

THE LEVELLING

*"The Levelling isn't just one of the best debut films of the year, but one of the year's **best** films, period."*

– The Playlist

tiff. toronto international film festival

WINNER
BFI LONDON
FILM FESTIVAL
MC FILMMAKER BURSARY AWARD

"★★★★★"

– The Hollywood News

"★★★★★"

– We Got This Covered

"★★★★★"

– Festival Reviews.org

"★★★★★"

– The Upcoming

"The Levelling may not arrive with guns blazing and an attention grabbing bag of tricks but it has a calm assurance and brooding tension that are just as noteworthy."

– Screen Daily



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CREATIVE ENGLAND, BBC FILMS, BFI, IN ASSOCIATION WITH OLIGARCH MEDIA, WELLINGTON FILMS, WEATURES
"THE LEVELLING" ELLIE KENDRICK, JACK HOLDEN, JOE BLAKEMORE, DAVID PROBERTON, "THE BUTCHER" DOMINIQUE
"HUGH" NIAMH SECAL, "P" TOM HEMMINGS, "HISID" SARAH FINLAY, JULIA TESS LUE, "HISID" BEAN ELLIS, "HISID" GREG MITCHELL
DIRECTED BY ANNA GRIFIN, WRITTEN BY CHRISTOPHER MULL, STEVE JENKINS, LIZZY FRANCKE, JIM RILEY, CHRISTOPHER GRANER, DELENE
PRODUCED BY RACHEL ROBEY, "HISID" ROPE, DICKSON LEACH

PLATONER, BISON, IN ASSOCIATION WITH

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a monterey media presentation

THE LEVELLING

Written & Directed by **HOPE DICKSON LEACH**

Starring

Ellie Kendrick ... Clover
David Troughton ... Aubrey
Jack Holden ... James
Joe Blakemore ... Harry

SENIOR PRODUCER: **RACHEL ROBEY**
DIRECTOR OF PHOTOGRAPHY: **NANU SEGAL**
EDITOR: **TOM HEMMINGS**
PRODUCTION DESIGNER: **SARAH FINLAY**
MUSIC BY: **HUTCH DEMOUILPIED**
CASTING BY: **KHARMEL COCHRANE**

Genre: Drama
Run time: 84 minutes
©iFeatures Limited MMXVI
MPAA: R

Festivals:

tiff. toronto
international
film festival®



Synopsis

Somerset, England. Trainee veterinarian Clover Catto (ELLIE KENDRICK) returns to the farm where she grew up after hearing news that her brother Harry (JOE BLAKEMORE) has died – in what appears to be a suicide. Finding the family home in a state of horrendous disrepair following the 2014 floods that devastated the area, Clover is forced to confront her father Aubrey (David Troughton) – about the farm, the livestock and, crucially, the details surrounding Harry's death. Clover's discoveries send her on an emotional journey of reckoning – with her family, her childhood and herself.

Quotes:

"Ellie Kendrick is riveting. *The Levelling* is a... superbly crafted drama with a powerful sense of place. The film belongs to Kendrick, and the shifting play of emotion on her face — suspicious, accusatory, aggrieved, guilty — is nothing less than riveting." – Los Angeles Times

"Ellie Kendrick is riveting. Hope Dickson Leach's feature directorial debut is startlingly assured." – Variety

"*The Levelling* isn't just one of the best debut films of the year, but one of the year's best films, period... a wrenchingly moving, beautifully executed work. But it's Kendrick who dominates the film... and it's an astonishing performance. It's a risky thing for any performer to do, but she consistently finds new ways to tell us about her character, and it should be a star-making performance as a result, reminding us of Jennifer Lawrence in "Winter's Bone," for one." - The Playlist

"Poised and highly promising... Ellie Kendrick reveals a compelling screen presence. The sensitivity of the performances, the attention to detail and economical storytelling all help to mark out Hope Dickson Leach as a talent to watch. *The Levelling* may not arrive with guns blazing and an attention grabbing bag of tricks but it has a calm assurance and brooding tension that are just as noteworthy." – Screen Daily

