

ISSUE
009

WINTER
2019



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LEGENDS OF CINEMA: CHARLIE CHAPLIN

WHAT A LIFE!

As an icon of the silent film era, Charlie Chaplin is one of the most important figures in cinema history.

But how much do you really know about the comedy legend who made his Little Tramp a classic character in the history of international film with the likes of *City Lights* and *Modern Times*?

Here are ten fascinating facts about the British funnyman who set out to conquer Hollywood and, more than a hundred years later, is still adored by movie fans worldwide.





*He once entered a Charlie Chaplin lookalike contest – and finished third!

*Chaplin made his London West End stage acting debut aged just 12 in a Sherlock Holmes play as 'Billy the page boy.'

*His father died of alcoholism aged just 37 and his mother was committed to a mental asylum.

*He was married four times – three of his brides were teenagers when he married them.

*Chaplin fathered 11 children.

*He was one of the richest men in America. As early as 1916, his salary was already \$670,000-a-year.

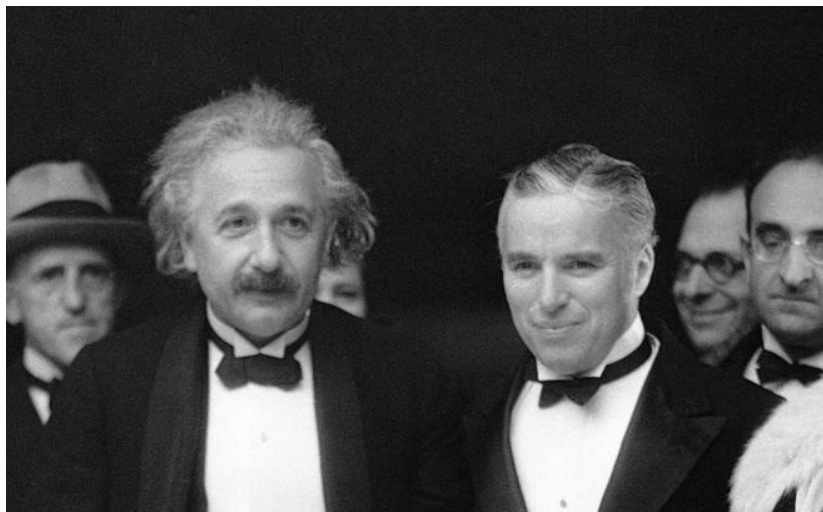
*With fellow Hollywood icons Douglas Fairbanks, Mary Pickford and D.W. Griffith he founded the famous film studio, United Artists.

*Despite living in the United States for over 40 years, he never became a US citizen. In 1952 the US government revoked his residency permit amid rumors he was a communist sympathizer. Chaplin relocated to Switzerland.

*After being exiled, he only returned to America once - in 1972 to receive an Honorary Oscar and a star on the Hollywood Walk of Fame.

*Grave robbers stole his remains from the Swiss cemetery where he was buried in 1977.

—Sandro Monetti











UNBEATABLE!

We are the champions...again.

For the second year in a row, Hollywood International Filmmaker Magazine has won a trophy at America's most prestigious entertainment journalism awards.

Our editor-in-chief Sandro Monetti retained the title for Best Headline—for a report on the winners of the Cannes Film Festival he headlined "Cannes You Feel the Love Tonight."

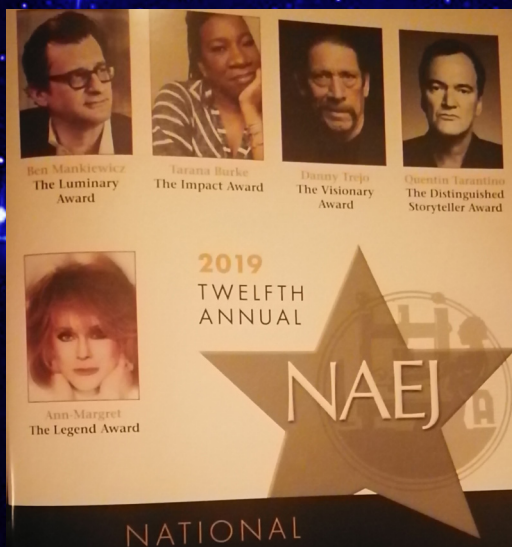
Long established showbiz magazines Variety and the Hollywood Reporter also took home trophies at the National Arts and Entertainment Journalism Awards 2019 held at LA's Biltmore Hotel.

Sandro said, "To share the winners' circle once more with iconic titles like that shows how far our new magazine

has come in such a short time and is a great tribute to the whole fantastic team here."

