



LOUISE LEVISON, EDITOR AND PUBLISHER

GOOD STORIES AND LOW BUDGETS RULED AFM18

“Change is coming so rapidly that everyone in this room and at the Loews has to buckle down...the audience is there but it's a scary time” - Jean Prewitt, President of the International Film and Television Association (IFTA) said during the 39th edition of the American Film Market (AFM). Presented by IFTA, the annual meeting for global film industry players, including finance, production, sales and distribution executives continues to see more changes and updating in the independent film business. Many of the buyers generally were more interested in low-to-moderate projects rather than stars. The scary part, however, is everybody has his or her own definition of those terms.

Distribution and production executives had varying accounts of what elements they wanted see in films, especially what they considered saleable budgets. *Mudbound* producer Cassian Elwes said, “Filmmakers looking for money for their next project can come to AFM and find international film companies interested to jump in and help sell the movie so that filmmakers can borrow the necessary funds to get the film produced.” He added that to presell you have to keep “in mind, of course, that a project must have the right elements attached and offering value at the right price point.” Therein lays the big question. What are those? One distributor was quoted in the press as saying \$2 million was the limit for a lower-budget independent, but I saw sales of film that would appear to have cost more. The highest deal reported was \$8 to 9 million for *Poms* (starring Diane Keaton) from STX. AGC Studios’ dark comedy *Breaking News In Yuba County*, Voltage Pictures’ Jessica Chastain action thriller *Eve*, Mister Smith’s Hilary Swank sci-fi *I Am Mother*, and Endeavor Content’s Dev Patel directorial debut *Monkey Man* all had distributors circling as the Market wound down. Unfortunately, none of those films’ budgets have been reported; however, I would guess low/moderate might be a new term to use.

That is not to say that films budgeted at \$50 million-plus, with top stars and name directors, were totally ignored. “What's missing is the middle: the mid-budget, middling quality pictures that once were AFM's bread and butter,” said reporter Scott Roxborough in *The Hollywood Reporter*. Constantin Film CEO Martin Moszkowicz said. “We’re moving from the traditional presale model for our own movies” — the longtime focus of AFM — going “from pre-selling a couple of markets for our higher-budgeted/over-\$50 million movies into equity-based financing,

sometimes with partners, sometimes by ourselves.” He added, “There aren’t that many buyers anymore, and especially when it comes to higher-budgeted movies, there’s a lot of fear out there. We can’t really sell an expensive movie as easily as we used to, or at all.”

There was one item about which there seemed to be general agreement, however. The disruptors, primarily Netflix and Amazon, are no longer feared. They have become occasional, relatively normal buyers at the markets rather than 800-lb gorillas who are going to totally upset the financial zeitgeist. In addition, understand the audience market for your story and share it with distributors. Don't assume a lightning bolt will hit your distributor. If that person goes in a different direction, there is a big cyber world out there in which to do free promotion.

There were at least 70 companies from 28 countries who attended for the first time as buyers with the largest number coming from the United States, followed by China, Italy and South Korea, as well as Canada, Germany, Spain, Taiwan, and Vietnam. Buyers from the world’s leading digital platforms are also confirmed. In addition, AFM had least 60 new exhibiting companies from 15 countries in the market. Of the 400 exhibitors, the United States will have the biggest presence with 160, followed by the United Kingdom (34), France (29), South Korea (22), China (17), Japan (13), Russia (12) and Germany (11). Total attendance was projected to be more than 7,000 again. The Market also placed an increased emphasis on industry intelligence and education, expanding its programming lineup of Conferences, Roundtables, Workshops and Spotlight Events, and adding a third venue – the AFM Gallery at Le Merigot Hotel. More than 150 speakers took the stage for 40 sessions featuring a diverse array of topics to support virtually every facet of the business. “The uptick in participation signals that the Independents are adapting to changing marketplace and can now confidently forecast future values,” said Jonathan Wolf, Managing Director of the American Film Market.