"4 stars. *The Levelling* is a finely-crafted masterclass in low-key but extremely affecting, quality, character-driven drama, much worthy of your attention. Kendrick and Troughton, both of who deliver in spades... savor the magnificent, intricate and extremely powerful screenplay and deliver with gusto as the plot slowly unwinds towards a truly exceptional and inevitable, devastating climax." – The Hollywood News

"Quietly impressive. Ellie Kendrick (who most people may know as Meera Reed on *Game of Thrones*) anchoring the film with a performance that offers a complex, poignant portrait" - Paste Magazine

"A haunting, palpable parable of Biblical proportions chronicling a grief-stricken Prodigal Daughter's return home to reconcile with her estranged father and to conduct a post mortem on her brother's untimely passing." Excellent! ★★★★★ - Kam Williams, Baret News Syndicate

"*The Levelling* is a remarkable film. With complex characters, skilled performances, and deft direction, it's a film that will captivate you." – Reel Honest Reviews

"★★★★★. A film that should be considered great. Heartfelt and completely devastating. Do not miss this." – The Upcoming

"★★★★★. *The Levelling* is a wonderful first feature from Hope Dickson Leach... leavened with subtle hope via Ellie Kendrick's superb central performance." - We Got This Covered

"A wonderful film... terrific... Great Performances. It's great." – KPCC FilmWeek

"Top-Tier Filmmaking and Performances Make *The Levelling* a Must-See. This powerhouse drama... demands to be seen, discussed and celebrated. The performances here are simply flawless." – Chicago Now

The Cast



ELLIE KENDRICK | Clover

London-born Ellie Kendrick made her feature film debut in 2009 when she was cast alongside Carey Mulligan in Lone Scherfig's Academy Award nominated AN EDUCATION. Her other film credits include: CHEERFUL WEATHER FOR THE WEDDING, in which she starred alongside Felicity Jones, LOVE IS THICKER THAN WATER and NATIVE. Later this year she will also be seen in rom-com WHISKY GALORE alongside Eddie Izzard and James Cosmo.

On television, she plays Meera Reed in HBO's multi-award winning GAME OF THRONES, a role she has played since 2013. Her other television credits include MISFITS (E4), where she had a recurring role as 'Helen', BBC's adaptation of THE DIARY OF ANNE FRANK where she played Anne, CHICKENS (Sky), BEING HUMAN (BBC), UPSTAIRS DOWNSTAIRS (BBC), LEWIS (BBC), PRIME SUSPECT (ITV), DOCTORS (BBC) and WAKING THE DEAD (BBC).



DAVID TROUGHTON | Aubrey

DAVID TROUGHTON is a vastly experienced actor having worked in theatre, television and film for over five decades.

Most recently, his television credits include the Duke of Anjou in BBC's BAFTA winning mini-series of adaptations of Shakespeare's history plays - THE HOLLOW CROWN, Chief Inspector Benson in GRANTCHESTER (ITV), Geoff in UNFORGOTTEN (ITV), Ralph in THE INTERCEPTOR (BBC) and Stan in The CAFÉ (SKY).

Other television credits include: Professor Hobbs in DOCTOR WHO (BBC), Hurry Fenwick in CASUALTY 1909 (BBC), Ricky Hanson in NEW TRICKS (BBC), OUTNUMBERED (BBC), MIDSOMER MURDERS (Bentley), JERICHO (WGBH) and COMBAT KIDS (Lime Pictures).

On film, his credits include: Justin in CHICKLIT (set for release later this year), Dan in NINA FOREVER, NOUVELLE FRANCE, TWELFTH NIGHT and MADAME BOVARY.



JACK HOLDEN | James

Jack Holden graduated from the Bristol Old Vic Theatre School in 2011.

He is best known for playing 'Albert', the lead character in WAR HORSE at the National Theatre, a part which led him to appear in the NATIONAL THEATRE: 50 YEARS ON STAGE celebration on BBC Two and on DVD.

