

# TFE THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



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## BUYERS ENTHUSIASTIC AT TORONTO: DOCS STILL TOPS

At the 43<sup>rd</sup> edition of the Toronto International Film Festival® (TIFF), which ran September 6<sup>th</sup> to 16<sup>th</sup>, diversity and gender parity highlighted the festival, as well as which films are Oscar contenders. Buyers acquired 31 films for U.S. distribution this year, one more than in 2017. Distributors were seeking product to fill their slates but being selective about quality. Overall, this bodes well for those submitting films to fests and markets in 2019. “This year felt like a healthier market over last,” said Christine D’Souza Gelb, a partner at Endeavor Content which co-repped the deals for *Vox Lux* and *Greta* with CAA. As the festival began, one seller who asked to remain anonymous told screendaily.com, “It will be interesting to see if it will be more of a seller’s market on the doc’s side.” And it was. Only five docs were acquired for U.S. theatrical distribution, but there was intense bidding for all of them. As with the narrative films, story was important but production values as well.

While many other festivals including Cannes and Venice have struggled to increase the number of female-directed films, TIFF’s percentage of female directors has steadily grown each year. About 36 percent of the films this year were directed by women. Last year women directed 33 percent of the films selected for the festival, versus 30 percent in 2016 and 26 percent in 2015. U.S. festivals screened an average of six narrative films directed by at least one woman compared to 16 directed by men in 2017-18, and an average of eight documentaries directed by at least one woman compared to 13 by men, according to the annual report by The Center for the Study of Women in Television and Film at San Diego State (CA).

[https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/07/2017-18\\_Indie\\_Women\\_Report\\_rev.pdf](https://womenintvfilm.sdsu.edu/wp-content/uploads/2018/07/2017-18_Indie_Women_Report_rev.pdf)

Ahead of a “Share Her Journey” rally on September 8<sup>th</sup>, Cameron Bailey, Co-Director of the fest signed an inclusivity pledge to achieve gender parity (aka 50/50 x 2020). As with other festivals who have signed a similar agreement (Venice, Cannes, Locarno and Sarajevo), the organizers agree by 2020 to: a) Compile statistics of gender and race of the directors of all the films submitted to selection, and when applicable, to also compile all members of the cast and crew

mentioned in the registration process of the film; b) Make public the gender and race of all the members of selection committees and programmers as well as all programming consultants and c) Make public the gender and race of executive boards and/or boards of directors and to commit to a schedule to achieve parity in these bodies. (This is the language being used for the pledge in North America. Several countries have prohibitions on numerical analysis regarding race.) Among the speakers at the rally was Executive Director of the Sundance Institute Keri Putnam, who sought to “dispel the myth that there is a talent shortage” for women behind the camera, noting film schools are typically half women.” She also said that women are very involved in new entertainment technologies such as VR and augmented reality; but, she warned that as those media become more commercially lucrative, women may get shunted aside, repeating a process similar to the early days of Hollywood as men took over what was increasingly becoming a big business. <https://womenandhollywood.com/resources/festivals-that-have-committed-to-the-gender-parity-pledge/>

The festival hosted 342 films compared to 340 last year, a purposeful decrease. Of the total, there were 254 features (138 World, 22 International and 72 North American premieres) and 88 shorts. There were 7926 total submissions from 74 countries: 6,846 International and 1,080 Canadian.

**TORONTO FILM FESTIVAL SALES 2018 FOR U. S. RIGHTS  
FILMS ACQUIRED AUGUST 15<sup>TH</sup> TO SEPTEMBER 5<sup>TH</sup>**

FILM	DISTRIBUTOR	MILLION \$
<i>Black 47</i>	IFC	n.a.
<i>Gloria Bell</i>	A24	n.a.
<i>Loro</i>	Sundance Selects	n.a.
<i>Non-Fiction</i>	Sundance Selects	n.a.
<i>Transit</i>	Music Box	n.a.