Film director Quentin Tarantino was another winner at the ceremony, organized by the LA Press Club, receiving the Distinguished Storyteller Award.

That trophy was presented by actor Jamie Foxx who said, "Quentin takes unknowns and makes them stars and takes stars and makes them legends. He's amazing at what he does and he's cool too."



Moviemakers have reacted with fury to a new feature being developed by Netflix which would allow viewers to watch movies at faster speeds.

The subscription giant has been testing a fast forward system similar to that used by podcasts and audio books which enables quicker playback so that content can be binge watched more rapidly.

But leading directors and other Hollywood creatives have hit out at the plan saying it ruins their carefully crafted movies, especially the timing of dialogue, and loses more of the cinematic experience.

Director Judd Apatow tweeted Netflix to threaten: "Don't make me have to call every director and show creator on Earth to fight you over this. We give you nice things leave them as they were intended to be seen."

Actor Aaron Paul said Netflix moving forward with this plan would "mean they are completely taking control of everyone's art and destroying it."

Other creatives have complained that Netflix is catering to the "lazy" and "tasteless" by even considering such a move.

The company responded to the criticism by stressing the plan was at the experimental stage and may not become permanent, saying in a statement, "We're always experimenting with new ways to help members use Netflix. This test makes it possible to vary the speed at which people watch shows on their mobiles. As with any test, it may not become a permanent feature."

—Sandro Monetti

HOLLYWOOD OUTRAGED BY NEW NETFLIX PLAN



Apatow



Paul

The MOST UNUSUAL Acceptance Speech Ever



Hollywood icon Jane Fonda accepted her latest award while being arrested!

The veteran actress and activist was unable to receive her career achievement honor at the British Academy Britannia Awards as she was taken into custody earlier that day during an environmental protest.

But as she was led away in zip-tie cuffs by police in Washington DC, she took the opportunity to look into a nearby camera and deliver her speech.

Fonda, 81, said, "Thankyou BAFTA for the Stanley Kubrick award for excellence in film. I'm sorry I'm not there, I'm very honored."

It was the third time in three weeks she had been arrested as part of a pledge to wage a campaign of civil disobedience to bring more awareness to the climate change crisis.

To see which stars DID make it to the Britannia Awards stage, see our report on the ceremony towards the back of this issue.





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CHANGING NAMES

The name of the Best Foreign Language Film category at the Oscars has been changed.

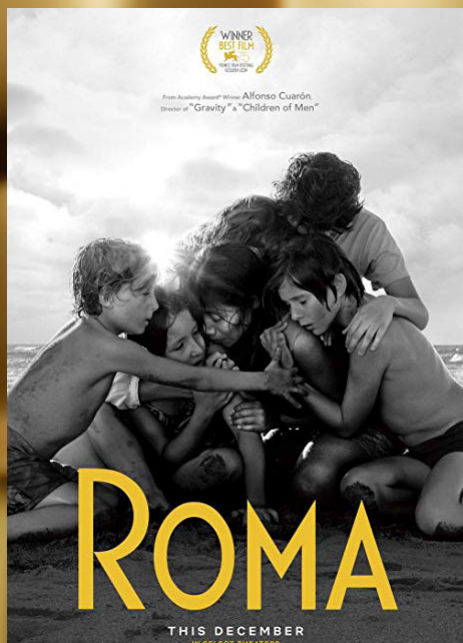
Starting with the February 2020 ceremony, it will be known instead as Best International Feature Film.

The Academy of Motion Picture Arts and Sciences made the switch to stress the universal and inclusive nature of cinema and because the word “foreign” is an alienating term to some.

It means that Mexican family drama *Roma*, which triumphed nearly a year ago, goes down in history as the last movie to win the best foreign language film Oscar.

But one thing that hasn't changed is the huge desire to win the category – this time there are 92 countries battling it out for the trophy.

Among the movies aiming to win the category under its new title is Spanish hope *Pain and Glory* starring Antonio Banderas, who is pictured on this page with Hollywood International Filmmaker Magazine editor-in-chief Sandro Monetti.

