

# TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors

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## INDIES IMPROVE IN AUGUST

Independent films flipped the switch in July and August moving to 4 percent ahead of last year's independent film box office as of Aug. 31<sup>st</sup> compared to 3 percent behind last year as of June 30<sup>th</sup>. *Bad Moms* receives a lot of the credit for the difference. The film had domestic grosses of \$97.15 million at the end of August. This is a very fluid situation, however, as it appears to be with the total domestic box office and China's, as well.

Your editor also flipped the switch by moving from Los Angeles to Riviera Beach, Florida in August. All that I do in film financing remains the same — business plans, tracking data, consulting. In addition to moving, I've been putting the finishing touches on the 8<sup>th</sup> edition of *Filmmakers and Financing: Business Plans for Independents* which will be released in December. In the coming months, there also will be new adventures added to my resume. Stay tuned, and please excuse the tardiness of this short issue of the newsletter.

## AFM IS ALMOST HERE

The 37<sup>th</sup> edition of the American Film Market runs from November 2<sup>th</sup> to 9<sup>th</sup> in Santa Monica (CA). Filmmakers, producers, writers, film commissioners, festival programmers, financiers and all those who provide products and services to the film industry - from more than 80 countries - come to AFM to gain exposure, discover new projects and make deals. Each year, over one billion dollars in deals are sealed at AFM on both completed films and those in every stage of development and production, reports the Independent Film & Television Alliance (IFTA) that produces the market. The AFM Conference Series gives attendees an extra edge of both information and networking that they need to succeed. They hear directly from Hollywood

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executives and thought leaders in this unmatched global classroom. You can start planning on how to work the market by reading the advice of various experts at:

<http://americanfilmmarket.com/how-to-work-the-afm/>. Below is the current chart for the various passes and their prices. *TFE's* suggestion for best overall value for indie filmmakers is the Industry Pass plus 4-day conference for US\$595 through October 7<sup>h</sup>, US\$645 October 8<sup>h</sup>-28 and US\$695 **Onsite Only** November 1-8. Check for updated information at:

<http://americanfilmmarket.com/badges-prices/>

	Day Badge	Industry Badge	Industry Badge Plus 4-Day Conference	Executive Badge	Executive Badge Plus 6-Day Conference	Platinum Badge
<b>Access to Show Floor &amp; Most of the Screenings</b>	ANY SINGLE DAY	FOUR Days Sat-Tue Nov 5-8	FOUR Days Sat-Tue Nov 5-8	SEVEN Days Wed-Tue Nov 2-8	SEVEN Days Wed-Tue Nov 2-8	SEVEN Days Wed-Tue Nov 2-8
<b>Ticketless Access to the AFM Conferences</b>	—	—	FOUR Days Sat-Tue Nov 5-8	—	SIX Days Thu-Tue Nov 3-8	SIX Days Thu-Tue Nov 3-8
<b>Invitation to Carousel Cocktails</b>	ONE evening	ONE evening	ONE evening	ONE evening	ONE evening	All FOUR +1 Guest at each
<b>Wi-Fi in the Loews Hotel for two devices sponsored by Epic Pictures</b>	—	—	—	—	—	—
<b>One year membership to MyAFM, the AFM's Online Community</b>	—	—	—	—	—	—
<b>Access to the Filmmakers Lounge</b>	—	—	—	—	—	—
<b>Access to Roundtables (until full)</b>	—	—	—	—	—	—
<b>One year subscription to Cinando, the industry database.</b>	—	—	—	—	—	—
<b>One Free Next Level Webinar from Stage 32</b>	—	—	—	—	—	—
<b>Invitation to an Orientation with AFM Managing</b>	—	—	—	—	—	—

## Director

Platinum Experience:  
Enhanced networking.  
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Through October 7	\$250	\$395	\$595	\$795	\$995	\$1,395
October 8-28 Online registration will close Oct. 28, 6:00 PM PDT Oct. 29 2:00 AM CET	\$275	\$445	\$645	\$895	\$1,095	\$1,495
Onsite: November 1-8	\$295	\$495	\$695	\$945	\$1,145	



