda 3* (2016) being the last film in this category from DreamWorks Animation before it was sold. Lionsgate scored at the end of last year with *Wonder*. Of course, there also were no horror films or thrillers released in the first quarter that scored big dollars either.

For a film to breakout at the box office it needs sufficient distribution. If not generating an immediate audience, companies seem to be holding a film to a limited theater run. Marketing takes money and enough belief in the film to spend more of it on a wider release. Carrying over from last year, is a trend to platform release a lot of films without necessarily expanding their screens over time. I ran the release-to-ancillary timeline that I normally only do every 4 years for the next edition of my book (*Filmmakers and Financing: Business Plans for Independents*). The number of months until a film is released to DVD, Blu-ray, television/cable and downloading remains the same at three to four months; however, it showed a downward trend from 80 percent of the films in January to 54 percent in March. Instead of most of the rest of the films being released sooner, in March 38 percent of the films were not released for 5-15 months and 8 percent released in 1-2 months are theatrical.

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Despite being held longer, it appears that many of the films are held in only a limited number of theaters.

It takes money to put films in theaters. Short-term a perfect storm of stock market ups and downs and government regulation on tech companies that are often a favorable climate for the mid-level investor, has caused a general uncertainty. The economy not only affects equity investors but also distributors. If a film does not take off week 1 with a limited release, the distributor may hold back on marketing or pull it out of theaters altogether. Many of the free-standing distributors (those not a division of a major studio) may be more hesitant to spend the amounts of money that led to the high dollar years for Indies leading up to 2014. Yes, we have many ways through social media to promote a film, but on-air and print advertising still counts. Not everyone lives on either coast but, throughout the country Redbox is growing while brick and mortar stores are declining. Without a reason propelling someone to go to the theater, many will choose America's "leading destination for affordable and convenient new-release rentals."

We also don't know what will happen with companies that are in the process of being bought or were recently bought by one of the "major six." A case study of this is Focus Features which merged with Universal in 2016. While films they acquire for distribution still are indies, the films they produce are "studio" by definition. Which means the returns of the Focus Features produced films are no longer part of the independent box office totals. In December 2017, Disney bought 21<sup>st</sup> Century Fox making Fox Searchlight, a major distributor of independent films since 1994 effectively into a studio. While Disney CEO Bob Iger says that he plans to make no changes to Fox Searchlight once the deal is completed (approximately one year), history tells a different story going back to Miramax 1.0.

Netflix and Amazon are going through their own changes. Most reports state that Netflix is looking to spend \$8 billion next year on original programming. Forbes says that 50 percent or more will be on new series ("700 in number") with marketing costs of at least \$2 billion more. The company also is buying EuropaCorp and its library. In addition, Netflix said in January they are looking to buy "high profile" films in addition to making original content. This is all for acquiring more members for streaming in general, much of which goes to non-feature series rather than typical features that would at least be introduced in a movie theater. Executives have changed at Amazon with apparently more emphasis going to tv/cable. Since their dollars are kept private, we must deal with what we know.

Forecasting is my business, but I'm not going to go out on a limb with even a guess at the Total Indie box office at the end of June. A downturn is not limited to the Indie sector. In March, *The Hollywood Reporter* said, "With less than a week to go, Hollywood's major March releases have failed to bloom at the North American box office, triggering the worst year-over-year decline for the month in recent memory." While a major challenge for the industry, I do project that theatrical screens are staying with us and moviegoers will still show up. In what numbers and at what ticket prices remains to be seen. Just keep making good films with the best stories possible.



## MPAA ANNUAL MARKET REPORT

The Motion Picture Association (MPAA) has released their annual report *2017 Theatrical Home Entertainment Market Environment (THEME) Report* (previously titled *Theatrical Market Statistics*). In a Chairman's letter, CEO Charles Rivkin wrote, "With more stories and more storytelling mediums than ever, our industry continues to adapt to an ever-changing world. The global entertainment market is expanding on multiple fronts, constantly innovating to deliver an unparalleled experience to audiences worldwide. In 2017, not only did the global box office hit yet another record high, the number of subscriptions to online video services around the world jumped 33 percent to reach 446.8 million." John Fithian, President and CEO of the National Association of Theater Owners (NATO) added, "With the global box office continuing to grow and movies drawing younger, more diverse audiences, we see a bright future for theatrical entertainment. We are relentlessly innovating, investing in top-notch cinema infrastructure and advanced technology, to give audiences the very best movie experience."

