



THE FILM ENTREPRENEUR:

A Newsletter for Independent Filmmakers and Investors



LOUISE LEVISON, EDITOR AND PUBLISHER

VOL. 27 No. 2

FEBRUARY 2020

INDIES CONTINUE RISE: *PARASITE* STUNS HOLLYWOOD

- ◆ Theatrical releases of independent films increased 16 percent from 2017 to 2019 and 11 percent from 2018 to 2019.
- ◆ There are more ways to sell a film than ever before, and distributors don't have enough content.
- ◆ Exhibitors want to see more Indie films on their screens.

The total revenue for independent films at \$2.66 billion in 2019 was 24.5 percent of the total box office (\$11.1 billion -*TFE* January 2020). With many of the Indie films having budgets of \$5 million or less, an overall total for the group of \$2.66 billion is a significant number. As the growing number of streamers fight for that market, "A movie theater is the best place for cinema," said Daniel Loria, VP Content Strategy & Editorial Director, Boxoffice Media. "We have no distractions from the outside world; it's just us and the movie." *Parasite* distributor Tom Quinn (Co-Founder of Neon and 25-year movie veteran) told *Indiewire*. "With all of the noise around everything being broken, nothing's working, audiences aren't coming to cinemas, this [film] defies all of that."

As a producer, director or writer, the surest way to make the quality film you desire is to raise the money independently. "...ultimately, we've learned that at the end of the day, we'd rather succeed or fail on our own terms. That makes you a much happier and healthier person than if you were to fail on someone else's terms," Joe Russo on why the Russo Brothers (AGBO) returned to their independent roots after working with major studios on films such as *Avengers: Endgame*. In terms of story, the 6th annual *Nostradamus Report* released at this year's Göteborg Film Festival reports "...the content explosion is threatening quality, at the exact moment when audience tolerance for the mediocre, soulless or bland is at its lowest."

With a total of \$25.4 billion for 2019, home entertainment spending was 8.4 percent higher than in 2018. Digital movie rentals, through Internet services such as FandangoNow, Redbox On Demand, Vudu and Google Play were up 9 percent. 🍿

PARASITE RULES OSCAR WITH BEST PICTURE AND INTERNATIONAL FEATURE WINS

I've been saying for a long time that Indies rule the Oscars even though it is the studios who support the awarding organization. *Parasite's* win of both the Best Picture and the re-named International Feature Oscar is the first time in 92 years a foreign film has won both categories. The film, which also won Oscars for Directing and Original Screenplay, is the 14th independent film in the past 15 Academy Awards ceremonies to win the prize for Best Picture. Yet more proof that Indies are alive and well on theater screens and are receiving critical acclaim both domestically and around the world.

Parasite's win is a highly relevant reminder to my readers that you all have the potential to start small, with a film you are passionate about making and end with a high revenue box office and, perhaps, even a Best Picture Oscar. Four of the Best Picture winners from the last five years – *Parasite*, *The Shape of Water*, *Moonlight* and *Spotlight* were released as “specialty films” (a more inclusive title than “art film”) on a minimal number of screens — 3, 2, 4 and 4 respectively. The fifth, *Green Book*, had a slightly better start with 25 screens which is still a test number a distributor might utilize with a quirky Indie film to see how the audience reacts. Clearly, the initial audiences enjoyed the films and passed that opinion on to their connections by word of mouth, often using “word of social media.” Additionally, Academy voters, many of whom are studio producers, admired the films. Each of the Oscar winners from 2016 to 2019 had a bump after the nomination, ranging from 41 to 111 percent of their total domestic revenue. This year's winner, *Parasite*, upped its number of screens after the nomination with Neon triggering an even more aggressive expansion after the win. As *TFE* goes to press *Parasite* stands at a domestic box office total of \$45 million and \$197.8 million worldwide, the top showing for a non-English-language film since Zhang Yimou's *Hero* 18 years ago. What do these films have in common? They are unique stories the filmmakers were passionate about making that did not follow a set genre pattern. Plus, they had the ability to find a previously “untapped audience”, an important factor highlighted by Comscore Senior Media analyst Paul Dergarabedian.