On stage his credits include: A MIDSUMMER NIGHT'S DREAM (RSC), SHE STOOPS TO CONQUER (Theatre Royal Bath), OPPENHEIMER (RSC), JOHNNY GOT HIS GUN (Southwark Playhouse), THE SHOEMAKER'S HOLIDAY (RSC) and MINOTAUR (Bristol Old Vic).

On television, Jack appeared in ITV's LEWIS (A GENERATION OF VIPERS).

THE LEVELLING marks his feature film debut.

The Cast



Joe Blakemore | Harry

TRAINING: RADA, BA Acting (2011 - 2014)

TELEVISION

Lucky Man Series 2 (Sam Browning), Carnival Film and TV Ltd. Jamie Childs, Vera (Peter/Tom), ITV London Jamie Childs, Locked Up Abroad (Jim Paprocki), Raw TV Barbie MacLauren

THEATRE WHILST AT RADA:

There and Back (Leonardo) Simona Gonella, The Five Wives of Maurice Pinder (Jason) Psyche Stott, The Daughter-in-Law (Luther) Deborah Paige, The Sea (Hollarcut) Edward

Kemp, The Taming of the Shrew (Horensio/ Vincentio) Jacqui Honess-Martin, The Way of the World (Sir Wilfull Witwoud/ Mincing) Edward Kemp, Poetic Bodies (Leon Czolgosz) Simona Gonella, Oedipus (Oedipus/ Chorus) Helen Strange

SKILLS:

Voice, Music & Dance - Bass (singing), Guitar, Period Dancing, Flamenco

Other: BASSC - Rapier/ Dagger/ Unarmed, Skateboarding, Yoga

The Creatives



HOPE DICKSON LEACH | Director

Hope completed her MFA in filmmaking at Columbia University where she made three short films that played at festivals worldwide. While in New York she was assistant to Todd Solondz on his film PALINDROMES. Hope's award-winning thesis film, THE DAWN CHORUS, was selected for Sundance, Edinburgh, London and many other festivals. Screen International made her a Star of Tomorrow and Filmmaker Magazine named her one of the '25 New Faces of Independent Film'. Since her return to the UK, she has made further acclaimed short works for Channel 4, Film London, the UK Film Council and the National Theatre of Scotland. Her debut feature THE LEVELLING, produced by Wellington Films as part the iFeatures scheme (funded by BBC Films, the BFI and Creative England) had its world premiere at the Toronto International Film Festival in

September 2016. At the London Film Festival she was awarded the inaugural IWC Filmmaker Bursary Award in Association with the BFI. She is currently developing several features and is a co-founder of Raising Films - a campaign to make the film industry more parent-friendly. She lives in Scotland with her husband and two sons.



Ellie Kendrick (center) with filmmaker Hope Dickson Leach (right)

INTERVIEW WITH THE LEVELLING WRITER-DIRECTOR HOPE DICKSON LEACH:**What was the starting point for *The Levelling*?**

HOPE DICKSON LEACH: I find myself very attracted to stories about grief.

In my short films, I explored family situations where people are trying to get over something terrible that has happened in their lives. This was a story which explored that even further. What happens to a family who don't talk and are then find themselves in difficult situations and how do they get beyond that? So it started with something quite internal. Then I read about the stories of the farmers in Somerset and all the people whose homes, businesses and lives had been flooded and damaged. The Environmental Agency didn't dredge the rivers. They allowed them to silt up. And so the floods happened and destroyed everything. The rivers, the man-made channels that it was so essential to maintain and to look after – in order to make the countryside work, for life on The Levels to sustain itself – had been neglected, and led to disaster. This felt like a poignant external representation of the family drama I was developing: a vital part of life that had been neglected for short term convenience led in the long run to something much worse happening.

Do you have farming experience?

HDL: I have some cousins who farm in the borders of Scotland and England. But I grew up in Hong Kong, so I am not a country person. And was always slightly in awe of them when I would visit them and see how hard they worked and how constant the work was. Relentless. Every day, they had to look after the animals, make sure that the land was maintained and respond to the weather. There were no holidays; there was no time off. That stayed with me.

