

TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

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ALERT: THE NEW FESTIVAL/MARKET SEASON HAS BEGUN

Telluride and Toronto come in September and mark the start of the festival and market season for North American filmmakers. Congratulations to readers who have made their films and been accepted for the 2018-2019 festival season. For indie filmmakers who want to submit a film in the future (and attorneys and film consultants) or plan on pitching at a market, it is important to look at which ones are relevant in terms of buyers. There are many festivals and markets all over North America and the rest of the world. Having a good review at a festival is nice, but what you really need to know is: which ones do buyers attend? They are your goal. Also consider, in terms of both festivals and markets, are there specific genres that do better than others? Was there a good market for low-budget domestic films, or were buyers looking for larger, mainstream films? Talk to other filmmakers about their experiences, before you decide how to best market your film. Pay special attention to rules about submitting films to festivals or working a large market like the American Film Market (AFM) or Cannes. The *TFE* staff alerts to the ones we believe are significant when submissions are upcoming or active. In this issue, AFM and Tribeca are the focus. As the filmmaker or a different category of attendee, however, you need to do your own research.

REGISTRATION FOR AFM IS OPEN

If you are an independent filmmaker — or aspire to be one — The American Film Market is the place to be. Filmmakers, producers, writers, film commissioners, festival programmers, financiers and all those who provide products and services to the film industry will be there. The festival draws 7,000 attendees from 80 countries to see the 500 screenings and has the industry's largest Conference series, as well as 400 exhibiting distributors. The 39th edition of the market runs from October 31st to November 7th 2018 in Santa Monica (CA). Produced by the International Film and Television Alliance, it is a great place to pitch your project or film. Read the articles on the market site. (<http://americanfilmmarket.com/>) If you have the 8th edition of "Filmmakers and Financing," read the "Festivals and Markets" section and AFM's advice on

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how to work the market. **Be Prepared.** Write and practice your pitch. Scan the list of distributors, conferences and other programs. Plan your day before leaving for the market!

Badges and Prices

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. **Onsite Only** October 30th –Nov. 7th. Keep in mind, however, that many of the distributors close their offices and leave by Monday (11/4). <http://americanfilmmarket.com/badges-prices/>. To register go to: <https://americanfilmmarket.com/> and click on Register.

	Day Badge	Industry Badge	Industry Badge Plus 4-Day Conference	Executive Badge	Executive Badge Plus 7-Day Conference	Platinum Badge
Access to Show Floor & Most of the Screenings	ANY SINGLE DAY	FOUR Days Sat-Tue Nov 3-6	FOUR Days Sat-Tue Nov 3-6	SEVEN Days Wed-Tue Oct 31-Nov 6	SEVEN Days Wed-Tue Oct 31-Nov 6	SEVEN Days Wed-Tue Oct 31-Nov 6
Ticketless Access to the AFM Conferences	—	—	FOUR Days Sat-Tue Nov 3-6	—	FIVE Days Fri-Tue Nov 2-6	FIVE Days Fri-Tue Nov 2-6
Ticketless Access to the Writers' Workshops	—	—	Two Days Sun & Mon Nov 4 & 5	—	Two Days Sun & Mon Nov 4 & 5	Two Days Sun & Mon Nov 4 & 5
Invitation to Carousel Cocktails	ONE evening	ONE evening	ONE evening	ONE evening	ONE evening	All FOUR +1 Guest at each
Access to Roundtables (until full)	—	—	✓	—	✓	✓
Access to Spotlight Events Until Full	✓	✓	✓	✓	✓	✓
Invitation to an Orientation with AFM Managing Director	✓	✓	✓	✓	✓	✓
Access to the Filmmakers Lounge	✓	✓	✓	✓	✓	✓
Screening Privileges on AFM Screenings On Demand	—	✓	✓	✓	✓	✓
One year membership to My AFM, the AFM's online community	—	✓	✓	✓	✓	✓
One year subscription to Cinando, the industry database	—	✓	✓	✓	✓	✓
Wi-Fi in the Loews Hotel for two devices	—	✓	✓	✓	✓	✓
One Free Next Level Webinar from State 32	—	✓	✓	✓	✓	✓

Hotel Discounts Guaranteed Lowest Rates	—	✓	✓	✓	✓	✓
Official AFM Poster	—	✓	✓	✓	✓	✓
Platinum Experience Enhanced networking. Ultimate convenience	—	—	—	—	—	✓
Through October 5	\$250	\$395	\$595	\$795	\$995	\$1,395
October 6-26 Online registration will close 11/26 6:00 PM PDT 11/27 2:00 AM CET	\$275	\$445	\$645	\$895	\$1,095	\$1,495
Onsite: October 30- Nov 7	\$295	\$495	\$695	\$945	\$1,145	\$1,545

The Following Can Be Ordered Without An AFM Badge. Go to Conferences and Writers Workshops for details on times, topics, panelists and presenters.