The studios, who finance the Motion Picture Academy of Arts and Sciences (MPAA), have influenced the organization to increase the number of nominations from 5 to 10. They spent far more money on prints and ads than the newer Indie distributor, Neon, could come near to considering. But they still don't get it. Why do these smaller, specialized films win? One reason is the phrase attributed to the late MPAA President Jack Valenti — “story, story, story.” The other factor is the voting members of the Academy (currently 8,469) who are always on the lookout for a new voice. Your editor has talked to members of a studio producers group who said that they love well-made, unique movies by filmmakers following their passion rather than making a film that will fit into a perceived popular genre. The studios are concerned with “checking all the boxes,” as *Variety* described their system of calculating future profits for a film. This process continues to dismiss the low to moderate budgeted films that also can bring the audiences to the silver screen. All of which leaves the door open for a film such as *Parasite*, even while utilizing a traditional platform distribution from decades ago, as Tom Quinn explains, “Every movie is its own film, and every release plan is unique to that film. We released this film [*Parasite*] the way that Cinema 5 released *Z* [1969]. That was our model, that was our goal. And it still worked. So, the tried-and-true methods of theatrical cinema can still work today as they did 50 years ago.”

AND THE OSCAR WINNERS ARE

AWARD	FILM	WINNER
Best Picture	<i>Parasite</i>	Kwak Sin Ae and Bong Joon Ho
Actress in a Leading Role	<i>Judy</i>	Renée Zellweger
Actor in a Leading Role	<i>Joker</i>	Joaquin Phoenix
Directing	<i>Parasite</i>	Bong Joon Ho
Original Song	<i>“(I’m Gonna) Love Me Again”</i>	Music by Elton John, Lyric by Bernie Taupin
Original Score	<i>Joker</i>	Hildur Guðnadóttir
Adapted Screenplay	<i>Jojo Rabbit</i>	Taika Waititi
Original Screenplay	<i>Parasite</i>	Bong Joon Ho, Han Jin Won
Actor in a Supporting Role	<i>Once Upon a Time in Hollywood</i>	Brad Pitt
Actress in a Supporting Role	<i>Marriage Story</i>	Laura Dern
Animated Feature Film	<i>Toy Story 4</i>	Josh Cooley, Mark Nielsen, Jonas Rivera
Documentary Feature	<i>American Factory</i>	Steven Bognar, Julia Reicher, Jeff Reichert
International Feature	<i>Parasite</i>	Barunson E&A; (South Korea)
Cinematography	<i>1917</i>	Roger Deakins
Film Editing	<i>Ford v Ferrari</i>	Michael McCusker, Andrew Buckland
Visual Effects	<i>1917</i>	Guillaume Rocheron, Greg Butler, Dominic Tuohy
Production Design; Set Decoration	<i>Once Upon a Time in Hollywood</i>	Barbara Ling Nancy Haigh
Sound Mixing	<i>1917</i>	Mark Taylor, Stuart Wilson
Sound Editing	<i>Ford v Ferrari</i>	Donald Sylvester
Costume Design	<i>Little Women</i>	Jacqueline Durran
Makeup and Hairstyling	<i>Bombshell</i>	Kazu Hiro, Anne Morgan, Vivian Baker
Live Action Short Film	<i>The Neighbors’ Window</i>	Marshall Curry
Documentary Short Subject	<i>Learning to Skateboard in a Warzone (If You’re a Girl)</i>	Carol Dysinger, Elena Andreicheva
Animated Short Film	<i>Hair Love</i>	Matthew A. Cherry, Karen Rupert Toliver



FILM INDEPENDENT SPIRIT AWARDS

The 35th annual Film Independent (FIND) Spirit Awards took place on Saturday, February 8th, the night before the Oscars as usual. On the eve of the organization's ceremony, Josh Welsh, president of Film Independent, celebrated not only the opportunity to champion projects and their creators after other organizations failed to do so, but also his team's consistent frequency — and as he describes it, relative ease — in discovering them, *Variety* reported. This year was a great example of their ability to highlight such diverse films as *Parasite*, *The Farewell*, *The Third Wife*, *See You Yesterday* and *Black Mother* among others.