How did you research into the minutia of modern-day farming?

HDL: Talking to people was invaluable. I went down in the July after the [February 2014] floods to Somerset and I met some farmers and talked to them about what had happened during the floods – how their lives and livelihoods had been affected. And in doing so, it became clear I needed to understand more about how farming actually worked. I did this through conversations with them and through research: talking to vets, talking to farmers, reading up on websites and learning about the rules of TB, moving animals, how often you have to milk, and mastitis. It's fascinating. I thought it was really important for this story that it was authentic, that it didn't tell a gentle bucolic story of country life, but actually showed how hard farmers work and what the challenges are. In the details of life, that's where things start to pile up on people. Just as you'd hope a film about the banking crisis would explain how banking works, I thought it was really important that we understood how farming worked.

Did you find many farmers under huge financial pressures?

HDL: Some people may think of farmers as quite well off because they have land with big houses. But a lot of these houses, they don't have the money to maintain. The houses are not the priority. Every pound goes on the livestock and the infrastructure of the farm itself. They're not luxurious places. If people want to get out of farming, it's very hard. Even though their property and business may be worth a certain amount of money, the chances of them actually selling it for that much money is small. Nobody wants to buy them because farming is a hard business to be in at the moment. It's an industry which we all need desperately, we all rely on, but it just doesn't work. They need subsidies and higher milk prices in the supermarkets – they need to make it a viable business. For me, it felt like a broken industry and you can see a lot of the farmers are diversifying. They've all got bed and breakfasts, farm shops...but we all need to eat and our food comes from somewhere. We all want it to be local and we want it to be well made and well grown, but there is a lack of support for how we can make that happen.

Considering what happens to Harry in the film, is there a spate of suicides among the farming community? Has that happened?

HDL: Absolutely. Farmers have one of the highest suicide rates in the UK, as a profession. It's a real problem and it's not a new one. Certainly some of the people we talked to had personal experience of it. The better we got to know some of the farmers, as with everybody, there were lots of stories of people who had hard times. It's very lonely. You're out there on your own. You have a lot of pressure everyday. You work very hard. And a lot of them are men – men don't talk a lot! It's awful but it doesn't surprise me once you get to see it. I did quite a lot of research into suicide as well while writing this to make sure I understood the character of Harry as well as possible.

Why did you call the film 'The Levelling'?

HDL: The most obvious reason is that it takes place on the Somerset Levels. That's where it started. But for me the film has always been about that period when, after something terrible happens, there's an opportunity to change things. So there's an opportunity to talk about things, to make things different, and to not get into the same patterns again – and how rarely we take those opportunities. For me, there's this period in which these two characters have this chance to change things: Clover wants to and Aubrey can't. They're both floored by it. In the end, there's this idea that they're levelled. There's something that knocks them out. There's also the old notion of death being the great leveller. We're all going to die, so is this an opportunity now to try and be humans and not worry about everything else.

Let's talk about Aubrey, a very garrulous figure hiding a lot of pain. How did you envisage him as a character?

HDL: I really didn't want him to be a baddie. I didn't want to demonize this man, even though Clover has hated him for so long. I thought it was important that we understood that he was charming and well liked and he was successful in the community – and that was something that really grated against Clover. So while they are both very similar in so many ways – they're both headstrong, they both think they're right and know the best thing to do – he needed to be the opposite to her. He needed to be this old school, bluff man who was pompous, and could really annoy people who might think he's all hot air. But actually it's a façade that he's built up over the years, managing everything and it drives him through, and it allows him to keep going. So it was difficult. I needed him to be unlikeable to Clover – and for us to understand why Clover found him irritating and was frustrated with him and their lack of connection on a real level. But I also wanted to make sure we could understand he was liked in the community and was doing the best he could.

Despite all this, Clover seems like she would follow Aubrey into farming...

