



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

LOUISE LEVISON, EDITOR AND PUBLISHER



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ALERT: CINEMA IS BACK!

- Take advantage of the seller's market for motion pictures
- Buyers are filling theater and streaming slates for 2022 and later
- Now is the time to finish your script, budget and paperwork
- Timing matters: Reserve your spot, develop your business plan now
- Contact us for a FREE CONSULTATION

Independent films benefit from the increase in studio releases which keep the multiplexes open. MKM Partners analyst Eric Handler forecasts that the **domestic box office will be 90 percent of normal** in the fourth quarter.

"I don't think we need to qualify how great the numbers are for *F9*. The film delivered another stinging blow to those who predicted the end of the movie theater experience. Patience was a virtue, and this theatrical release was well worth the wait." - Comscore analyst Paul Dergarabedian

Over 80 percent of global cinemas were in operation for the June 11 weekend, according to the latest analysis from the British research firm Gower Street and based on operating site data from its partners at Comscore Movies. The domestic market now stands at 77 percent of theatres open by market share; Europe, Middle East and Africa regions are currently at 76 percent and Latin America stands at 63 percent.

The percentage of audience groups who feel comfortable going to a movie: Male teens by far are the most ready to go buy a ticket (83 percent); teen girls follow at 76 percent. The gender gap continues across all age groups despite the fact that pre-pandemic there was relative gender parity. Roughly 76 percent of those between 17 and 34 say they'd return (79 percent male, 72 percent female). - The June 3rd poll by the National Research Group (NRG) per hollywoodreporter.com



CANNES JUNE SCREENINGS

This year Cannes was divided into two sections: Pre-Cannes Online Screenings held June 21st-25th, and the traditional physical edition which are being held July 6th to 15th. TFE is including a short report in the July issue rather than waiting to send the newsletter near the end of July and will include an overall report in the August issue. The online edition was limited to sales agents and distributors. Few major sales were announced during the online section, according to variety.com. Virtual markets also had slow dealings with sales companies not fully commanding buyers' attention, and no physical deadline to negotiations. In addition, the process of actually selling a movie project looks to have become much more complex.

The positive reports are good news for independent filmmakers. "This market was much more auteur-driven," María Grazia Vairo at Italy's Eagle Pictures told variety.com. She cited projects from Todd Solondz (*Love Child*), Todd Haynes (*May December*), Alexander Payne (*The Holdovers*) and Rebecca Miller (*She Came to Me*). "For the types of films my company looks for that cater to multiplexes rather than city theater movies, there weren't a lot of big commercial titles, but I found the prices were quite high for these films," she added.

The Holdovers is one of the 11 films acquired by a U.S. distribution company after the lineup was announced on June 3rd. (See chart below.) Many of the presumably popular films were either being sold by U.S. distributors to other countries or had been acquired for domestic distribution before being entered in the screenings. "Practically all the sales agents with whom we traditionally work had interesting titles, film with commercial appeal, important cast, tried and the tested directors and interesting budgets," said A Contracorriente Films' Adolfo Blanco, citing "adult and YA comedies, period pieces, and literary adaptations." Highland Film Group's Laura Voros said, "It's as if the pandemic has given people more time to really mature projects. [As cinemas reopen or move to full capacity around the world] 'people are finally seeing light at the end of the tunnel, starting to buy and absolutely engaging, booking as many meetings as they can.'" Added Vairo, "Normally in the past, if you offered the asking price and got approval from the producer, you got the movie. No more. No more. Now at sales companies, 'everybody is trying to get the best deal and are waiting to see if they can do big multi-territory or worldwide.'" Others online added that they were holding off for the July in-person edition or not making announcements about deals already made until the festival ended.