	Single Conferences or Workshops	All Conferences or Workshops
Beginning October 5th	\$95	\$495
Beginning October 6th	\$120	\$595



TRIBECA FILM FESTIVAL CHANGED DATES AGAIN

The Tribeca Film Festival (New York City) changed dates again and submissions opened August 20th. The 18th edition of the festival will take place April 24 – May 5, 2019, a slight change from its typical mid-April run. In addition to honors for films playing in competition, Tribeca continues to focus on the discovery of new filmmakers with juried awards for best new narrative and documentary filmmakers. The festival also states that it will continue to champion female filmmakers. A new edition to the program is the festival's Critics Week, the first for a North American film festival, as a sidebar to the main program.

SUBMISSIONS

Eligible Projects: Feature-length (40 minutes or longer) narrative and documentary films that have not screened publicly in the New York region prior to TFF19. Submitted films cannot have had ANY public screening, broadcast, distribution or exhibition before January 1, 2018. Submitters will be notified of their status Mid-March, 2019.

Filmmakers and creators can submit for consideration for all categories directly:

<https://www.tribecafilm.com/festival/submissions> or [withoutabox.com](https://www.tribecafilm.com/withoutabox.com).

For the rules and regulations go to:

https://s3.amazonaws.com/tribeca_cms_production/uploads/document/document/5b74495ddaeeedf2e44fd96a4/2019_Tribeca_Film_Festival_Submissions_Rules.pdf

Feature and Short Films, Tribeca TV, Tribeca N.O.W., and Tribeca Immersive:

August 20, 2018 (10am ET) – Submissions opened

September 26, 2018 (6pm ET) – Early Deadline (\$60 per film)

October 31, 2018 (6pm ET) – Official Deadline (\$80 per film)


November 28, 2018 (6pm ET) – Late Entry Deadline (\$110 per film) *available only to those Features (narrative and documentary) completed after the Official Entry deadline and which have not been screened publicly or otherwise distributed anywhere at the time of submission. **All feature film submissions must be received by this deadline.**

Tribeca X Award:

August 20, 2018 – Submissions Opened

November 28, 2018 – Early Deadline

January 9, 2019 – Official Deadline

January 30, 2019 – Late Deadline 

OSCAR 2020 SEASON AWARDS DATE SCRAMBLE

For all the Type A readers who keep lots of lists, here are the award season dates for 2020.

Academy of Motion Pictures Arts and Sciences (AMPAS)

The 92nd Oscars (for films released in 2019) will be held February 9, 2020, a shift from the previously set February 24. The AMPAS Board of Governors, the 800 pound gorilla in this group, made the change to shorten the awards season. The announcement was made August 8th. Few people noticed the change, however, as the Board also announced the new Most Popular Movie category for the Oscars. That change is *not* very popular, and the Academy has put it on hold for the 2019 awards.


Producers Guild of American (PGA)

The enterprising PGA went first and announced January 18, 2020 as the date for its 31st awards show at the Fairmont Century Plaza (L.A.). Traditionally, the group had used the Beverly Hilton Hotel.

Screen Actors Guild and the American Federation of Television and Radio Artists (SAG/AFTRA)

Then SAG grabbed January 26, 2020 for its awards show. Since these awards are scheduled for January 27th this year, the guild did not have to move its date due to the AMPAS change.

Directors Guild (DGA)

The DGA set January 25, 2020 as the date for its 72nd awards, just two weeks before the Oscars. The 2019 awards are scheduled for 6 days after SAG on February 2nd. 

COMINGS AND GOINGS

For this issue it is all goings. August saw two large companies on the ropes with most new company announcements being held until the Toronto Film Festival.

Proving that you can't be too large to fail, **Global Road Entertainment**, the company formed by Donald Tang of Tang Media Partners, declared Chapter 11 bankruptcy for the company's domestic film production and distribution divisions (Open Road Films) as *TFE* is going to press. TMP acquired Open Road from theater chains AMC Entertainment and Regal Entertainment for \$28.8 million in August 2017 adding it to the 2016 purchase of 60 percent of the financing/production company IM Global for \$200 million. The overall goal for GRE was to combine the two behemoth film markets, North America and China. "We have a truly global next-generation studio in the making," Tang had told *The Los Angeles Times* in 2017. (See the August 2017 issue of *TFE*.)

On August 23rd the company announced that its lenders, who included Viacom, NBCUniversal, TBS, Disney, and Bank Leumi (the largest unsecured creditor), had taken control after the film studio was unable to raise \$200 million in production financing. It is likely that TMP misjudged the amount of capital needed to remain in a positive financial situation no matter how well its inherited slate of films did at the box office. Unfortunately, films such as *Home Again*, *Hotel Artemis*, *Midnight Sun* and *Show Dogs* had disappointing results. In addition, the timing of expected investments from Chinese companies collided with current trade problems. The filing "does not include Tang Media Partners, Tang Media Entertainment, IM Global Television (both scripted and nonscripted) and IM Global," per the company's statement.