HDL: Absolutely. I always thought she, as the oldest child, assumed she would take over the farm one day. That's why she's thrown by Aubrey giving Harry the farm. She would do that once she'd trained up and become the person she'd wanted to be. She's got ideas about how to run the farm – she would do it differently, she would do it her own way. She's out there learning about how other people run farms. There is this personality clash – she's a vegetarian, a big animals rights supporter – but she's totally a farmer. All the farmers we met loved their animals, even if they killed them. That's the job.

How did you find the challenges of stepping up to a feature-length shoot?

HDL: It's huge but it's what you want, it's what you fight for. I'd been trying to make a feature for years. I embraced it every day. I went to the set and if things were hard, I thought, 'You've been trying to do this for so long, make this work.' I had an amazing crew, an amazing group of people who really gave so much. We tried to work with the community as much as possible. Because the stories were coming from their experiences, what they could bring to the film was so much authenticity that I couldn't know. So from the person who was the dog handler onwards...everybody told us stories, everybody contributed, everybody shared all the details. I loved it. I loved being part of a team of people trying to tell a story where everybody's opinion was useful. Obviously it wasn't a huge budget and that's hard. You don't get as many shots as you want. You don't get as much preparation as you want. You're fighting the light, you can't go over and no one's being paid very much. But we had our money, we booked in our dates and we knew we were going to go. That was really liberating. I've heard Shane Meadows say before, 'Set the dates, then shoot, whatever happens.' I love that. There are going to be compromises at every step of the way. You've got to keep the energy going and make it happen.

What made you want to cast Ellie Kendrick as Clover?

HDL: I think Ellie is an unbelievable talent. I'd seen her in stuff on television. I love her face. I love her spirit. And she's a different character in everything I see her in. So I knew that she was someone who had enormous acting skills, and that she was going to be fantastic to work with. When we met her, she came to the audition in a check shirt and jeans, almost like a farmer, and I thought, 'Great – she's totally Clover!' She's amazing and the wonderful journey we all went on together...she's so visceral. As you do with any actor, you have to learn how they like to work – and learning that with Ellie was a real honour. She taught me so much. She's so talented and does so much homework on how to make the person real, loveable, believable and three-dimensional. I feel so privileged to have made my first feature with her.

And David Troughton – what did you like about him?

HDL: David has presence. That's the wonderful thing. He's done so much stage and carries with him so much presence, and that was going to be so important for Aubrey. I just knew he could walk into a room and be that larger-than-life guy, and then when he crumbles and disappears we would feel that absence and that loss. So that was essential. He was such a generous and risk-taking actor. Again, like Ellie, he's just got this enormous skill. He's not being himself. He's performing, he's acting, but he's such a good actor, he is present and he really delivers. We knew this was going to be a hard film to make; finding those really difficult scenes and making them as emotional and visceral as we could was the challenge. But I think by that point, we were all so close and I hope they felt safe to do that. I think they both delivered.

As you've mentioned, the film is set in Somerset. Did you shoot there?

HDL: We did. Partly because the landscape is so specific: the flatness of The Levels, the willow-trees, and the rivers. But also because I felt it was important to show where the floods had taken place. We knew that if we started working in the community, they would bring us stories; they would have pictures – from a production design point-of-view. There would be a lot that we could learn from what the community could share with us.

What look did you want for the film? How did you work with your DP?

HDL: Nanu [Segal] is amazing. She was in L.A. and I was in Edinburgh and we would send each other titles of films to watch. Bruno Dumont became a very key reference for us – we ended up using the Hawk Anamorphic lenses that he uses – and also the Dardenne Brothers. Those were my two references. We had this shorthand – 'We're going to Dardenne this' or 'We're going to Dumont that'! Either these big wide shots or these 'we're right with you' shots. That was the starting point for the grammar of the film. There was a lot that was dictated by budget and time. The first time I met Nanu, she brought along a 'look-book' which had references – maybe forty or fifty percent were the same that I had in my mood-book. I just immediately knew we were seeing the same film. She said, 'You want it to be cheap and beautiful and quick! So we'll use a lot of natural light, then we have practicals and fire.' So I built that into the script – and that was really helpful. We looked at the [Michael] Haneke film, *Time of the Wolf*, which uses a lot of fire and also big, wide shots. Also Andrea Arnold's *Wuthering Heights* and then *Children of Men*. Nanu is a big fan of [cinematographer] Emmanuel Lubezki. So we wanted the camera to move – we wanted to make sure there was energy and emotion in it but at the same time it is a still film. We didn't want to do something with the camera that didn't reflect what the character or the story was doing.