PRE-CANNES ONLINE SCREENINGS

FILMS ACQUIRED FOR NORTH AMERICAN DISTRIBUTION*

FILM	DISTRIBUTOR	TERRITORY	Est. Price (Million \$)
<i>Aisha</i>	Cornerstone	World	n.a.
<i>Benedetta</i>	IFC	North America	n.a.
<i>Bergman Island</i>	IFC	North America	n.a.
<i>Drive My Car</i>	Match Factory	International	n.a.
<i>Flag Day</i>	MGM (United Artists)	North America	n.a.

<i>Gateway, The</i>	Grindstone Ent. Group	North America	n.a.
<i>Holdovers, The</i>	Miramax	World	n.a.
<i>Hyperions, The</i>	Saban	North America	n.a.
<i>Martyrs' Lane</i>	Shudder	North America	n.a.
<i>Pilot, The: A Battle for Survival</i>	Well Go USA	North America	n.a.
<i>Pussy Island</i>	MGM	World	n.a.

***Note:** List includes titles picked up after lineup announced June 3, 2021.

TO BE CONTINUED . .



TRIBECA FILM FESTIVAL

The 20th edition of the Tribeca Festival returned June 9, 2021, with a new name and wider focus. The name change reflects the reaction of the directors to changes caused by the pandemic which caused not only the closure of theaters but also the 2020 Tribeca Film Festival. With the increased audience interest in and/or dependence on streamers, the festival introduced a program with more online programs. The goal is to “recreate and reimagine what our festival can look like,” said Jane Rosenthal, Co-Founder of the festival with Robert DeNiro, while also offering the first major in-person film festival in the U.S. since COVID-19 sent everything virtual. Removal of the word “film” from the name is a reflection that the event now includes everything from podcasts to gaming and virtual reality. An estimated 100,000 people attended the 250-plus events held over 12 days. “Despite the challenges our industry faced this past year, it did not stop filmmakers, artists, and storytellers from creating compelling, entertaining, and thought-provoking content,” said Paula Weinstein, Chief Content Officer of Tribeca Enterprises. “The selections for each of these categories represent the tenacity and commitment of our creative community and we are so proud to include them as part of this year’s festival and share them with our returning in-person audiences.”

Films were a still prominent category at the festival, nevertheless. “After a year of closed cinemas, canceled gatherings and virtually everything, it is with joy and hope we finally invite New Yorkers out of their homes and back to the movies,” said Cara Cusumano, Festival Director and Vice President of Programming for the festival. The feature included 66 films from filmmakers across the globe and 54 world premieres from the nearly 3,000 submissions. More than 60 percent of this year’s films are directed by women, BIPOC and LGBTQ+ filmmakers. [Ed note: For more description of the program and definitions of term, go to the June 2021 issue of *The Film Entrepreneur*.]

The new Tribeca Online Premieres section offered new films, short, podcast, 14 VR sections and games running alongside traditional physical edition in July. The lineup included 35 films, of which 24 were features and 11 shorts. It included selected features from the outdoor festival roster, as well as three previously announced shorts from the Juneteenth program focusing on music, health and civil unrest. <https://www.tribecafilm.com/juneteenth> <https://www.tribecafilm.com/juneteenth>

Some buyers were happy to be meeting in person and others stuck to Zoom. “We’re still looking at Tribeca as a virtual festival from a sales market standpoint,” said ICM sales agent Oliver Wheeler. “I think Tribeca benefits from having a lot more market optimism,” said Cinetic Media’s Jason Ishikawa. “You’re seeing it with the box office this weekend. People are willing and enthusiastic to return to movie theaters. It’s all really good for Tribeca, in terms of buyers’ mental state.”

Awards also returned. “It’s been a challenging time for filmmakers, storytellers, and actors, and we’re so proud to honor the perseverance and dedication many of them displayed while working through the many obstacles that arose as a result of COVID-19,” said Cusumano in a press statement shared. “Each of these recipients truly embody the spirit of our creative community.” Overall, this year’s awards recognized the most diverse lineup of creators in Tribeca the organizers said and included \$165,000 in cash prizes, with some winners receiving art awards. The top honors in feature films went to *The Novice*, *Brighton 4th* and *Ascension*. Chanel James and Taylor Garron won the Nora Ephron Award and a \$25,000 prize for *As of Yet*. Created nine years ago, the award, honors a female writer or director embodying the late filmmaker’s spirit.