## 9 LESSONS STUDIO FILMS SHOULD TAKE FROM THE INDIE WORLD THIS SUMMER

By Zack Sharf, Anne Thompson, Kate Erbland, Graham Winfrey, Steve Greene, William Earl, David Ehrlich at [www.indiewire.com](http://www.indiewire.com)

- 1) World-Building Needs To Be Organic To The Story (*The Lobster*)
- 2) *Ghostbusters* Failed, But Audiences Still Love Female-Led Comedies (*Bad Moms*)
- 3) Hire Indie Directors And Don't Compromise Their Vision (*Pete's Dragon*)
- 4) Kate Beckinsale Is A Major Movie Star — Don't Forget It (*Love & Friendship*)
- 5) People Only Want To Play Video Games, Not Watch Them (*Hardcore Henry*)
- 6) Cast Older Actresses In Lead Roles (Sally Field, Helen Mirren, Maggie Smith)
- 7) Make Animation Look And Feel Exciting Again (*Kubo and the Two Strings*)
- 8) Patience Is A Virtue (*Hell or High Water* and *The Childhood of a Leader*)
- 9) Trust Actors Who Want To Direct (*Captain Fantastic*)

Read the interesting discussion on these points at:

<http://www.indiewire.com/2016/08/summer-movie-season-lessons-indie-film-the-lobster-swiss-army-man-petes-dragon-1201719398/>

## NUMBERS! NUMBERS! NUMBERS!

### LOW-BUDGET INDEPENDENT FILMS (\$9.0 M and under)

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>Anthropoid*</i>	Bleecker Street	2,813	9,000
<i>Compadres</i>	Lionsgate Premiere	3,128	3,000
<i>Dark Horse, The*</i>	Broad Green Pictures	905	2,100
<i>Darkness, The</i>	High Top Releasing	10,754	4,000
<i>Don't Breathe*</i>	Screen Gems	33,593	9,900
<i>Grandma</i>	Sony Pictures Classics	6,980	600
<i>God's Not Dead 2</i>	Pure Flix	20,773	5,000
<i>Hello, My Name Is Doris</i>	Roadside Attractions	14,445	1,000
<i>Kapoor &amp; Sons-Since 1921</i>	Fox International Prod.	2,607	5,200
<i>Lady in the Van, The</i>	Sony Pictures Classics	10,021	5,500
<i>Lobster, The*</i>	A24	9,064	4,500
<i>Love and Friendship*</i>	Amazon/Roadside Att.	13,985	3,000
<i>Meet the Blacks</i>	Freestyle Releasing	9,096	900
<i>Neerja</i>	India's Fox Star Studios	1,586	1,950
<i>Perfect Match, The</i>	Lionsgate	9,669	5,000
<i>Race</i>	Sony Pictures Releasing	19,115	5,000
<i>Swiss Army Man*</i>	A24	4,194	3,000
<i>War Room</i>	Sony Pictures Releasing	67,790	3,000
<i>Witch, The</i>	A24	25,139	3,500

\*Still in North American distribution as of August 31, 2016. 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!**  
**HIGH-BUDGET INDEPENDENT FILMS (Over \$9.0M)**

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous.
<i>Bad Moms*</i>	STX Entertainment	97,148	20,000
<i>BFG, The</i>	Disney	54,405	140,000
<i>Café Society*</i>	Lionsgate/Amazon	10,115	30,000
<i>Choice, The</i>	Lionsgate	18,730	10,000
<i>Criminal</i>	Lionsgate/Summit	14,709	31,500
<i>Everybody Wants Some!</i>	Paramount	3,400	10,000
<i>Eye in the Sky</i>	Bleeker Street	18,705	13,000
<i>Florence Foster Jenkins*</i>	Paramount	20,997	29,000
<i>Free State of Jones</i>	STX Entertainment	20,810	50,000
<i>Gods of Egypt</i>	Lionsgate	31,153	140,000
<i>Infiltrator, The*</i>	Broad Green Pictures	15,253	28,000
<i>Kubo and the Two Strings*</i>	Focus Features	27,169	60,000
<i>Kung Fu Panda 3</i>	DreamWorks Animation	143,529	120,000
<i>London Has Fallen</i>	Focus Features	62,524	60,000
<i>Mechanic: Resurrection*</i>	Lionsgate/Summit	9,596	40,000
<i>Mother's Day</i>	Open Road	32,493	25,000
<i>Nerve*</i>	Lionsgate	36,914	40,000
<i>Nice Guys, The</i>	Warner Bros.	36,262	60,000
<i>Now You See Me 2*</i>	Lionsgate	65,075	90,000
<i>Risen</i>	Sony Affirm	36,880	20,000
<i>Triple 9</i>	Open Road	12,639	20,000
<i>Young Messiah, The</i>	Focus Features	6,420	18,500