Another big change had nothing to do with sales themselves but was made to keep the “goofballs” from entering the hotel at all. I think that is an unfair characteristic of most of the people I have seen in the lobby and likewise could apply to some of the people who have badges. Over the years who can enter the hotel and where they can go has changed. For example, for the first three years anyone could go anywhere in the hotel. Then the rule changed to people without badges being allowed only in the lobby and mezzanine where you picked up your badges and the various trade mags printed specifically for the AFM but not on the elevators going to the other floors. This year the lobby was closed off to anyone without a badge. “. . . Now our most valued participants, the buyers, will be able to freely walk through the hotel without being asked to flash their badge every minute. We think it’ll make the experience much more enjoyable and professional for the participants,” said Wolf.

Hint from the editor: As far as we know, any goofball can still purchase a badge.🔴

AFI FEST

The American Film Institute presented the 32nd edition of its AFI FEST in November 2018. In its 15th year with the visionary support of presenting sponsor Audi, Los Angeles' longest-running international film festival remains a showcase for the best festival films of the year, and an opportunity for artists to come together with audiences in the heart of the movie capital of the world. Newly appointed director Michael Lumpkin chose to feature an all-female lineup of filmmakers for the festival's Cinema's Legacy program, which celebrates film history by screening recent restorations of classic and lesser-known films. "I see the program as a foundation for where we are today around women in film," said Lumpkin.

Of the 134 screened throughout the week, there were 83 features, 47 shorts and four episodic projects running the gamut from big-budget blockbusters to smaller-scale Indies and award contenders, as well as nine foreign-language films. Women directed 65 of the films, and 23 of those were from women of color. Last year just 40 of the 137 films featured a woman at the helm. "It wasn't that we set out for a quota," said Lumpkin of the numbers, which translate to roughly 48 percent of the festival's films. "In meetings when we're discussing films, they just organically tend to be these more female-oriented stories," added Festival Programmer Beth Hanna.

Besides film screenings, the AFI continued its commitment to educate and preserve the legacy of cinematic arts with conversations. Some of these participants included Melissa McCarthy and Marielle Heller discussing of *Can You Ever Forgive Me?* The Indie Contenders Roundtable panelists were John C. Reilly, Rosamund Pike, Kathryn Hahn, Richard E. Grant, Willem Dafoe, Felicity Jones, Joanna Kulig, and Thomasin McKenzie.

The announced winners are:

AWARD	FILM	WINNER
Grand Jury Short - Live-Action	<i>War Paint</i>	Katrelle Kindred
Grand Jury Short - Animated	<i>EGG</i>	Martina Scarpelli
Honorable Mention Short - Social Impact	<i>Magic Alps</i>	Andrea Brusa, Marco Scotuzzi
Honorable Mention Short - Documentary	<i>Period. End of Sentence</i>	Rayka Zehtabchi
Honorable Mention Short - Acting	<i>A Siege</i>	Vedrana Bozinovic
Audience - Feature	<i>The Biggest Little Farm</i>	John Chester
Audience - Short	<i>Period. End of Sentence</i>	Rayka Zehtabchi

Note: The Grand Jury Award winners for Live-Action and Animated Short are automatically eligible for the Academy Award[®] shortlists in the Best Live Action Short and Best Animated Short categories. 

SPIRIT AWARD NOMINATIONS

The nominations for the 34th Film Independent Spirit Awards have been announced. These awards often are a precursor to Oscar nominations especially in the major categories: Best Feature, Best Director, Best Actor and Best Actress. In 2007, the nominating committee set a budget limit of \$20 million for eligible films. For the third year in a row, New York-based distributor A24 led the nominations counting a total 12 noms versus last year's 17. A24's nom count this year doubled up on Amazon Studios, Netflix and The Orchard which all tied for six. Annapurna Pictures followed with five. The best feature nominees are: *Eighth Grade*, *First Reformed*, *If Beale Street Could Talk*, *Leave No Trace* and *You Were Never Really Here*.

The Spirit Awards will air live on IFC at 2 pm PT / 5 pm ET on Saturday, Feb. 23, 2019. The ceremony will, as usual, be held on the beach in Santa Monica.