AND THE PRIZE GOES TO . . .

AWARD	FILM	FILMMAKER
U.S. Narrative Features		
Founders Best Feature	<i>The Novice</i>	Lauren Hadaway
Best Actor	<i>God’s Waiting Room</i>	Matthew Leone
Best Actress	<i>The Novice</i>	Isabelle Furman
Jury special mention	<i>Catch The Fair One</i>	Kali Reis
Best Cinematography	<i>The Novice</i>	Todd Martin
Best Screenplay	<i>Mark, Mary, and Some Other People</i>	Hannah Marks
Special Jury Artistic Expression	<i>Queen of Glory</i>	Nana Mensah
International Narrative		
Best Feature	<i>Brighton 4th</i>	Levan Koguashvili
Best Actor	<i>Brighton 4th</i>	Levan Tediashvili,
Best Actress	<i>Souad</i>	Bassant Ahmed Basmala Elghaiesh
Best Cinematography	<i>Roaring 20’s</i>	Elisabeth Vogler
Best Screenplay	<i>Brighton 4th</i>	Boris Frumin
Jury special mention	<i>Roaring 20’s</i>	Cast ensemble
Best New Narrative Director	<i>Queen of Glory</i>	Nana Mensah
Jury special mention	<i>God’s Waiting Room</i>	Mack Fisher
Documentary		
Best Feature	<i>Ascension</i>	Jessica Kingdon
Best Editing	<i>The Kids</i>	Shannon Swan
Best Editing	<i>All These Sons</i>	Bing Liu & Joshua Altman

Albert Maysles Award Best New Documentary Director	<i>Ascension</i>	Jessica Kingdon
Special Jury Mention	<i>The Neutral Ground</i>	CJ Hunt
Audience Award		
Winner Narrative	<i>Catch the Fair One</i>	Josef Kubota Wladyka
Runner Up Narrative	<i>Last Film Show</i>	Pan Nalin
Winner-Documentary	<i>Blind Ambition</i>	Robert Coe, Warwick Ross
Runner Up Documentary	<i>A-ha: The Movie</i>	Thomas Robsahm
Short Film		
Best Narrative	<i>Girl With a Thermal Gun</i>	Rongfei Guo
Jury special mention	<i>Leylak</i>	Scott Aharoni, Dennis Latos
Best Documentary	<i>Coded</i>	Ryan Whit
Best Animated	<i>Navozande, The Musician</i>	Reza Riahi
Jury special mention	<i>Dirty Little Secret Try To Fly</i>	Jeff Scher The Affolter Brothers
Student Visionary	<i>Six Nights</i>	Robert Brogden
Storyscapes (VR)	<i>Kusunda</i>	Felix Gaedtke, Gayatri Parameswaran,
The Norah Ephron Prize	<i>As of Yet</i>	Chanel James Taylor Garron
PODCAST		
Non-fiction	<i>House of Pod and Wild Bird Trust: Guardians of the River</i>	
Fiction	<i>James Kim and Brooke Iskra, Vermont Ave.</i>	
Jury special mention	<i>Brooklyn Santa</i>	
Tribeca X		
Best Feature	<i>Dear Santa</i>	Dana Nachman
Best Episodic	<i>Black Owned</i>	Rodney Lucas
Best Short	<i>Chinese New Year-Nian</i>	Lulu Wang
Immersive	<i>Current</i>	Annie Saunders
Games	<i>Norco</i>	Geography of Robots
Immersive Competition		
Best Narrative	<i>The Changing Same: Episode 1</i>	Michèle Stephenson, Joe Brewster, Yasmin Elayat
Best Creative Nonfiction	<i>Current</i>	Annie Saunders



OSCAR RULES

The 94th Oscars are returning to the original eligibility: a feature film must have a qualifying release date between March 1, 2021 and December 31, 2021. For films that open in theaters, the six qualifying U.S. metropolitan areas are Los Angeles County; the City of New York; the Bay Area; Chicago, Illinois; Miami, Florida; and Atlanta, Georgia, and apply to General Entry categories as well as the Documentary and Short Film categories. Following this year, the Academy intends to expand the qualifying requirements for the 95th Awards.