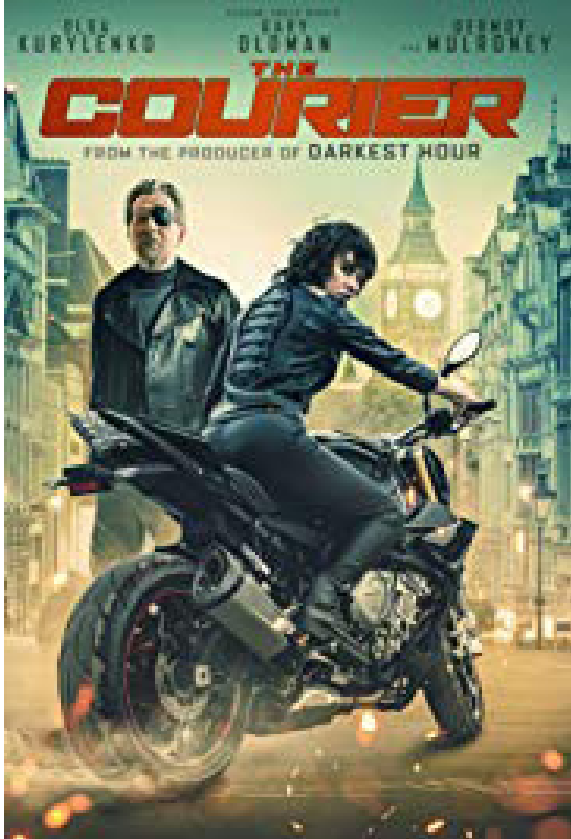




Hollywood International Film Exchange,

Capstone Group News Release

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G R O U P



Our latest release is pulse-pounding action thriller, *The Courier*.

Shot in London, the movie stars Olga Kurylenko and Gary Oldman.

It follows a female motorcycle courier who learns the latest package she's carrying is a bomb.

That discovery propels her into a quest to protect the life of a witness whose testimony could bring down a notorious crime lord.

The Courier was released in the US and Europe in late November 2019.





Cannes 2019- Capstone Launches Sales on Glenn Close & Mila Kunis Film

Capstone launched international sales on Rodrigo Garcia's drama starring Glenn Close & Mila Kunis



CANNES 2019

We made a big splash at Cannes, selling the Mel Gibson and Emile Hirsch thriller 'Force of Nature,' produced by Emmett/Furla/Oasis Films!



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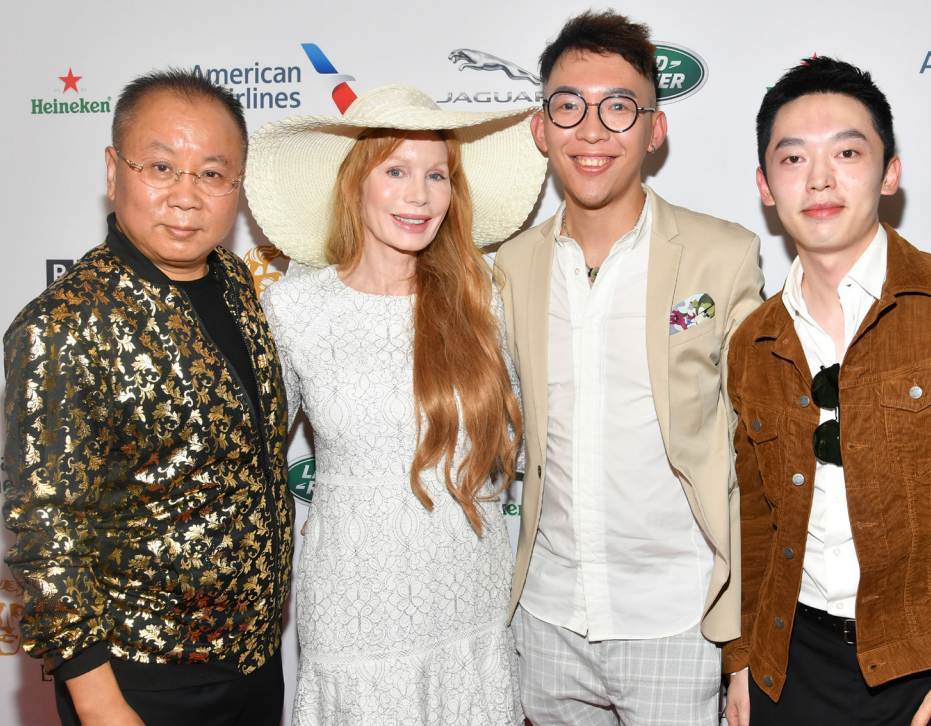
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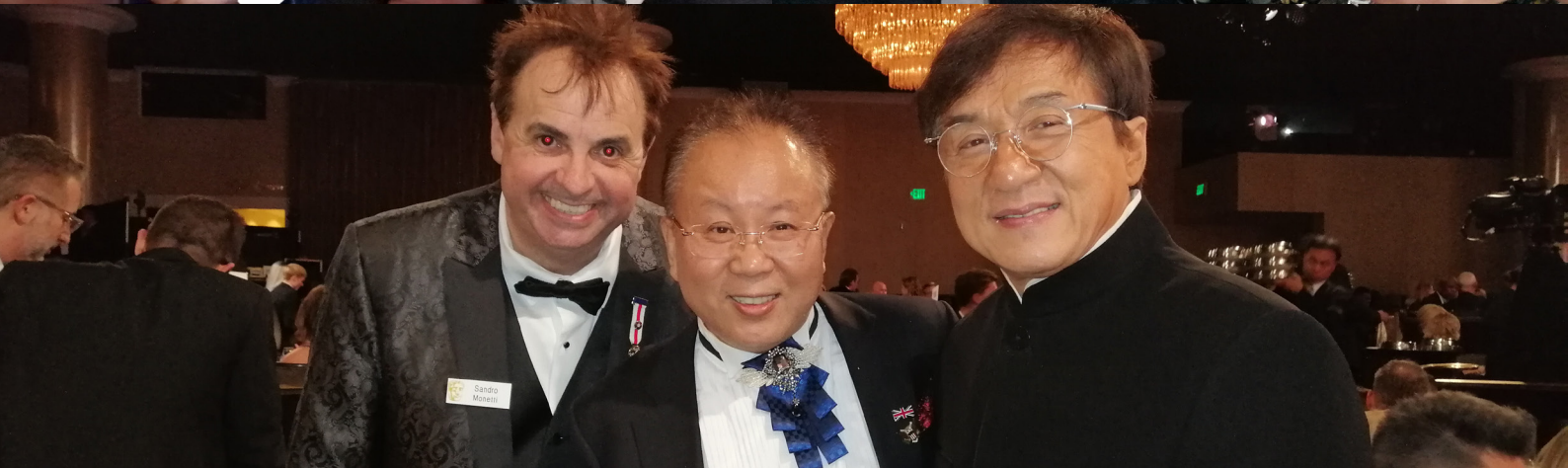
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HiFEX at BAFTA Tea Party