**FILMS ACQUIRED SEPTEMBER 6<sup>TH</sup> TO SEPTEMBER 16<sup>TH</sup>**

FILM	DISTRIBUTOR	MILLION \$
<i>Aniara</i>	Magnolia	n.a.
<i>Biggest Little Farm, The</i>	Neon	2.0
<i>Divide and Conquer: The Story of Roger Ailes*</i>	Magnolia	n.a.
<i>Donnybrook**</i>	IFC	7-figure range
<i>Drunk Parents</i>	Vertical Ent. & DirecTV	n.a.
<i>Dumplin'***</i>	Netflix	n.a.
<i>Elephant Queen, The**</i>	Apple Video	n.a.
<i>Freaks*</i>	Well Go USA	2.0 range
<i>Greta*</i>	Focus Features	4.0

<i>High Life</i> **	A24	n.a.
<i>Hummingbird Project, The</i>	The Orchard	n.a.
<i>In Fabric</i> *	A24	n.a.
<i>Maiden</i> *	Sony Pictures Classics	n.a.
<i>Mercy, The</i> *	Screen Media	n.a.
<i>Red Joan</i>	IFC	n.a.
<i>Richard Says Goodbye</i> *	Saban Films, DirecTV	3.0
<i>Romans</i>	Saban	n.a.
<i>Skin</i> *	A24 & DirecTV	n.a.
<i>Stan and Ollie</i> *	Sony Pictures Classics	n.a.
<i>Standoff at Sparrow Creek, The</i> *	RLJE	n.a.
<i>State Like Sleep</i> *	The Orchard	n.a.
<i>Teen Spirit</i>	LD Entertainment	3.0+5.0 P&A
<i>Vigilante, A</i> *	Saban Films & DirecTV	n.a.
<i>Vox Lux</i>	Neon	1.0
<i>Wild Rose</i>	Neon	low 7 figures
<i>Wind, The</i>	IFC	n.a.

\*North American Rights \*\*World Rights

### AND THE TORONTO INTERNATIONAL FILM FESTIVAL WINNERS ARE...

AWARD	FILM	FILMMAKER
Grolsch People's Choice First Runner Up Second Runner Up	<i>Green Book</i> <i>If Beale Street Could Talk</i> <i>Roma</i>	Peter Farrelly Barry Jenkins Alfonso Cuaron
Grolsch People's Choice Documentary First Runner Up Second Runner Up	<i>Free Solo</i>  <i>This Changes Everything</i> <i>The Biggest Little Farm.</i>	E. Chai Vasarhelyi, Jimmy Chin Tom Donahue John Chester
Grolsch People's Choice Midnight Madness First Runner Up Second Runner Up	<i>The Man Who Feels No Pain</i>  <i>Halloween</i> <i>Assassination Nation</i>	Vasan Bala David Gordon Green Sam Levison
FIPRESCI (International Critics) Best Special Presentation Film Honorable Mention	<i>Skin</i>  <i>A Faithful Man</i>	Guy Nattiv  Louis Garrel
FIPRESCI Prize Discovery Honorable Mention	<i>Float Like A Butterfly</i> <i>Twin Flow</i>	Carmel Winters <i>Laura Luchetti</i>
NETPAC Best Asian Film Honorable Mention	<i>The Third Wife</i> <i>The Crossing</i>	Ash Mayfair Bai Xue
Platform Prize Honorable Mention	<i>City of Last Things</i> <i>The River</i>	Wi Ding Ho Emir Baigazin

Canada Goose Best Canadian Feature Film	<i>The Fireflies Are Gone</i>	Sébastien Pilote
City of Toronto Best Canadian First Feature	<i>Roads in February</i>	Katherine Jerkovic
Best Canadian Short Film Honorable Mention	<i>Brotherhood</i> <i>Fauve</i>	Meryam Joobeur Jérémy Comte
Best ShortFilm Honorable Mention tie	<i>The Field</i> <i>Fuck You</i> <i>This Magnificent Cake!</i>	Sandhya Suri Anette Sidor Emma de Swaef Marc James Roels's




## NEW "UNLIMITED DEALS" BUT BE CAUTIOUS

Rival companies for MoviePass have new ticket deals for you. September 17<sup>th</sup> Sinemia announced an unlimited plan offering to let customers see a movie in 2D movie theaters every day for \$29.99/£29.99 per month, available in the U.S., the UK, Canada and Australia.