The **Best Picture** category will be set at 10 nominees, rather than a fluctuating number of nominations from year to year.

In the **International Feature Film** category, key rule amendments made in the preliminary round of voting for the 93rd Awards and approved in January 2021 remain unchanged. This includes an expanded shortlist of 15 films and members from all Academy branches being invited to opt in and participate in the preliminary and nominations rounds of voting. Members must meet a minimum viewing requirement to be eligible to vote in the category.

Other rules changes:

In the **Sound** category, there will now be a preliminary round of voting for the Sound award to determine a shortlist of 10 films. Prior to nominations voting, Sound Branch members will be invited to a presentation of the shortlisted achievements, similar to the process in the Visual Effects and Makeup & Hairstyling categories. The entire Sound Branch will vote to select the shortlist as well as nominations.

In the **Music (Original Score)** category, for a score to be eligible, it must comprise a minimum of 35 percent of the total music in the film, lowered from 60 percent.

In the **Music (Original Song)** category, no more than five songs from any one film may be submitted.

In the **Documentary Short Subject, Animated Short Film** and **Live Action Short Film** categories, the shortlist will expand from 10 to 15 films.

Submission deadlines are as follows:

Documentary Short Subject - October 15, 2021

Animated Short - October 15, 2021

Live Action Short Film - October 15, 2021

Animated Feature Film - November 1, 2021

Documentary - November 1, 2021

International Feature - November 1, 2021

Original Score - November 1, 2021

Original Song - November 1, 2021

General Entry categories - November 15, 2021

Campaign regulations were also updated. As a reminder, the mailings of DVDs, CDs and physical screenplays are discontinued starting this year. Access to the Academy Screening Room will continue to be made available for all eligible releases. Digital links to materials will be permitted. For the complete 94th Academy Awards rules, visit [oscars.org/rules](https://www.oscars.org/rules)

SAG AWARDS

The 28th Annual Screen Actors Guild Awards will take place next year on Feb. 27, 2022. That was the date originally reserved for the 94th Academy Awards which will take place on March 27th. It will be a two-hour telecast airing live on TNT and TBS on Sunday, Feb. 27, 2022, at 8 p.m.

Important dates are:

August 30, 2021- Submissions Open at sagawards.org/submissions

November 5, 2021- Submissions Close at 5 p.m. PT

December 6, 2021- Nominations Voting Opens

January 9, 2022 - Voting Closes at 5 p.m. PT

January 12, 2022 - Nominations Announced

January 19, 2022 - Final Voting Opens

February 25, 2022 - Final Voting Closes at 12 Noon PT

DGA AWARDS

The 74th Annual DGA Awards will take place on March 12, 2022, with the eligibility period running from March 1 - December 31, 2021. The first-run theatrical exhibition requirement will apply to all theatrical feature films released June 15, 2021, or later. (Movie theaters were once again operating at full capacity in both Los Angeles and New York.).