For the total list of nominees, go to: <https://deadline.com/2018/11/film-independent-spirit-award-nominations-fall-2018-roma-netflix-1202503233/>

SUNDANCE FILM FESTIVAL NOMINATIONS

The 2019 Sundance Film Festival unveiled the 112 films that will screen across 10 major categories including the U.S. competition, world competition and NEXT sections that will screen in Park City, Salt Lake City and at Sundance Mountain Resort January 18th to 29th. "Society relies on storytellers. The choices they make, and the risks they take, define our collective experience. This year's Festival is full of storytellers who offer challenges, questions and entertainment. In telling their stories, they make difficult decisions in the pursuit of truth and art; culture reaps the reward," said Robert Redford, Founder of the Sundance Institute. For the 2019 Festival, 112 feature-length films have been selected, representing 33 countries and 45 first-time filmmakers. Women make up 53 percent of the directors in this year's U.S. Dramatic Competition; 41 percent are people of color; and 18 percent identify as LGBTQIA+. Of the directors in this year's U.S. Documentary Competition 44 percent are women; 22 percent are people of color; 5 percent identify as LGBTQIA+. Of the 61 directors in all four competition categories, comprising 56 films, 42 percent are women, 39 percent are people of color and 23 percent identify as LGBTQIA. These films were selected from a record high of 14,259 submissions including 4,018 feature-length films. For information on each film selected for the festival go to: <https://www.sundance.org/blogs/news/2019-sundance-film-festival-features>.

QUOTABLE

"I reject the whole notion that the only reason people go to the movies is to see spectacle, like *Star Wars*. I think there's something really magical about a shared experience. A specialty movie that has something on its mind, that has artistic intent, is best seen in the theater, especially in 2018. Watching a movie in a movie theater is superior to watching it at home." — Producer Eric D'Arbeloff, *All Is Lost*, *Lovely and Amazing*

COMINGS AND GOINGS

Charles S. Cohen, Chairman of Cohen Media Group and an executive producer of Academy Award Nominee *Frozen River*, purchased the **Landmark Theater Chain** from Mark Cuban and Todd Wagner. The nation's largest and most prominent independent theater chain, Landmark includes 252 screens in 27 markets. Terms of the sale were not disclosed. Reports are that Cohen will retain the senior management team of Landmark Theaters. "Anyone who knows Charles knows he is an avid lover of art and cinema, and this deal to purchase Landmark serves so many of his true passions and interests," Landmark Theatres President/CEO Ted Mundorff told *deadline.com*. "By acquiring our chain, he has supercharged and scaled his distribution footprint in the arthouse sector, where he has been a savvy distributor and producer for many, many years. He has also acquired the crown jewel in the arthouse exhibition arena . . ." No purchase price has been released as of press time.

There are questions, on the other hand, if Landmark will change Cohen or he will change Landmark. Perhaps a good result would be a little of both. While being an avid distributor of low-to-medium budget indie films, the Landmark also has included bigger studio films in its repertoire. CMG, on the other hand, has released Academy Award-winners *Frozen* and *The Salesman*, as well as a few other nominated and specialty films. The company also releases older classic films under the label, Cohen Film Collection. A great result for the indie market and its moviegoers would be fewer high-budget films in major cities and more current indie films. "He is the only real-estate mogul with a taste for art film, so I can't think of a more perfectly tailored owner to take a major stake in exhibition," said a specialized film executive who requested anonymity as he told *indiewire.com*. "His other great skill is he's not Netflix."

AMC Networks Nov. 1 announced it completed the acquisition of home entertainment distributor **RLJ Entertainment**, after the latter's stockholders approved the transaction at a special meeting on Oct. 31. AMC Networks acquired all of the shares of common stock of RLJE not owned by founder and namesake Robert L. Johnson, for about \$59 million in cash. RLJ Entertainment is now a privately-owned subsidiary of AMC Networks, with Johnson and his affiliates owning a stake of 17 percent. RLJE operates two subscription streaming services with about one million combined subscribers: Acorn TV, known for its British and international mysteries and dramas; and UMC, which offers films, documentaries, original series and comedy for African-American and urban audiences. "Our businesses each serve unique audiences and have a strong connection to their viewers," Miguel Penella, CEO of RLJ Entertainment, said in a statement. "AMC Networks has been an ideal partner as we developed Acorn TV and UMC for their respective audiences."