“While most of our plans are focused on the modern moviegoer who sees one, two, or three movies each month, we want to serve every type of movie lover and that includes frequent moviegoers looking for an unlimited tickets option. We’ve spent four years testing and fine-tuning our unlimited tickets model and are confident this is the right price to sustainably offer such a plan,” CEO and founder of Sinemia Rifat Oguz said in a statement. The company does not have deals with specific theaters. Oguz said that the casual moviegoer tends to be “more show-time oriented” rather than favoring specific theaters or studios.

Meanwhile, AMC Theatres announced that its Stubs A-List plan, launched in response to MoviePass, now lets customers buy tickets through Fandango and Atom Tickets. A-List costs \$19.95 per month for up to three viewings per week. On its website, the company says that even though you only get three movie tickets each week, you can buy a ticket for a future movie without it counting against the current week. In August, the chain said that Stubs A-List members have attended more than 1 million movies and the program had signed up over 260,000 paying members less than two months after launch.


Also on the 17<sup>th</sup>, CNET published a handy updated comparison of current ticket deals which still included MoviePass. At the end of the article is the following note: “Originally published Dec. 18, 2017. **Update Sept. 17, 2018:** This comparison has been updated multiple times with price changes and new additions.” As the term “flexible” is an understatement while vendors try to figure how each version of their own plan benefits them financially, it might be a good idea to check on the CNET reporter’s current comments about them at <https://www.cnet.com/search/?query=sinema> before buying a plan. 

## COMINGS AND GOINGS

Ray Donovan, Live Schreiber and Matthew Stillman have launched **Illuminated Content**, a New York-based venture to develop, produce and finance movie and TV projects. The company plans to generate three to four projects per year across various platforms, with Illuminated Content producing and co-financing. Among the projects in development are: *The Countess and the Duke*, a feature project about the unlikely real-life love story between an African American woman and a former professional wrestler and one-time neo-Nazi; *Moscow Theater Project*, a film about the siege of the Dubrovka Theatre in Moscow by Chechen terrorists in 2002; *Convoy*, a multinational television series about the civilian contractors that serve in war zones; *The Conversation Project*, an unscripted series that is a comic exploration into the deeper purpose of human conversation; and *The Golem* series. “I believe that narrative will always be the bedrock of everything we do in this industry. . . Figuring out what the story is, why we’re telling it, and putting together the perfect team to deliver on its promise,” said Schreiber.

Alex Lebovici and Steve Ponce launched production and financing company **Hammerstone Studios** with Emilio Estevez’s *The Public* which was a Gala Presentation at the Toronto Film Festival. The pair plans to build a diversified slate of films, from commercial, talent-driven titles to specialty films from proven filmmakers. Previously, they were Executive Producers for *Roman J. Israel, Esq.* and the upcoming *Red Sea Diving Resort*. The company currently is shooting the fantasy *Come Away*, starring Angelina Jolie and David Oyelowo and directed by Brenda Chapman. In the works to start in 2019 is *Bill and Ted Face the Music*, the third installment of the franchise. “We have the resources to be flexible as we continue to build partnerships with our network of financiers and talented collaborators all focused on making great films,” Lebovici said.

**Saban Capital Acquisition** will merge with Panavision, the iconic camera firm and with Canadian production house Sim Video International in a deal valued at about \$622 million, the firm said Friday. While Panavision and Sim will become subsidiaries of SCA when the merger closes next year, the combined entities will be known as Panavision Holdings and the company is expected to trade publicly on Nasdaq, which is where SCA trades now. SCA is a special purpose acquisition company affiliated with Saban Capital Group, which was founded by media mogul Haim Saban. SCG’s investments include stakes in Univision, Celestial Tiger Entertainment in Malaysia and Partner Communications in Israel. After the deal closes, Panavision CEO Kim Snyder will serve as chairman and CEO of the merged entity, and Panavision CFO Bill Roberts will continue to serve in that role. “Advancements in technology and the emergence of streaming have fundamentally changed how consumers watch and discover content,” Saban said. “This is driving significant growth in the market for production and post-production services.”