The DGA has reinstated the rule requiring contenders for its top award to get an exclusive theatrical release. Introduced in 2019, the guild temporarily put it on hold last season and allowed day-and-date theatrical and digital releases to qualify for the DGA's Outstanding Directorial Achievement in Theatrical Feature Film Award when the pandemic forced cinemas to close. For theatrical feature films released March 1 - June 14, 2021, the limited exception will still apply, however. Precise eligibility rules and entry forms, together with the full 74th Annual DGA Awards schedule will be released later this summer. 🍷

COMINGS AND GOINGS

XYZ Films has launched a U.S. distribution division and hired former Drafthouse Films and Neon executive James Emanuel Shapiro to run it. The new division will focus on the XYZ brand of filmmaker-driven, independent genre films from around the world but will not release every film that XYZ finances or produces. It allows the company to reach fans of its genre content in the U.S. and coordinate worldwide releases. XYZ Films CEO Nick Spicer and XYZ Films partner Nate Bolotin said, "We specialize in a certain kind of film, and we know that audience inside out. We now have the ability to be a true studio to our filmmakers, all the way through release. James has been distributing elevated, indie genre films for twenty years and knows how to reach that audience better than anyone."

Bondit Media Capital, which became an important funder for independent film and television during COVID-19, is partnering with Vancouver-based Arcana Studio to launch **Bondit Canada Capital**. Bondit will be the majority owner of an entertainment production and finance venture that will offer capital solutions to content creators in the film, TV, digital and commercial space. It's an extension of Bondit's Santa Monica-based U.S. operation that provides financing against minimum guarantees, tax credits, corporate receivables and bridge loans. Bondit, with sister company Buffalo 8 and ABS Payroll, also handles a range of back office functions for producers. "Having the benefit of business experience from both borrower and lender perspectives, the team is well positioned to add value to producers across all budget ranges," said CEO Matthew Helderman. "We're excited to bring the Bondit brand of producer trusted and solution oriented production financing to Canada with our friends at Arcana. As pandemic insurance and bank financing dried up after COVID-19 hit last year, Bondit significantly raised its profile and has financed and completed production on over 40 film and TV projects in the \$8 to \$10 million range since last June. Bondit's credit facility with hedge fund Revere Capital was expanded earlier this month to \$70 million from \$20 million. Bondit is backed by publicly-traded Accord Financial, which provides financing to a range of industries.

Herbert G. Kloiber, who was formerly the owner of German TV and film giant Tele München Group (now known as Leonine), and Constantin Film have set up Vienna-based production company **High End Productions**, which will produce premium European fiction series for the international market. "In a time in which ideas and creativity are the gold nuggets of the entire entertainment industry, we want to give a home to many creative people in Europe in High End Productions in order to tell local stories with an international, European DNA all over the world," said Constantin Deputy CEO Oliver Berben. Jonas Bauer has been appointed as managing director. He comes from Studiocanal, where he worked as head of acquisitions and co-productions from 2012 until 2020. He had been executive producer for Tandem Productions since 2005 and produced, coproduced and financed numerous projects there, such as Ken Follett's *The Pillars of the Earth* and *Shadowplay*.

Executives Marc Bikindou and CEO Sean O'Kelly have launched production, finance, sales and distribution company **Brilliant Pictures** and will unveil its inaugural sales slate at the Pre-Cannes Screenings next week. The company, which has offices in London and Rome, has boarded worldwide sales for several market titles, led by a new feature from Danish director Billie August. The company has compiled a library of more than 100 completed features and several TV series which will be unveiled at Cannes. In a statement, the company said it aims to bring up to five titles to market each year. O'Kelly, Chairman of Brilliant Pictures, was previously CEO of the UK's Carnaby International from 2013 to 2018 and left to set up gambling film and media brand rights entity Skyrocket. Bikindou, who will take the position of CEO and Head of Sales for Brilliant is based in Rome. He previously worked alongside Avi Lerner and Danny Dimbort at Nu Image/Millennium Films. He said the company would produce its own films, with further details to be unveiled at a later date.



2021: THE YEAR OF GIVING (OR HOW WE TRIED TO SAVE THE WORLD FOR \$10,000)

Award-winning independent filmmakers **Rick and Maggie Pamplin** began production on their next feature film **2021: The Year of Giving (Or How We Tried to Save the World for \$10,000)** on January 1. The documentary explores their efforts for one year as they give away \$25 a day in donations and micro-loans to make a better world.