Indie Rights, a U.S.-based sales agent specializing in Video-On-Demand (VOD) rights, announced in *Variety* during AFM that it has expanded into production. Its first effort is genre-defying vampire film *Blood From Stone* written and directed by Geoff Ryan. Indie Rights is a subsidiary of Nelson Madison Films whose founders Linda Nelson and Michael Madison are executive producers. The film, which stars Serbian actor and former MMA fighter Vanja Kapetanovic and Hungarian actress and model Gabriella Toth, was shot in Nevada and California. The company represented rights on Ryan's feature debut *Fray*. That film reached

the top 15 movies on Amazon's War and Military list, and the top 2 movies on Amazon UK's "Indie Arthouse" list. The company has a catalog of more than 650 films of all genres, and has regularly achieved success with sales of large slates of films to Chinese OTT platforms. It recently launched its own OTT channel.

Stalking-horse bidder Raven Capital Management is acquiring assets of **Open Road**. Donald Tang's Tang Media Partners purchased Open Road in 2017 before merging with foreign sales company IM Global to form Global Road Entertainment. (See *TFE* issue December 2017) Unfortunately, its film unit was taken over by its primary lenders, Bank of America and East West Bank in August of 2018 as Tang had not raised enough funds for Global Road. The film unit filed for Chapter 11 bankruptcy on September 6, 2018. By November 6th, none of the 11 other potential bidders had beaten Raven's price. The New York investment company discussed how it was active in financing independent films and stated "given its operational expertise, Open Road's films will be part of a solid library of titles acquired by Raven in recent years, including the purchase of Exclusive Media in 2015."

Octane Entertainment launched a new sales and acquisitions division, FAB, which will focus entirely on films directed for, about and by women. At AFM, the company showcased the first six films under its new brand: the coming-of-age comedy *Lady-Like*, crime drama *MDMA*, the survival thriller *Rust Creek*, the fantasy-drama *Beautiful Darkness*, horror title *The Ranger* and the mystery thriller *Silencio*. "It is no secret that not only are women disproportionately represented above-the-line but below-the-line as well," Kristen Bedno, Octane Director of Sales and Marketing and creator of FAB, told *The Hollywood Reporter*. "By creating a film brand that recognizes the unique perspective that females bring to the creative process, we plan to showcase that talent and provide the international film audience with exceptional content created from a diverse female standpoint on a never-before-seen scale." The company hopes to create a home for "powered by the voice of female filmmakers, and those who identify as female."

China's **Dalian Wanda** finally has exited from film studios and theme parks, reported *Variety Asia*. The company was been forced into retreat across many of its business sectors. There was a report recently that that U.S. finance firm Silverlake was to buy a substantial portion of Wanda's stake in U.S. movie group AMC. It has also been reported that Wanda is negotiating to sell its stake in Legendary Entertainment, the Hollywood producer that it bought in 2016 for up to \$3.5 billion, although we still see presumed statements from Dalian Wanda that it is not selling. Dalian Wanda completed its exit from the domestic Chinese theme park business by selling its parks management companies to property developer Sunac for \$900 million (RMB6.28 billion). The deal includes operations managing the massive film and TV studios that Wanda constructed in Qingdao. The sale of Wanda Cultural Management comes less than three years after Wanda's chairman Wang Jianlin warned Disney that it would launch a pack of Chinese tigers to defeat Shanghai Disneyland. 🇨🇳

NUMBERS! NUMBERS! NUMBERS!

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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>Book Club</i>	Paramount	68,558	10,000
<i>Dog Days</i>	Amazon/ LD Entertainment	6,809	10,000
<i>Fahrenheit 11/9</i>	Briarcliff	6,352	5,000
<i>First Reformed</i>	A24	3,448	3,500
<i>Eighth Grade</i>	A24	13,640	2,000
<i>Forever My Girl</i>	Roadside Attractions	16,376	3,500
<i>Halloween*</i>	Universal	159,136	10,000
<i>Hell Fest*</i>	Lionsgate	11,107	5,500
<i>Hereditary</i>	A24	44,069	10,000
<i>I Am Not Your Negro</i>	Magnolia	7,124	1,000
<i>I Can Only Imagine</i>	Roadside Attractions	83,477	7,000
<i>Lady Bird</i>	A24	48,958	10,000
<i>Leave No Trace</i>	Bleecker Street	6,046	<5,000
<i>Let There Be Light</i>	Atlas Distribution	7,242	3,000
<i>Life Itself</i>	Amazon Films	4,103	10,000
<i>Paul, Apostle of Christ</i>	Sony	17,560	5,000
<i>Show Dogs</i>	Global Road	17,857	5,000
<i>Slender Man</i>	Sony/Screen Gems	30,569	10,000
<i>Sorry to Bother You</i>	Annapurna	17,493	3,200
<i>Truth or Dare</i>	Universal	40,717	3,500
<i>Unfriended: Dark Web</i>	BH Tilt	8,784	1,000