HiFEX at 2019 Britannia Awards





HiFEX at British Consulate Event, BAFTA Garden Party



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"Gemini Man"

Oct. 7, 2019
Reviewed at: Paramount Studios

Budget: \$138M. Length: 117 minutes. Star: Will Smith. Director: Ang Lee

Reviewed at: Paramount Studios

Ang Lee is a great director and makes this action drama in his classic artistic style. But it isn't one of his best. Gemini Man is more artistic than entertaining and the movie has commercial challenges. The pace of the film is too slow, especially at the beginning. The CGI is not so good and makes the film like more like a video game at times. Plus it seems like a waste of money to have shot the movie in 3D as not many scenes in the film need that format.

Screenplay: 3 stars

CGI: 2.5 stars

Performances: 4 stars

Rating: 5.5/10



"JoJo Rabbit"

Oct. 10, 2019
Reviewed at: Arclight Hollywood

Budget: \$14M Length: 108 minutes. Star: Scarlett Johansson. Director: Taika Waititi

An interesting movie which uses black humor to express the cruelty of wartime. It follows a ten-year-old boy who joins the Hitler Youth and has Adolf Hitler as an imaginary friend. The project has been getting Oscar buzz but I don't think it can go all the way. Yes it's different and daring but it didn't fully connect for me.

Screenplay: 3 stars

CGI: N/A

Performances: 4 stars

Rating: 5.5/10





"Terminator: Dark Fate"

Oct. 24, 2019

Reviewed at: Fox Studios, LA.

Budget: \$185M. Length: 134 minutes. Star: Arnold Schwarzenegger.
Director: Tim Miller.

Very entertaining and exciting. It keeps audiences glued to their seats for the whole movie. The franchise is back in good health and the return of James Cameron as producer really helped that. Just what a commercial film should be. Lots of fun.

CGI: 4.5 stars

Performances: 4

Rating: 8.5/10





"The Irishman"

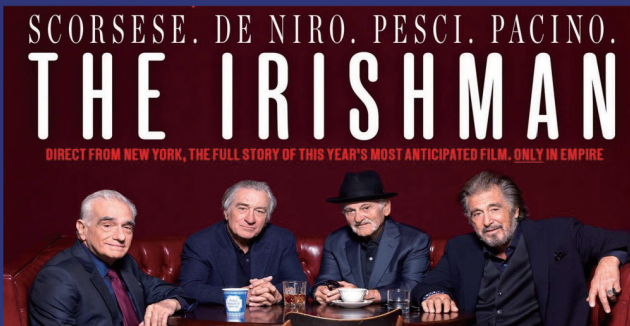
Oct. 26, 2019

Reviewed at: Mary Pickford Center for Motion Picture Study

Budget: \$159M. Length: 210 minutes. Star: Robert De Niro.
Director: Martin Scorsese

Told in a very traditional storytelling style, there are few action sequences or suspense shots but the story is such a well told one that it keeps the audience's attention throughout its extremely long running time. That is a credit to the skills of not just the director but also the leading cast members, who received a standing ovation when they took to the stage at the end of the screening I attended.