How did the locations and production design feed into this?

HDL: Once we started looking at the list of locations I discovered how much of the film I'd written that takes place inside the caravan. As soon as we found one, I realized nobody would like me for that! They're not very big places. But we thought, 'We're going to embrace this challenge – we're going to make it feel small.' For me, the house is a character. The house is their childhood, their past. It's the idea of the family – it's grand, it's imposing, but neglected and falling apart. The caravan is where they are now. It's crunched. She's forced to be in the same space with her father. We wanted to try and make the most of that and say, 'OK, let's embrace that.' So that's what we did! I think we used the locations as well as we could. Sarah Finlay, the production designer, who works with Andrew Haigh – she did *45 Years* – is brilliant. She researched buying a caravan, seeing if we could chop it up and take it apart. But I think we ended up with the best way. We shot on a real dairy farm, and dairy farms milk cows twice a day. The interiors were somewhere else, but the caravan and everything else was a working dairy farm. We had to do what we could and it was great. It meant we had all the shit and all the milk and the machines and the jump suits – everything was stained and real. Our fantastic location owner, Robert – the farmer – he taught some of us how to milk cows. Sarah and I, we went down and did a milking session and the actors learnt how to milk as well. I couldn't have told this story without having that level of hands-on help. So the locations were crucial. In terms of production design, what Sarah and her team did was astonishing full stop, never mind on the budget they had. When I look at the film I can't see the locations anymore, it all just feels real to me. That's the best you can hope for.

Can you talk about the music in the film?

HDL: I listened to a lot of music while I was writing the film. I listened to a lot of PJ Harvey, Thee Silver Mt. Zion Orchestra and Godspeed You! Black Emperor. We were very lucky to get a couple of pieces licensed by Silver Mt. Zion. Then Hutch [Demouilpied], who I'd worked before on a couple of shorts, came on to work with that music. At the end, for example, is one of their cues and it evolves into one of her cues. I wanted to make sure

that all the music sounded like score, so we created a landscape of music that included the Mt. Zion music and Hutch's music. We started working quite early on in the edit. She saw lots of early cuts, discovering sounds and instruments for different characters and which scenes needed music. That was a phenomenally useful collaboration. I just really felt very lucky that she was so fluid, being able to produce music for me while we were cutting. We had a lot of temp music in at the beginning and my brilliant editor Tom [Hemmings] said at one point, 'I think Hutch's music is winning.' It was gradually replacing it.



RACHEL ROBEY | Producer

Rachel Robey is Senior Producer at Wellington Films, the company she co-founded in 2000 with Alastair Clark and which was named as part of the 'Creative England 50' list of leading creative enterprises in the UK in 2016. Both Alastair and Rachel were included in the Screen International 'Stars of Tomorrow' in 2005.

Their BAFTA-nominated debut feature, *LONDON TO BRIGHTON* (Edinburgh International Film Festival 2006, Toronto International Film Festival 2006) earned them the Best Achievement in Production award at the 2006 British Independent Film Awards and a nomination at the London Critics Circle Film Awards for British Film Producers of the Year. It was released by Vertigo Films to huge critical acclaim and earned director Paul

Andrew Williams a BAFTA nomination for the Carl Foreman Award. It has since been named by TimeOut London as one of the top 100 British films of all time.