*Still in North American distribution as of November 30, 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.	COST
		thous. \$	thous. \$
<i>Adrift</i>	STX Entertainment	31,445	35,000
<i>Alpha*</i>	Sony	35,851	51,000
<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>Darkest Hour</i>	Focus Films	56,443	30,000
<i>Den of Thieves</i>	STX Entertainment	44,947	30,000
<i>Green Book*</i>	Universal	11,277	23,000
<i>Happytime Murders, The</i>	STX Entertainment	20,706	40,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>House With a Clock in Its Walls, The*</i>	Universal	68,311	42,000
<i>I Feel Pretty</i>	STX Entertainment	48,796	32,000
<i>Mile 22</i>	STX Entertainment	36,109	35,000
<i>Operation Finale</i>	MGM	17,612	24,000
<i>Peppermint</i>	STX Entertainment	35,419	25,000
<i>Robin Hood*</i>	Lionsgate/Summit	17,388	80-100,000
<i>Sicario 2: Day of the Soldado</i>	Columbia	50,072	35,000
<i>Simple Favor, A*</i>	Lionsgate	53,530	20,000
<i>Spy Who Dumped Me, The</i>	Lionsgate	33,562	40,000
<i>Tyler Perry's Acrimony</i>	Lionsgate Films	43,549	20,000
<i>Uncle Drew</i>	Lionsgate/Summit	42,469	17-19,000
<i>White Boy Rick</i>	Studio 8	24,011	29,000
<i>Widows*</i>	20 th Century Fox	29,934	42,000

*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	15,367	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,789	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,371	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,612	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.	52,346	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	11,243	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	7,641	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	93,346	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D*</i>	Warner Bros.	14,535	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.	35,980	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.

RICK PAMPLIN DIRECTOR OF NEW DOC

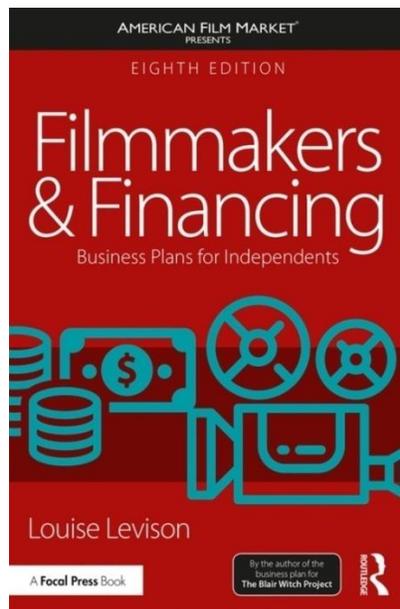
Local award-winning independent filmmaker Rick Pamplin has been announced as writer-director of a new feature length documentary inspired by Palm Beach resident Louise Levison's best-selling book *Filmmakers & Financing: Business Plans for Independents*. Pamplin says, "We are making a bold, truthful movie, which will reveal as many secrets as possible." He plans to interview multiple Palm Beach residents on camera and utilize locations throughout the County. Pamplin's storied career spans 18 years in Hollywood and 14 years at Universal Studios in Florida before he relocated to Palm Beach. He has written and directed several award-winning films including *Hoover*, starring Academy Award-winning actor **Ernest Borgnine**. Producers on the new film include Scott duPont, formerly a Jupiter Island resident turned Hollywood-based movie producer, and Palm Beach artist and production designer Maggie Pamplin. The executive producer is P.J. Marks. Follow updates on the production via Twitter at #ConfidentialFilmProject.



Pamplin and

Borgnine

The latest edition of *Filmmakers & Financing: Business Plans for Independents*



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

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

(Speaking of 21st 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. 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 eighth edition (A Routledge/Taylor & Francis book, 2017) which inspired the **#CONFIDENTIALFilmProject**.

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. 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.

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). 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.

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