While the entire report should be downloaded and read, the audience measurements are crucial for your business plan in explaining the audience target markets. Here is a short recap of the data:

More than three quarters (76 percent) of the U.S./Canada population (263 million moviegoers) went to a movie at the cinema at least once in 2017. The typical moviegoer bought 4.7 tickets over the course of the year, down from 5.3 tickets in 2016. In a reversal from the previous year, moviegoers between the ages of 12 and 17 attended 4.9 movies over the year, which was slightly more than 8 to 24 -year-olds who attended 4.7. Closely following were moviegoers between the ages of 25 and 39 who attended 4.4 movies in the year. Although Caucasians make up the majority of the population (61percent) and moviegoers (58 percent), they represented a smaller share of 2017 tickets sold (55 percent) relative to their share of the population. Hispanic/Latino moviegoers were overrepresented in share of movie tickets purchased (23 percent) relative to their share of the population (18 percent). Per capita attendance was highest among Latino and Asian audiences. As in previous years, tickets sold continued to be split evenly between men and women. For more details of North American and worldwide information go to: <https://www.mpaa.org/research-docs/2017-theatrical-home-entertainment-market-environment-theme-report/>

## SOUTH BY SOUTHWEST FILM FESTIVAL

The 25<sup>th</sup> edition of the South By Southwest Festival (SXSW) ran March 9<sup>th</sup>-17<sup>th</sup> in Austin, Texas. Films began the three-pronged event which also included interactive and music sections. The lineup included 136 feature films consisting of 89 World Premieres, 13 North American Premieres, 6 U.S. Premieres, and 49 feature films from first-time filmmakers. The lineup also featured 171 Short Films, Music Videos, Independent Episodics, Title Sequences, and Virtual Reality projects. The films were culled from 2,476 feature-length film submissions, with a total of 8,183 films submitted for consideration. They screened in the following sections: Narrative Feature Competition, Documentary Feature Competition, Headliners, Narrative

Spotlight, Documentary Spotlight, Visions, Midnighters, Episodic, 24 Beats Per Second, Global, Festival Favorites, and Special Events.

It was the 10<sup>th</sup> year for Director of Film Janet Pierson, who said. “As we look back on the body of work of talent discovered, careers launched and wonderful films we’ve enjoyed, we couldn’t be more excited about the future. This year’s slate, while peppered with works from many of our alumni, remains focused on new voices, new directors and a range of films that entertain and enlighten.” She also spoke about the festival’s ongoing support of female filmmakers. Eight out of 10 of the films in the festival's narrative competition this year were directed by women. "I'm certainly proud of the work, but it hasn't been our talking point. Of course, it's women and it's also everybody who doesn't have an easier seat at the table. You've got gender, you have race, you have privilege and geography, and you have age.”

In 2009, she had been a producer with her husband, John Pierson, but was a programming newcomer. With SXSW, she was tasked with funneling that experience into the ever-changing ecosystem of film and television. Look for more of her history and comments in an interview with *Indiewire*. <http://www.indiewire.com/2018/03/janet-pierson-interview-sxsw-2018-10-years-lena-dunham-joe-swanberg-1201937369/>

Darren Aronofsky gave the keynote at South By Southwest. Below are his Ten Commandments for indie filmmakers.

1. Make the Film Only You Can Make
2. Persistence Is 9/10 of the Game
3. Work with Family
4. Do Your Homework Before You Get to Set
5. Adapt to Reality
6. Don't Be Afraid of Your Actors
7. Don't Forget About Your Audience
8. Commit to the Vision
9. Let Your Child Go
10. Give a Shit

For the full keynote talk, go to <http://www.indiewire.com/2018/03/darren-aronofsky-10-commandments-indie-filmmaking-sxsw-keynote-1201937976/>

[**Ed note:** To me, Number 1 is the most important. You don't want to make someone else's film, or just pick a genre you think is popular. For a good story to emerge — whether writer, director or producer — you have to care about it.]