“A few years ago, we began giving micro-loans to artists and small businesses throughout the world, helping people in desperate situations survive, become self-supporting and successful,” said producer Maggie Pamplin. “We then started developing a movie about how a single \$25 investment could literally change the world,” said writer-director Rick Pamplin. “In one year, we want to do as much good as possible, document it on film and inspire others to step forward and do the same.”

Partnering with Pamplin Film Company is 10-time Telly Award-winning **Think Visual Group**. Production is slated for 14 months, ending in February 2022. See more at twitter.com/PamplinFilmCo.



MOVIE MONEY CONFIDENTIAL INSPIRED BY FILMMAKERS & FINANCING BOOK

Award-winning independent filmmaker Rick Pamplin has created, written and directed a new feature length documentary inspired by Louise Levison's best-selling book **Filmmakers & Financing: Business Plans for Independents**. Pamplin says, “We made a bold, truthful movie, which reveals many secrets about the often-mysterious world of film financing.” Pamplin, a Levison client, sees the film “as empowering a new generation of filmmakers” with insight, information and real-life advice from filmmakers, fundraisers, investors, lawyers, producers, movie stars and Louise Levison.

Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer **Salma Hayek** (*The Prophet*) and filmed one of the last interviews with the late screen legend **Burt Reynolds** at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style panels with students at Saint Andrew's School in Boca Raton and an open-to-the-public event with artists and writers at Harold's Coffee Lounge in the Northwood Arts Village.

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**. **Movie Money CONFIDENTIAL** is a Think Visual Group Production in Association with Pamplin Film Company. Go to MovieMoney.com for upcoming screenings and release information.



Rick Pamplin on the set of *Movie Money CONFIDENTIAL*

MOVIE MONEY CONFIDENTIAL WINS DOVE AWARD, RECEIVES APPROVAL AND "FANTASTIC" REVIEW

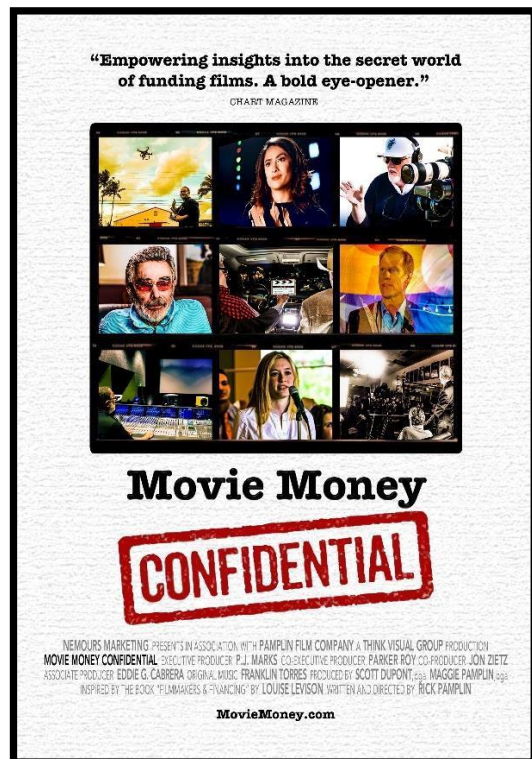
Movie Money CONFIDENTIAL, the feature length documentary film inspired by **Louise Levison's** best-selling book *Filmmakers & Financing*, has been awarded a prestigious Dove Foundation seal of approval, a "12+" rating and a "fantastic" review. The much-coveted Dove Awards are given "to encourage and promote wholesome family entertainment" and are used by schools, libraries, streaming services and churches for purchasing and licensing guidelines.

Producer **Scott duPont** was notified of the award in Hollywood and sent an advance copy of the review, now published online at **Dove.org**. "It is a great honor and achievement for our creative team and crew, and this award helps us reach an even wider audience," he said.