Here at *TFE*, we salute the energy embodied by FIND in the fulfillment of their mission to be a “celebration that honors artist-driven films made with an economy of means by filmmakers whose films embody diversity, innovation and uniqueness of vision.”

This year the maximum film budget allowed by FIND for submissions was raised from \$20 million to \$22.5 million, still a relatively small budget as compared to the typical studio film. While studios are primarily focused on films that they believe everyone wants to see, independents have the freedom to make meaningful films while keeping an eye on the potential market at the same time. The L.A. Times awards writer Mark Harris said on a panel, “I think the goal of prognosticators and other awards givers should be to broaden the field, not to narrow it. . . And the most interesting are things like the Spirits, where there are always a handful of movies in there that I've never even heard of. ... That's sort of the best function of movie awards to me, is to point people toward great movies.”

For a fourth straight year, A24 lead all Spirit Award nominations with 18 up from 12 last year, Neon had 10, Amazon eight and Netflix 12. A24 also led other distributors among winning award categories win seven, followed by Netflix with four and Neon, Roadside Attractions, Annapurna and Music Box all tying with one each.

AND THE WINNERS ARE...

AWARD	FILM	WINNERS
Best Feature	<i>The Farewell</i>	Producers
Best Director	<i>Uncut Gems</i>	Benny Safdie, Josh Safdie
Best Screenplay	<i>Marriage Story</i>	Noah Baumbach
Best Female Lead	<i>Judy</i>	Renee Zellweger
Best Male Lead	<i>Uncut Gems</i>	Adam Sandler
Best Supporting Female	<i>The Farewell</i>	Zhao Shuzhen
Best Supporting Male	<i>The Lighthouse</i>	Willem Dafoe
Best First Feature	<i>Booksmart</i>	Olivia Wilde
Best First Screenplay	<i>See You Yesterday</i>	Fredrica Bailey, Stefon Bristol
Best Documentary	<i>American Factory</i>	Julia Reichart, Steven Bognar
Best Cinematography	<i>The Lighthouse</i>	Jarin Blaschke

Best Editing	<i>Uncut Gems</i>	Benny Safdie, Ronald Bronstein
Best International Film	<i>Parasite</i>	Bong Joon Ho
Producer's	—	Mollye Asher
Bonnie Award	—	Kelly Reichardt
John Cassavetes Best Feature budget under \$500,000	<i>Give Me Liberty</i>	—
Robert Altman	<i>Marriage Story</i>	Noah Baumbach, Douglas Aibel, Francine Maisler, Alan Alda, Laura Dern, Adam Driver, Julie Hagerty, Scarlett Johansson, Ray Liotta, Azhy Robertson, Merritt Wever
Truer Than Fiction	<i>Jabboland</i>	Nadia Shihab (director)
Someone to Watch	<i>Premature</i>	Rashaad Ernesto Green (director)



SUNDANCE FILM FESTIVAL

Some things never change at Sundance! I could have written in advance that dealmaking was slow thru most of first half. Buyers weren't desperate for product and could wait to see what everyone else liked. In addition, Netflix grabbed some films before the lineup was announced on December 6th. This year 14 sales were reported between that announcement and January 23rd, the first day of the festival. At 9:30 EST on the 27th, I read that deal activity was quiet and buyers were uninterested in the product; but by 11 AM four sales were reported, three each in the 8-figure range and one for mid-7 figures. And so it goes.

Distributors and filmmakers suggested that Sundance is no longer relevant. Clearly, the Indie market continues to change along with the rest of cinema. The inclusion of increasing number of the television/cable, episodic and other non-features, however, has limited the potential for features films to find a place in the fest. Still, each January, the main sellers and buyers worldwide stop at Sundance for independent films.