## AND THE SXSW PRIZE GOES TO . . .

AWARD	FILM	FILMMAKER
Narrative		
Grand Jury	<i>Thunder Road</i>	Jim Cummings
Special Jury First Feature	<i>The New Romantic</i>	Carly Stone

Special Jury Writing	<i>Jinn</i>	Niljla Mu'min
<b>Documentary</b>		
Grand Jury	<i>People's Republic of Desire</i>	Hao Wu
Special Jury, Best Cast	<i>This One's For The Ladies</i>	Gene Graham
Special Jury, Best Feminist Reconsideration of a Male Artist	<i>Garry Winogrand: All Things are Photographable</i>	Sasha Waters Freyer
<b>Short Films</b>		
Narrative Winner	<i>Emergency</i>	Carey Williams
Narrative Special Jury, Acting	<i>Krista</i>	Shirley Chen
Documentary Winner	<i>My Dead Dad's Porno Tapes</i>	Charlie Tyrell
Midnight Winner	<i>Milk</i>	Santiago Menghini
Animated Winner	<i>Agua Viva</i>	Alexa Lim Haas
Animated Special Jury	<i>JEOM</i>	Kangmin Kim
Music Video Winner	<i>Second Hand Lovers</i>	Oren Lavie
Music Video Special Jury Acting	<i>Territory</i>	The Blaze
Texas Winner	<i>An Uncertain Future</i>	Iliana Sosa, Chelsea Hernandez
Texas High School Winner	<i>The Night I Lost My Favorite Jacket</i>	Jenna Krumerman
Texas Special Jury	<i>CCISD Strong</i>	
<b>Design</b>		
Poster Winner	<i>The Gospel of Eureka</i>	Matt Taylor
Poster Special Jury	<i>A Little Wisdom</i>	Sofia Rasmussen
Title	<i>Counterpart</i>	Karin Fong
Title Special Jury	<i>Godless</i>	John Likens
<b>Independent Episodics</b>		
Winner	<i>Beast</i>	Ben Strang
Special Jury	<i>She's the Ticket</i>	Nadia Hallgren
<b>SPECIAL AWARDS</b>		
LUNA® Narrative Winner- Chicken & Egg	<i>First Match</i>	Olivia Newman
Narrative Special Jury	<i>Unlovable</i>	Suzi Yoonessi
LUNA® Documentary Winner-Game Changer	<i>On Her Shoulders</i>	Alexandria Bombach
Documentary Special Jury	<i>¡Las Sandinistas!</i>	Jenny Murray

Louis Black “Lone Star”	<i>Daughters of the Sexual Revolution: The Untold Story of the Dallas Cowboys Cheerleaders</i>	Dana Adam Shapiro
Karen Schemer Film Editing Fellowship	—	Kristin Bye
Adam Yauch Hörnblowér	<i>Prospect</i>	Zeek Earl, Chris Caldwell
Vimeo Staff Picks	<i>Krista</i>	Danny Madden
<b>AUDIENCE</b>		
Narrative Feature	<i>First Match</i>	Olivia Newman
Documentary Feature	<i>TransMilitary</i>	Gabriel Silverman, Fiona Dawson
Narrative Spotlight	<i>All Square</i>	John Hyams
Documentary Spotlight	<i>The Dawn Wall</i>	Josh Lowell, Peter Mortimer
Visions	<i>Profile</i>	Timur Bekmambetov
Midnighters	<i>Upgrade</i>	Leigh Whannell
Episodic	<i>Vida</i>	Alonso Ruizpalacios, So Yong Kim
24 Beats Per Second	<i>Ruben Blades Is Not My Name</i>	Abner Benaim
Global	<i>Virus Tropical</i>	Santiago Caicedo
Festival Favorite	<i>Science Fair</i>	Cristina Costantini, Darren Foster
Excellence in Title Design	<i>#19 – Offf Barcelona 2017</i>	Eve Duhamel, Julien Vallee
<b>Virtual Reality</b>		
Jury Winner Room – Scale	<i>After Solitary</i>	Cassandra Herrman, Lauren Mucciolo
Special Jury Room – Scale Innovative Use Reality Technology: Health	<i>Reinvent</i>	Ian Forester, Sook-iei Liew, Phd
Jury Winner 360° Video	<i>Behind the Fence</i>	Lindsay Branham, Jonathan Olinger
Special Jury 360° Video, Technical Excellence	<i>Dreams of “O”</i>	Félix Lajeunesse, Paul Raphaël



## COMINGS AND GOINGS

**The Black List**, the well-known yearly publication featuring Hollywood's most popular unproduced screenplays, and Meridian Entertainment have formed a partnership to produce and finance three to five English language films per year. Films budgeted at \$15 million or less can be fully financed by Meridian, but the venture is open to co-financing arrangements, also. This partnership is the third with a U.S. company for Meridian which develops and finances films and TV projects for the Chinese market. Previously, the company formed a venture with James Schamus' company Symbolic Ventures. Former Focus Features head Schamus is the liaison between Meridian and The Black List. Schamus has been guiding the Chinese company into the independent space. This move partly came from his nostalgia for his indie origins, reports *Deadline*. He first approached Black List founder Franklin Leonard at Sundance several years ago about connecting Meridian into Black List's ongoing search for overlooked gem screenplays and turning them into low budget indies Meridian could finance. More than 325 of the List's scripts have been produced. "This all started under the idea that screenwriting is a profoundly undervalued component of what makes a movie great," Leonard told *Deadline*.