Other producing credits include *BETTER THINGS* by Duane Hopkins (Cannes Film Festival, Critics Week 2008, Toronto 2008), Alexis Dos Santos' *UNMADE BEDS* (Sundance 2009, Berlinale Generations 2009) and Justin Molotnikov's *CRYING WITH LAUGHTER* (SXSW 2009, Best Film at BAFTA Scotland 2009). Her production is the forthcoming feature *THE LEVELLING* by Hope Dickson Leach which stars Ellie Kendrick (*Game of Thrones*, *The Diary of Anne Frank*) and David Troughton, and which is backed by the BFI, BBC Films and Creative England.

Rachel also works as a Film Programme Manager at the British Council and lives in Nottingham with her husband and daughter.

Production Stills:

Right click on image to save a low resolution to desktop or go to our Flickr page to get high resolution at: <http://www.flickr.com/photos/montereymedia/32576664576>

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Ellie Kendrick



David Troughton



Ellie Kendrick



Jack Holden



Ellie Kendrick



David Troughton-Jack Holden



David Troughton



Ellie Kendrick-David Troughton



Ellie Kendrick



Ellie Kendrick

About the company:**monterey media inc., a uniquely independent studio**

monterey media inc., incorporated in 1979, is a privately owned entertainment company actively engaged in all areas of domestic media, including theatrical distribution, film festivals, and other distinctive venues, television, digital delivery and entertainment markets.

The Company is known for creating unique and distinctive release strategies tailored to each project including, in the earliest days of online marketing, establishing a joint venture for the creation of a special theatrical event in conjunction with AMC Theatres to launch the independent motion picture Indigo: A one day, 603 North America only venue showing grossed over \$1,190,000 at the box office. In recent years, monterey media films have been nominated for the Golden Globe Award, Independent Spirit Award (two nominations in the last three years with one win), and NAACP Image Award. Many of our award-winning films have premiered at Sundance, TIFF, Tribeca, and SXSW Film Festivals, as well as on many year-ends 10 Best Independent Film lists.

Once again, this year contains a wonderful new Indie film line-up featuring 2 new TIFF Premieres, multiple Academy Award, Golden Globe and EMMY winning and nominated actors. We are proud to feature a diverse film library which transcends genre typecasting and creates instead a palette of film experiences destined to be remembered.

The philosophy of doing good while doing well is a mantra at monterey media. mmi was awarded a 2013 California Excellence Award Recipient from the United States Trade and Commerce Institute. monterey is known for its creatively coordinated marketing strategies incorporating promotional alliances with such strategic partners as Wal-Mart, Fisher Price, Pepsi Cola, American Express, Amnesty International USA, Make-A-Wish Foundation of America, Children's Cancer Research Fund, Patagonia, Body Glove, The Creative Coalition for the Arts, KIDS FIRST!, Days Inns, Habitat for Humanity, Greenpeace, the International Motorcycle Shows, Healthy World Healthy Child, Air Pacific and the Alzheimer's Foundation of America.

monterey video & Emerging Technologies

The monterey home entertainment division is the 2nd oldest independent video manufacturer and distributor in the United States and incorporates distribution to all digital markets. monterey is well known for its broad marketing and its direct relationships with key retail, internet sites, educational and specialty markets. The versatile monterey library encompasses unique feature films and documentaries having been awarded numerous Multi-Platinum RIAA and ITA sales Awards; prestigious Independent films starring such distinguished actors as James Franco, Kaley Cuoco, Susan Sarandon, Chiwetel Ejiofor, Dennis Hopper, Shirley Knight, Tom Skerritt, Thandie Newton, John Ritter, Tommy Lee Jones, William Hurt, Forest Whitaker, David Strathairn, Brian Dennehy, Robin Williams, Danny Glover, Nathan Lane, Jacqueline Bisset, among many others; celebrated sports programming including Bruce Brown Films On Any Sunday and The Endless Summer; the most prestigious educational yet entertaining library of films adapted from literature's renowned authors combined with acclaimed performances from many of Hollywood's greatest actors; and note-worthy children's programming. In addition, monterey has the honor of being the first video market licensee of the American Film Institute.

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