The genres of the film lineup change with the political and social winds and the economy. If you plan to raise money from equity investors, they have to feel comfortable on the risky nature of film. Another change appears to be producers of commercials. The entertainment and ad industries are merging, reports *The Hollywood Reporter*. "Given the volatile nature of the Indie film business, financiers typically need a day job to buffer against lean times. One way to offset the lows is having a stronghold in the more stable and lucrative commercials business." The trade also credits Park Pictures with producing this year's documentary *The Truffle Hunters*. Park co-Owner Kelman Bisbee said, however, that there's no chance she'll quit her day job, with the commercials side accounting for 80 to 90 percent of Park's profits versus the film side's 10 to 20 percent. "The biggest advantage we have in both worlds is there's a lot of synergy. Brands are looking at Hollywood, and Hollywood is looking to brands."

Once again documentaries were popular at Sundance. “Documentaries have been a bright spot at Sundance [with] streamers, theatrical buyers... working on every level... Narrative’s having a harder time and episodics are booming.” Jason Ishikawa, Cinetic’s Head of International Sales told screendaily.com. One reason is that the format of documentaries in terms of reality and fiction are not as set as they used to be. Of course, there is disagreement on this issue. Referencing a number of documentaries exploring the differing points of view in the U.S. political process, Indiewire.com writer Eric Kohn wrote, “It’s impossible not to consider the tenuous nature of fact and fiction in the future of democracy.” Among his examples, are *I Carry You with Me*, *The Death of Dick Johnson* and *Boys State*. <https://www.indiewire.com/2020/01/sundance-documentaries-2020-1202206548/>

For the first time in 36 years, there was not an opening night press conference at the festival. Redford issued a short statement in a letter, praising the power of independent film. Outgoing Festival Director John Cooper and Director Programming Kim Yutani issued videos. Cooper said that returning filmmakers were getting “more creative and inventive.” Yutani addressed the sometime contentious question of the criteria for acceptance into the festival. “. . .we’re always looking for excellence. We hope that all of our submissions coalesce into an interesting, diverse, and strong program,” she said. For additional comments, please check *The TFE* January 2020 issue.

The disruptors have refined their needs over time. Having built an in-house group of experienced and/or well-known filmmakers, Netflix’s business model hinges on viewers always coming back for more. When buying *The 40-Year-Old Version*,” the streaming content company sees potential in the film’s writer-director-producer-star Radha Blanks. The acquisition is less about this one film and more about establishing a lasting relationship with a fresh, new voice, according to Indiewire.com. One possible path to Netflix, then, is to make a film or two that hopefully gets their attention. Although, you need to decide for yourself if you care that you might never know how many people saw the film and, therefore, did anyone really hear your voice?

If this next statement looks like one from last years’ report, you are correct. It is “déjà vu all over again” to quote my hero Yogi Berra. Ernst and Young Study released a study in January showing nervous exhibitors that those who stream also go to see movies in theaters. The study, which was consistent with the same research it conducted in 2018 and 2019, showed the following results :

- **In terms of what people watch when they stream**, folks who went once or twice to the movies in a year watched about the same number of streamed movies as people who went out to the cinema nine or more times – respectively, 41 percent and 42 percent.
- **35 percent of respondents who visited a movie theater 9 times or more in a year**—considered the most avid moviegoers — also streamed content for 15 or more hours a week.
- **Of those who saw the fewest moves—one or two—35 percent streamed for one to two hours a week.** Only 15 percent streamed for 15 hours or more.

<https://deadline.com/2020/02/enthusiastic-streamers-also-see-the-most-movies-in-theaters-nato-study-exhibition-1202853520/>

The fest originally announced 118 films, as reported in the *TFE* January 2020 newsletter and the major online trades. These would include features films in the 10 major categories including the U.S. Competition, World Competition and NEXT sections. The corrected total is 128, also reported by the other outlets. Those would be part of the other section in the festival. The festival's 35 total sales were almost equal to the 36 in 2019. Due to the transformation of the business with the regular disruptors and Indie distributor/streamer deals (such as Neon with Hulu) total acquisitions this year don't compare to the 28 sales in 2018 or even the 40 in 2017. Netflix was quick on the trigger buying three films shortly after the lineup was announced on December 6th and another one during the festival, but the company bought most of their acquisitions before the lineup was announced. This year Amazon was slower to act buying three during the festival. The trophy for highest paid price, however, goes to Neon and Hulu who paid an announced \$17,500,000.69 for *Palm Springs*. (The pennies were to beat the \$17.5 million paid by the former Fox Searchlight for *The Birth of a Nation* in 2016.) The sixty-nine cents could have been saved for a stick of gum, however, as later trade articles estimate an unreported bonus for *Palm Springs* that makes the price to \$22 million.