The financial problems of ticket subscription service **MoviePass**, about which *TFE* has been reporting for months, got progressively worse in August. Two shareholder class action lawsuits have been filed against MP's parent company, Helios and Matheson Analytics, which owns 92 percent. The lawsuits allege that officers in the company engaged in a "scheme to deceive the market and a course of conduct that artificially inflated the company's stock price, and operated as a fraud or deceit on acquirers of the company's common stock." HMNY this week said its ability to continue as a "going concern" remains in doubt without additional funding. Whatever happens legally, sources did acknowledge that the company had more debt than it claimed.

MoviePass was a terrific deal for subscribers numbering 3 million by July. The original model was that members could see on movie each day for a \$9.95 flat monthly fee. Over time, the company found it could not financially support the plan and kept changing it until by mid-August the number of movies was reduced to three a month. It is yet to be determined how much of the problem was the model for MoviePass rather than the financial problems of HMNY. Individual film chains had followed suit with their own ticket models for frequent moviegoers. We feel confident, however, that another company will learn from this failure and come up with a version of the MP model that works across the film community. ■

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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>A.X.L.*</i>	Global Road	4,076	10,000
<i>Book Club*</i>	Paramount	68,556	10,000
<i>Call Me By Your Name</i>	Sony Pictures Classics	18,096	3,500
<i>Dog Days*</i>	Amazon/ LD Entertainment	6.645	10,000
<i>First Reformed</i>	A24	3,439	3,500
<i>Forever My Girl</i>	Roadside Attractions	16,376	3,500
<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	5,784	<5,000
<i>Let There Be Light</i>	Atlas Distribution	7,242	3,000
<i>Midnight Sun</i>	Open Road	9,561	2,800
<i>Paul, Apostle of Christ</i>	Sony	17,560	5,000
<i>Show Dogs*</i>	Global Road	17,845	5,000
<i>Slender Man*</i>	Sony/Screen Gems	26,785	10,000
<i>Sorry to Bother You*</i>	Annapurna	16,690	3,200
<i>Traffik</i>	Lionsgate	9,186	4,000
<i>Truth or Dare</i>	Universal	40,717	3,500
<i>Unfriended: Dark Web*</i>	BH Tilt	8,015	1,000
<i>Winchester</i>	CBS Films	25,092	3,500

*Still in North American distribution as of August 31, 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	23,922	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>Chappaquiddick</i>	Entertainment Studios	17,395	34,000
<i>Commuter, The</i>	Lionsgate Films	36,343	30,000
<i>Darkest Hour</i>	Focus Films	56,443	30,000
<i>Den of Thieves</i>	STX Entertainment	44,947	30,000
<i>Happytime Murders, The*</i>	STX Entertainment	13,787	15,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>Hostiles</i>	Entertainment Studios	29,818	40,000
<i>I Feel Pretty</i>	STX Entertainment	48,796	32,000
<i>Mile 22*</i>	STX Entertainment	29,075	35,000
<i>Overboard</i>	Pantelion Films	50,173	12,000
<i>Proud Mary</i>	Screen Gems	20,868	14,000
<i>Sicario 2: Day of the Soldado*</i>	Columbia	49,954	35,000
<i>Spy Who Dumped Me, The*</i>	Lionsgate	32,691	40,000
<i>Three Billboards Outside of Ebbing, MO</i>	Fox Searchlight	54,514	15,000
<i>Tyler Perry's Acrimony</i>	Lionsgate Films	43,549	20,000
<i>Uncle Drew *</i>	Lionsgate/Summit	42,329	17-19,000
<i>Wind River</i>	The Weinstein Co.	33,801	11,000
<i>Wonder</i>	Lionsgate	132,423	20,000

*Same references as low-budget table.

LARGE FORMAT FILMS

FILM	DISTRIBUTION	REV.	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	14,999	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,741	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,351	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,607	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.	52,328	n/a
<i>Island of Lemurs: Madagascar</i>	Warner Bros.	11,238	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	7,638	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	93,342	1,000
<i>Thrill Ride</i>	Sony Classics	18,795	9,000
<i>To the Arctic 3D</i>	Warner Bros.	14,525	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.	35,958	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.

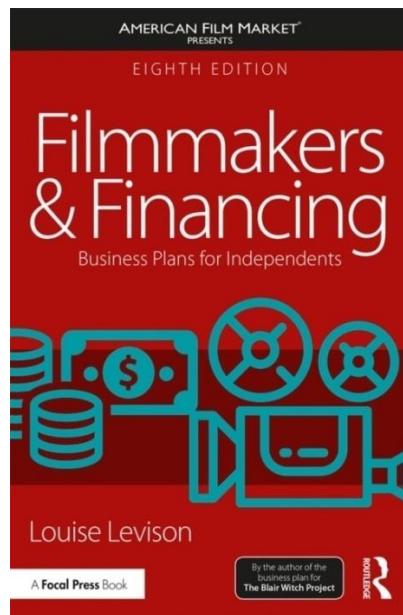
RICK PAMPLIN DIRECTOR OF NEW DOC

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 Phipps 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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