UK distributor **Icon Film Distribution** has been sold to home entertainment specialists Kaleidoscope and main investor Schneider Media Investments (SMI), a source has confirmed to screendaily.com. The firm is one of many UK distributors struggling with the pound's drop against the dollar and euro. The deal follows a number of misfires for Icon. The company's early hits included horrors *The Babadook* and *It Follows* but expensive disappointments since then have included *The Nice Guys*, *Neon Demon*, *War on Everyone* and *A Hologram For The King*. Originally the Icon Distribution was the British subsidiary of Icon Productions Ltd. formed by Mel Gibson and Australian producer Bruce Davey. Mark Batey, Chief Executive of the UK's Film Distributors Association, said: "The closure of Icon as an independent UK film distributor is a further example of the high-risk, brutally unforgiving business of releasing films in the heavily supplied UK theatrical marketplace."

**Tang Media Partners** (TMP), the parent company of growing mini studio Global Road Entertainment, has partnered with China's Tencent and investment company China Everbright Limited to acquire 10-20 Hollywood films per year for distribution in China. At the same time, Global Road said that it has struck a deal with Lorenzo di Bonaventura to produce thriller *The Last Masters* which will be structured as a China-U.S. co-production and give fresh insight into martial arts. In Berlin, in February, Global Road told buyers and finance partners that it will put up \$1 billion in production finance over the next three years and plans to release 15 to 20 wide-release movies per year in the U.S. and Canada by 2020. Production budgets are expected in the \$20 million to \$100 million range, says *The Hollywood Reporter*. ■

**NUMBERS! NUMBERS! NUMBERS!**  
**(North American Box Office)**  
**LOW-BUDGET INDEPENDENT FILMS (\$10.0M and under)**

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>47 Meters Down</i>	Entertainment Studios Motion Pictures	44,993	5,000
<i>All Saints</i>	Pure Flix	5,802	2,000
<i>Call Me By Your Name*</i>	Sony Pictures Classics	15,973	3,500
<i>Case for Christ, The</i>	Pure Flix	14,682	3,000
<i>Disaster Artist, The</i>	A24	21,122	10,000
<i>Every Day*</i>	Orion	6,102	4,900
<i>Florida Project, The</i>	A24	5,904	2,000
<i>Forever My Girl*</i>	Roadside Attractions	16,327	3,500
<i>Get Out</i>	Universal	176,041	4,500
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>It Comes At Night</i>	A24	13,985	3,800
<i>Jigsaw</i>	Lionsgate Films	38,053	10,000
<i>Lady Bird*</i>	A24	47,946	10,000
<i>Let There Be Light</i>	Atlas Distribution	7,233	3,000
<i>Loving Vincent</i>	Good Deed	6,682	6,500
<i>Midnight Sun*</i>	Open Road	7,671	2,800
<i>Paul, Apostle of Christ*</i>	Sony	11,489	5,000
<i>Strangers, The: Prey at Night*</i>	Aviron	23,582	5,000
<i>Unsane*</i>	Bleecker Street	6,832	1,500
<i>Winchester*</i>	CBS Films	25,092	3,500

\*Still in North American distribution as of April 1, 2018. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, and published interviews with filmmakers or personal conversations with filmmakers.



**MORE NUMBERS! NUMBERS! NUMBERS!**  
**(North American Box Office)**  
**HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)**