SUNDANCE FILM SALES – 2020*

FEATURE FILMS ACQUIRED DECEMBER 6TH TO JANUARY 22ND**

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>Acasa – My Home</i>	Autlook Film Sales	International	n.a.
<i>Charm City Kings</i>	Sony Pictures Classic	World	n.a.
<i>Cuties</i>	Netflix	World	n.a.
<i>Evening Hour, The</i>	Film Constellation	World	n.a.
<i>Father, The</i>	Sony Pictures Classic	U.S. & select International	n.a.
<i>High Tide</i>	FilmSharks	World	n.a.
<i>His House</i>	Netflix	World	n.a.
<i>La Leyenda Negra</i>	Film Sales Company	World	n.a.
<i>Luxor</i>	Totem Films	International	n.a.
<i>Mucho Mucho Amor</i>	Netflix	World	n.a.
<i>Once Upon a Time in Venezuela</i>	Cargo Film & Releasing	U.S.	n.a.
<i>Painter, The and the Thief</i>	Autlook Film Sales	World	n.a.
<i>Perfect Candidate, The</i>	Music Box Films	U.S.	n.a.
<i>Scare Me</i>	Shudder Streaming	N. America	n.a.
<i>Surge</i>	Protagonist	World	n.a.

**Does not include “buyer(s)” who financed the film or made purchase before acceptance by Sundance.

FEATURE FILMS ACQUIRED JANUARY 23RD to FEBRUARY 2ND**

FILM	DISTRIBUTOR	TERRITORY	Estimated Purchase Price (Million \$)
<i>40-year-old Version, The</i>	Netflix	World	mid-high-7 figures
<i>Assassins</i>	Magnolia, Tropic Studios	n.a.	n.a.
<i>Bad Hair</i>	Hulu	World	8.0
<i>Boys' State</i>	A24 and Apple	World	10.0
<i>Farewell Amor</i>	Endeavor Film Constellation	U.S. International	n.a. n.a.
<i>Fight, The</i>	Magnolia & Tropic Studios	World	10.0
<i>Herself</i>	Amazon	North America	n.a.
<i>I Carry You With Me</i>	Sony Pictures Classics & Sony Stage 6 Films	World	n.a.
<i>Identifying Features</i>	Kino Lorber	North America	n.a.
<i>Ironbark</i>	Lionsgate	U.S.	6.0
<i>Kajillionaire</i>	Focus Features	World	mid-7 figures
<i>Night House, The</i>	Searchlight Pictures	World	12.0
<i>On the Record</i>	HBO Max	Streaming	n.a.
<i>Palm Springs(a)</i>	Neon & Hulu	World	17.5+69cents
<i>Siempre, Luis</i>	HBO Documentary Films	World television & Streaming	mid-7 figures
<i>Softie</i>	PBS's POV	U.S. broadcast	n.a.
<i>Spree</i>	RLJ Entertainment	North America	2.0
<i>Sylvie's Love</i>	Amazon	World	n.a.
<i>Truffle Hunters, The</i>	Sony Pictures Classics	World	1.5
<i>Uncle Frank</i>	Amazon	World	12.0

*Film sales are included through the Tuesday after Sundance to account for films negotiated over the weekend but not announced until Monday or Tuesday. (a) The 69 cents was added to set a record. Later reports are that there was an unreported bonus which makes the real total \$22 million.

AND THE SUNDANCE PRIZES GO TO...