\*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	5,654	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	24,927	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D*</i>	Warner Bros.	46,210	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,557	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.	51,706	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	10,664	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	7,144	n/a
<i>Magnificent Desolation</i>	IMAX	34,109	3,000
<i>NASCAR 3D</i>	Warner Bros./IMAX	21,337	10,000
<i>Ocean Wonderland 3D</i>	3D Entertainment	11,035	3,000
<i>Roving Mars</i>	Buena Vista	10,408	1,000
<i>Sea Monsters 3D: A Prehistoric</i>	National Geographic	23,746	n/a
<i>Sea Rex: Journey to a Prehistoric</i>	3D Entertainment	6,097	n/a
<i>Space Station 3D</i>	IMAX	93,212	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,445	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.	35,082	n/a
<i>Wildest Dream: Conquest of Everest</i>	National Geographic	898	n/a
<i>Wild Parrots of Telegraph Hill</i>	Shadow	3,058	n/a
<i>Wild Safari 3D</i>	nWave	16,621	4,500

\* Same references as Low-Budget table. ◻

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

The benefit of using a reliable business plan to raise financing for a film is that it allows the investors and the filmmaker to gauge the potential success of a film. A polished business plan with projections based on the worldwide results of other films and with clear explanations about the industry, markets and production personnel attached to the film is far more effective than an incomplete document that leaves prospective investors wanting more information. Contact Louise Levison at [louisel@earthlink.net](mailto:louisel@earthlink.net) to find out how you can put her 28 years of experience as a Film Business Consultant to work creating a business plan for your film. Her clients have raised money for low-budget films such as *The Blair Witch Project*, the most profitable independent film in history, and for companies raising as much as \$300 million. She is the author of *Filmmakers & Financing: Business Plans for Independents*. (The revised and expanded Eighth Edition, A Focal Press Book, will be published in December 2016). Levison also is editor of the online newsletter *The Film Entrepreneur: A Newsletter for the Independent Filmmaker and Investor*. Among other clients' projects are *Kahlil Gibran's The Prophet*, *The Open Road*, *Aluna*, *Yak: The Giant King*, *UnAlive*, *Moving Midway*, *A War of Their Own*, *Visual Acoustics: The Modernism of Julius Shulman*, *Hoover (starring Ernest Borgnine)* *Michael Winslow Live*, *Greater*, *Redemption Road*, *Haunted (2012)*, *The Harvest of Empire*, *Burning Bodhi*, *The First of May*, *My Father and the Man in Black* and *High Roller: The Stu Ungar Story*. Her corporate clients include Danny Glover's Louverture Films (2008 nominee for Best Documentary Academy Award *Trouble the Water*) and his Louverture Film Fund I, The Pamplin Film Company (*Hoover*), Hurricane Film Partners, LLC, Majestic World Entertainment, *Kicked to the Curb (13 Reasons Why)* and Tokuma International Ltd (*Shall We Dance*, *Princess Mononoke*).

Levison was an Instructor in the Extension Program at UCLA for 22 years. She also has been a Visiting Professor at the Taipei (Taiwan) National University of the Arts, Chapman University (Orange County, CA) and the University of Montana (Missoula). Levison has presented seminars and/or been on panels at festivals and markets around the world. (Additional information is available at <http://www.moviemoney.com>).

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