FILM	DISTRIBUTOR	REV. thous. \$	COST thous. \$
<i>12 Strong</i>	Warner Bros.	45,500	35,000
<i>American Assassin</i>	Lionsgate Films	36,250	33,000
<i>Atomic Blond</i>	Focus Features	51,574	30,000
<i>Bad Mom's Christmas, A</i>	STX Entertainment	72,110	28,000
<i>Commuter, The</i>	Lionsgate Films	36,343	30,000
<i>Darkest Hour*</i>	Focus Films	56,443	30,000
<i>Den of Thieves*</i>	STX Entertainment	44,947	30,000
<i>Early Man*</i>	Lionsgate	8,267	50,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>Hostiles*</i>	Entertainment Studios	29,789	40,000
<i>I, Tonya*</i>	Neon	29,942	11,000
<i>Logan Lucky</i>	Bleecker Street	27,871	29,000
<i>Lost City of Z, The</i>	Bleecker Street	8,580	30,000
<i>Marshall</i>	Open Road	10,052	12,000
<i>Molly's Game</i>	STX Entertainment	28,781	30,000
<i>Only the Brave</i>	Sony	18,340	38,000
<i>Paddington 2</i>	Warner Bros.	40,442	55,000
<i>Proud Mary</i>	Screen Gems	20,868	14,000
<i>Shape of Water, The*</i>	Fox Searchlight	63,501	19,500
<i>Three Billboards Outside of Ebbing, MO*</i>	Fox Searchlight	54,228	15,000
<i>Tyler Perry's Acrimony*</i>	Lionsgate Films	17,171	20,000
<i>Wind River</i>	The Weinstein Co.	33,801	11,000
<i>Wonder</i>	Lionsgate Films	132,423	20,000

\*Same references as low-budget table.

## LARGE FORMAT FILMS

FILM	DISTRIBUTION	REV.	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	13,655	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,661	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,319	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,584	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.	52,092	n/a
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,218	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	7,621	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: A Prehistoric Adventure</i>	National Geographic	23,746	n/a
<i>Sea Rex 3D: Journey to a Prehistoric</i>	3D Entertainment	6,097	n/a
<i>Space Station 3D</i>	IMAX	93,309	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,518	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.	35,784	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

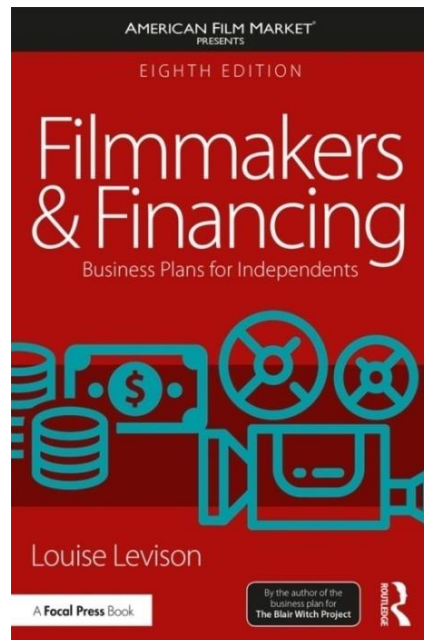
\* Same references as low-budget table.

## BURT REYNOLDS JOINS FILM FINANCING DOCUMENTARY

Hollywood legend **Burt Reynolds** joined the cast of the feature-length documentary film based on Louise Levison's best-selling book, *Filmmakers & Financing: Business Plans for Independents*, with an on-camera interview filmed at **The Burt Reynolds Institute for Film and Theatre** in **North Palm Beach** last month. In a wide-ranging interview conducted by writer-director **Rick Pamplin** taped in front of the **Burt Reynolds Master Acting Class**, Pamplin asked Reynolds about his Hollywood films, unrivaled box-office popularity, the secrets of his success, his longtime commitment to the Palm Beach area, his move into independent films and advice for young people getting in the business today. "It was an electrifying evening touching on a wide array of topics, including some surprises," said Pamplin. "It was the last night of a five-week shoot and almost seemed a surreal way to wrap the movie, but clearly the highlight of making the film." See more on Twitter at #CONFIDENTIALFilmProject.



Crew On Set with Burt



<https://www.routledge.com/Filmmakers-and-Financing-Business-Plans-for-Independents/Levison/p/book/9781138947443>

**NEED MONEY FOR A MOVIE? DON'T GO IN E\*EMPTY-HANDED. HAVE A BUSINESS PLAN.**

(Speaking of 21<sup>st</sup> Century technology, check out the updated [moviemoney.com](http://www.moviemoney.com) site)

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 30 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, as well as 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 eighth edition (A Routledge/Taylor & Francis book, 2016) which inspired the **#CONFIDENTIALFilmProject**. The documentary also includes Levison's big screen debut. The sixth edition of the book was published in Mandarin. Levison also is editor of the online newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. 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*. Among her corporate clients are Danny Glover's Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment and Tokuma International Ltd (*Shall We Dance*, *Princess Mononoke*). 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). Levison has presented seminars and/or been on panels at festivals and markets around the world.

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