AWARDS/PRIZES	FILM	FILMMAKER
U. S. DRAMATIC		
Grand Jury Prize	<i>Minari</i>	Lee Isaac Chung
Audience	<i>Minari</i>	Lee Isaac Chung
Directing	<i>The 40-Year-Old Version</i>	Radha Blank
Waldo Salt Screenwriting	<i>Nine Days</i>	Edson Oda
Special Jury / Auteur Film	<i>Shirley</i>	Josephine Decker
Special Jury / Neorealism	<i>Never Rarely Sometimes Always</i>	Eliza Hittman
Special Jury / Ensemble Cast	<i>Charm City Kings</i>	—
U.S. DOCUMENTARY		
Grand Jury Prize	<i>Boys State</i>	Jesse Moss, Amanda McBaine
Audience	<i>Crip Camp</i>	Nicole Newnham, Jim Lebrecht
Directing	<i>Time</i>	Garrett Bradley
Special Jury / Emerging Filmmaker	<i>Feels Good Man</i>	Arthur Jones
Special Jury / Editing	<i>Welcome to Chechnya</i>	Tyler H. Walk
Special Jury / Innovation in Nonfiction Storytelling	<i>Dick Johnson Is Dead</i>	Kirsten Johnson
WORLD CINEMA: DRAMATIC		
Grand Jury	<i>Yalda, a Night for Forgiveness</i>	Massoud Bakhshi
Audience	<i>Identifying Features</i>	Fernanda Valadez
Directing	<i>Cuties</i>	Maimouna Doucoure
Special Jury / Best Screenplay	<i>Identifying Features</i>	Fernanda Valadez
Special Jury / Visionary Filmmaking	<i>This Is Not a Burial, It's a Resurrection</i>	Lemohang Jeremiah Mosese
Special Jury / Acting	<i>Surge</i>	Ben Whishaw
WORLD CINEMA: DOCUMENTARY		
Grand Jury	<i>Epicentro</i>	Hubert Sauper
Audience	<i>The Reason I Jump</i>	Jerry Rothwell
Directing	<i>The Earth Is Blue as an Orange</i>	Iryna Tsilyk

Special Jury / Creative Storytelling	<i>The Painter and the Thief</i>	Benjamin Ree
Special Jury / Editing	<i>Softie</i>	Mila Aung-Thwin, Sam Soko, Ryan Mullins
Special Jury / Cinematography	<i>Acasa, My Home</i>	Mircea Topoleanu, Radu Ciorniciuc
FESTIVAL FILM FAVORITE	<i>Giving Voice</i>	James D. Stern, Fernando Villena
NEXT		
Audience	<i>I Carry You with Me</i>	Heidi Ewing
Innovator	<i>I Carry You with Me</i>	Heidi Ewing
AMAZON STUDIOS PRODUCERS		
Narrative Feature	<i>Farewell Amor</i>	Huriyyah Muhammad
Documentary Feature	<i>Whirlybird</i>	Diane Becker, Melanie Miller
NHK	<i>Higher</i>	
Alfred P. Sloan Prize		
Feature Film (\$20,000)	<i>Tesla</i>	Michael Almereyda
Commissioning Grant (\$25,000)	<i>The Plutonians</i>	Tim Delaney
Adobe Mentorship Award		
Editing Narrative	—	Affonso Gonçalves
Editing Documentary	—	Carla Gutierrez
SHORT FILM PRIZES		
Grand Jury	<i>So What If The Goats Die</i>	Sofia Alaoui
Special Jury / U.S. Fiction	<i>Ship: A Visual Poem</i>	Terrance Daye
Special Jury / International Fiction	<i>The Devil's Harmony</i>	Dylan Holmes Williams
Special Jury / Non-fiction	<i>John Was Trying to Contact Aliens</i>	Matthew Killip
Special Jury / Animation	<i>Daughter</i>	Daria Kashcheeva
Special Jury / Acting	<i>Exam</i>	Sonia K. Hadad
Special Jury / Directing	<i>Valerio's Day Out</i>	Michael Arcos

Note: For more details on these awards, go to: <https://www.hollywoodreporter.com/news/sundance-awards-winners-list-1182128> 📄