Don’t count out **MoviePass Films** just yet. The company film division made a deal to invest in and co-release the next two films to be distributed by Neon: the Reinaldo Marcus Green-directed Sundance award-winner *Monsters and Men* and Ali Abassi’s Cannes award-winner *Border*. Both films are completed and will open theatrically in the U.S. this fall. MoviePass Films is a joint venture between MoviePass Inc. corporate parent Helios and Matheson Analytics and Emmett Furla Oasis (EFO) Films. 

**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	6,455	10,000
<i>Book Club</i>	Paramount	68,556	10,000
<i>Death of a Nation*</i>	Quality Fix	5,882	6,000
<i>Dog Days*</i>	Amazon/ LD Entertainment	6,645	10,000
<i>Fahrenheit 11/9*</i>	Briarcliff	5,180	5,000
<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	6,041	<5,000
<i>Let There Be Light</i>	Atlas Distribution	7,242	*3,000
<i>Life Itself*</i>	Amazon Films	3,753	10,000
<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	30,438	10,000
<i>Sorry to Bother You*</i>	Annapurna	17,449	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

\*Still in North American distribution as of September 30, 2018. Revenues are from boxoffice.com and boxofficemojo.com. Negative costs (production prior to prints and ads) are approximate, based either on industry estimates, and published interviews with filmmakers or personal conversations with filmmakers.

**MORE NUMBERS! NUMBERS! NUMBERS!**  
**(North American Box Office)**  
**HIGH-BUDGET INDEPENDENT FILMS (Over \$10.0M)**

FILM	DISTRIBUTOR	REV.	COST
		thous. \$	thous. \$
<i>Adrift</i>	STX Entertainment	31,445	35,000
<i>Alpha*</i>	Sony	35,493	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	20,706	40,000
<i>Hitman's Bodyguard, The</i>	Lionsgate/Summit	75,455	30,000
<i>I Feel Pretty</i>	STX Entertainment	48,796	32,000
<i>Mile 22*</i>	STX Entertainment	36,096	35,000
<i>Operation Finale*</i>	MGM	17,451	24,000
<i>Peppermint*</i>	STX Entertainment	33,523	25,000
<i>Sicario 2: Day of the Soldado</i>	Columbia	50,072	35,000
<i>Simple Favor, A*</i>	Lionsgate	43,007	20,000
<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	42,469	17-19,000
<i>Wind River</i>	The Weinstein Co.	33,801	11,000
<i>White Boy Rick*</i>	Studio 8	21,732	29,000

\*Same references as low-budget table.



## LARGE FORMAT FILMS

FILM	DISTRIBUTION	REV.	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n/a
<i>Beautiful Planet, A*</i>	IMAX	15,115	n/a
<i>Born To Be Wild 3D*</i>	Warner Bros./IMAX	25,746	n/a
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,365	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.	52,330	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	7,640	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.	35,970	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.



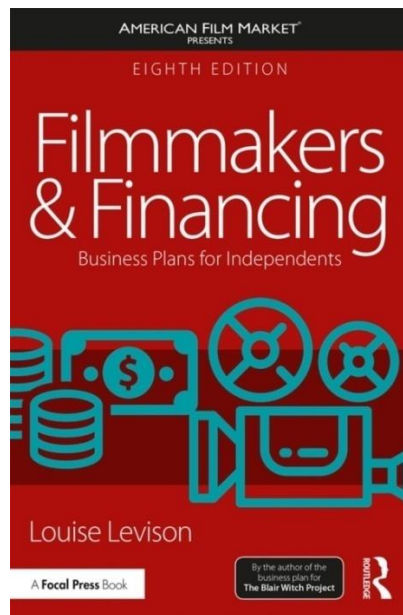
## RICK PAMPLIN DIRECTOR OF NEW DOC

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 21<sup>st</sup> 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](mailto: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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