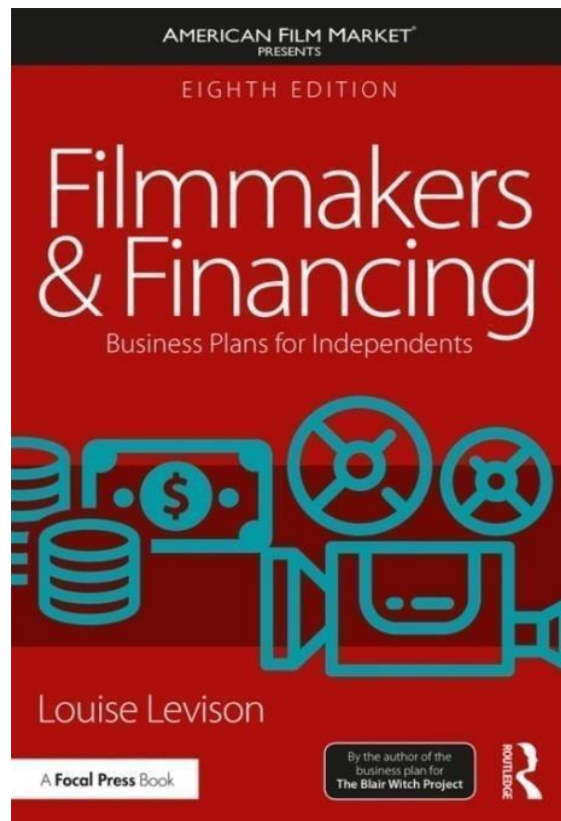
The review says, "With great advice from start to finish, *Movie Money Confidential* gives important details on how to create a film with little to no budget." It continues on, "This documentary is full of great information, including tips for people to start making their own films. It includes one-on-one interviews and panels with questions asked by real actors and aspiring producers."

Producer-Production Designer **Maggie Pamplin** noted the recognition for director **Rick Pamplin** and his collaborative partners at **Think Visual Group**: "*Movie Money Confidential* is a fantastic documentary with great visuals and audio. The information is thorough about how a filmmaker should deal with investors — telling them facts instead of what they want to hear, asking for their advice and how to avoid promising what you might not be able to deliver."

In summary, the review says "*Movie Money Confidential* contains information that can be valuable in every aspect of life for any person - not just aspiring filmmakers and producers. Its well-thought-out scenes and interviews provide priceless information and answers to questions that people may not have thought to ask. It is great for anyone to watch and learn from."



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



In this new and updated ultimate filmmaker's guide, Louise Levison gives you easy-to-use steps for writing an investor-winning business plan for a feature film, including:

- Comprehensive explanations for each of the eight sections of a plan
- Full financial section with text and tables
- A sample business plan
- A companion website with additional information for various chapters and detailed financial instructions - advanced math not needed
- An explanation on how feature documentary, animated and large-format films differ
- A guide to pitching to investors: who they are, what they want and what to tell them
- Words of advice: Filmmakers share their experiences raising money from equity investors

Eighth Edition available for purchase:

<https://www.amazon.com/Filmmakers-Financing-Business-Independents-American/dp/113894744X>

**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. 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). She also has a starring role in the feature documentary *Movie Money CONFIDENTIAL* which was inspired by the book. More information at moviemoney.com. Levison also is editor of the newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor (TFE)*.

A polished business plan with projections based on the worldwide results of other films and with clear explanations of the industry is far more effective than an incomplete document that leaves prospective investors wanting more information. In our “new normal,” *TFE* has developed (and continues to adjust) a new format for forecasting Indie films to include the current hybrid system of releasing films for a shorterspan in theaters (currently mostly drive-ins but also the rest of the country’s cinema sites as the industry opens) and, often, into streaming rather than the standard online release pattern of DVD/Blu-ray and downloading.

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.

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*. Her corporate clients include Danny Glover’s Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*), Pamplin Film Company (*Hoover*), Majestic World Entertainment, Gundersen Entertainment and Tokuma International Ltd. 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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