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

FILM	DISTRIBUTOR	REVENUE	COST
		thous. \$	thous. \$
<i>47 Meters Down: Uncaged</i>	Entertainment Studios	22,260	5,000
<i>Biggest Little Farm, The</i>	Neon	4,367	<1,000
<i>Booksmart</i>	United Artist Releasing	22,681	6,000
<i>Brightburn</i>	Screen Gems	17,300	6,000
<i>Countdown</i>	STX Entertainment	25,622	6,500
<i>Dragon Ball Super: Broly</i>	Funimation	30,382	8,500
<i>Farewell, The</i>	A24	17,696	3,000
<i>Grudge, The*</i>	Sony Pictures Releasing	20,861	10,000
<i>Hidden Life, A *</i>	Fox Searchlight	1,712	7,000
<i>Intruder, The</i>	Screen Gems	35,419	8,000
<i>Jexi</i>	Lionsgate	6,546	4,300
<i>Late Night</i>	Amazon	15,499	4,000
<i>Lighthouse, The*</i>	A24	10,867	4,000
<i>Ma</i>	Universal	45,373	5,000
<i>Midsommar</i>	A24	27,426	8,000
<i>Overcomer</i>	Affirm	34,713	5,000
<i>Peanut Butter Falcon, The</i>	Roadside Attractions	20,457	6,200
<i>Prodigy, The</i>	Orion Pictures	14,856	6,000
<i>Run the Race</i>	Roadside Attractions	6,424	1,500
<i>Sorry to Bother You</i>	Annapurna	17,493	3,200
<i>Unplanned</i>	Pure Flix	19,005	6,000

*Still in North American distribution as of January 31, 2020. 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	REVENUE	COST
		thous. \$	thous. \$
<i>21 Bridges*</i>	STX Entertainment	28,540	33,000
<i>1917*</i>	Universal	109,586	100,000
<i>Ad Astra*</i>	20 th Century Fox	50,188	100,000
<i>Adams Family, The*</i>	United Artist Releasing	97,186	40,000
<i>Angel Has Fallen</i>	Lionsgate	69,030	40,000
<i>Black and Blue</i>	Screen Gems	22,055	12,000
<i>Bombshell*</i>	Lionsgate	30,529	32,000
<i>Favourite, The</i>	Fox Searchlight	34,244	15,000
<i>Fighting with My Family</i>	MGM	22,959	11,000
<i>Gentlemen, The*</i>	STX Entertainment	14,431	22,000
<i>Glass</i>	Universal	111,035	20,000
<i>Hustlers</i>	STX Entertainment	104,964	20,700
<i>John Wick: Chapter 3-Parabellum</i>	Lionsgate / Summit	171,016	55,000
<i>Knives Out*</i>	Lionsgate	152,985	40,000
<i>Midway</i>	Lionsgate	56,847	100,000
<i>Parasite*</i>	Neon	31,769	11,000
<i>Queen and Slim*</i>	Universal	43,808	20,000
<i>Rambo: Last Blood</i>	Lionsgate	44,819	50,000
<i>Scary Stories to Tell in the Dark</i>	Lionsgate	68,947	25,000
<i>Second Act</i>	STX Entertainment	39,282	16,000
<i>Tyler Perry's A Madea Family Funeral</i>	Lionsgate	73,257	20,000
<i>Uncut Gems*</i>	A24	47,949	<20,000
<i>Upside, The</i>	STX Entertainment	108,252	37,500
<i>Where'd You Go Bernadette?</i>	United Artists Releasing	9,198	20,000
<i>Yesterday</i>	Universal	73,190	26,000

*Same references as low-budget table.

LARGE FORMAT FILMS

FILM	DISTRIBUTION	REVENUE	COST
		thous. \$	thous. \$
<i>Apollo 13: The Imax Experience</i>	IMAX	1,737	n.a.
<i>Beautiful Planet, A*</i>	IMAX	15,5634	n.a.
<i>Born To Be Wild 3D*</i>	Warner Bros. / IMAX	25,951	n.a.
<i>Bugs!</i>	SK Films, Inc.	18,114	9,000
<i>Deep Sea 3D</i>	Warner Bros.	46,405	1,000
<i>Galapagos: The Enchanted Voyage</i>	IMAX	18,627	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.	52,514	n.a.
<i>Island of Lemurs: Madagascar*</i>	Warner Bros.	11,272	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	7,654	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>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	93,383	1,000
<i>To the Arctic 3D*</i>	Warner Bros.	14,560	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.	36,249	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 reference as low-budget table.

PRODUCED BY

THE OFFICIAL MAGAZINE OF THE PRODUCERS GUILD OF AMERICA // OCTOBER | NOVEMBER 2019

BEST ON-SET PHOTO OF ALL TIME

LAST SHOT OF THE LAST MOVIE STAR



It was July 2018, just two months before we would lose one of the most prolific and popular actors of his generation—Burt Reynolds—and he was working right up until the end. Reynolds was being interviewed for a documentary called *Movie Money CONFIDENTIAL*. It explored the intersection of filmmaking and financing, particularly how to raise money for low-budget and independent movies. The production schedule was very tight, and the filmmakers weren't sure they would be able to include Reynolds. He had been extremely busy promoting *The Last Movie Star* and prepping for *Once Upon a Time ... in Hollywood*. Scott Dupont, PGA member and one of the producers, explains: "The last week of filming we got a call that Mr. Reynolds agreed, on two conditions—that the interview take place at the Burt Reynolds Institute for Film & Theatre and that his Master Class students be in attendance."

So it was a moment when DuPont was slating for the cameras that another producer, Maggie Pamplin, captured this classic shot of Reynolds doing his interview. Sitting across from him was the director and a room full of the actor's students. DuPont says, "His passion for teaching the next generation of filmmakers was palpable. Even with the large audience of students and crew during the interview, you could hear a pin drop."

Growing up near Reynolds on Jupiter Island, Florida, DuPont always dreamed of working with the star. When the movie debuted, he summed up his feelings for the project, saying "I hope this new documentary will inspire and empower the next generation of filmmakers and hope that Buddy—as his friends called him—would be proud."

This touching photo captures the actor doing what he loved best, performing and teaching. It's a picture-perfect ending to a life well lived. ■

We know what you're thinking. "Best of all time? No way. I've got an on-set photo way better than that." If that's the case, we dare you to prove it. Submit it to BOSPOAT@producersguild.org. Before you submit, please review the contest rules at producersguild.org/bospoat. Because no matter how great your photo is, we have no desire to get sued over it.

RICK PAMPLIN'S 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.

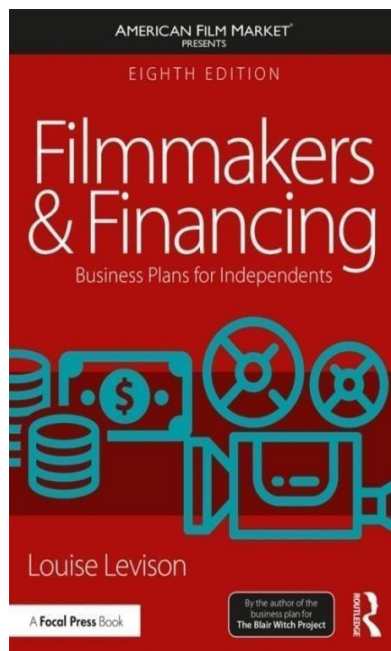
Pamplin and his crew shot 100 hours of footage and interviewed about 60 people including actress-producer Salma Hayek (*The Prophet*) and filmed one of the last interviews with the late screen legend Burt Reynolds at his acting school in North Palm Beach, Florida. The movie also filmed seminar-style 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

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.**

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 her book. More information at moviemoney.com.

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 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*. 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.

THE FILM ENTREPRENEUR is published by
Business Strategies
Louise Levison, Editor
11231 U.S. Highway 1 #308
North Palm Beach, FL 33408 Phone: (818) 427-7108
E-mail: louisel@earthlink.net; <http://www.moviemoney.com>; @predictfilm