Screenplay: 4 stars
CGI: 2.5 stars
Performances: 5 stars
Rating: 8.6/10



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Talent discovered and nurtured by Big Screen has scored a big win at a Hollywood Awards ceremony.

My Blood, a thriller about an exorcist ridding a young girl of a demon, was among the honorees at the Emerging Cinematographer Awards in Los Angeles.

The film was brought to the screen by rising stars long championed by the company, including writer-director brothers Ben and Julien Dekas and cinematographer Geoff George. They first worked together on another Big Screen movie, 2013's *Mosquito-Man*.

"It's very exciting to see young talent developed within our company being rewarded for their ability and artistry," said Big Screen Chief Executive Kimberley Kates.



She produced *My Blood*, which was praised for its use of lighting, lenses and cameras, with another Big Screen executive, Michael Manasseri.

Recognition at the ECAs, backed by The International Cinematographers Guild, is a huge boost for the whole company.

"Being recognized with an ECA is truly the best stamp of approval a young DP can ask for," said award winner Geoff George, who heaped praise on the Deka brothers. "They are incredible visionaries who constructed a whole universe for the film."

My Blood is part of a dynamic and diverse slate of recent projects from Big Screen which is also developing Christmas movie *The Key to Christmas* and female pilots drama series *Avenger Field*.



LATEST NEWS-EVENTS



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SUPPORTERS



British Reception



BATTLE OF THE BLOCKBUSTERS

The year ahead is full of hugely anticipated films and here is our selections of the ten biggest movies coming to multiplexes in 2020.



THE VOYAGE OF DR. DOLITTLE – January

Robert Downey Jr as a doctor who can talk to all animals in their own language.

MULAN – March

Disney's live action remake of the animated classic about a female Chinese warrior.

NO TIME TO DIE – April

Daniel Craig is back for one last mission as James Bond as 007 faces off against Rami Malek's villain.

FAST AND FURIOUS 9 – May

Each of these movies ups the stakes so look for even more epic action from Vin Diesel and co.

BLACK WIDOW – May

Scarlett Johansson's Avengers character gets her own spin-off movie at last.

TOP GUN: MAVERICK – June

Tom Cruise feels the need for speed again as he races across the sky.

TENET – July

Christopher Nolan's new espionage film is his most ambitious yet – and most expensive with a \$225 million budget.

THE ETERNALS – November

Marvel's next big franchise sees Angelina Jolie leading a group of god-like immortals

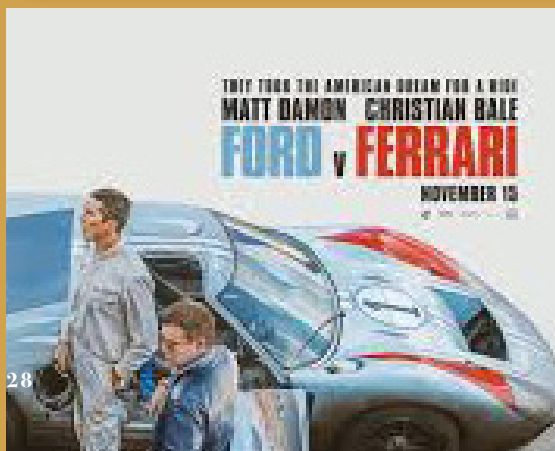
COMING 2 AMERICA – December

Eddie Murphy returns in the long-awaited sequel to one of his most beloved comedies

WEST SIDE STORY – December

Steven Spielberg directs the remake of this classic musical.





The Oscars are facing one of the biggest crisis situations in their long history—a problem of relevance.

The disconnect between the likely best picture contenders and the films that actually pack movie theaters seems wider than ever. And the numbers prove it...

Disney films were responsible were around 40 percent of all ticket sales in 2019 but none of them were likely best picture contenders.

The other Hollywood studios have largely given up on the kind of quality fare that wins Oscars as they instead battle to find blockbusters of their own.

Meanwhile business for independent films—from which most Oscar nominees are drawn—was down about 45 percent year on year.

That leaves streamer Netflix as the company with the most Oscar chances—even though America's largest theatre chains refuse to play streamable movies considering them TV films and the Netflix pictures that do see the inside of cinemas generally only stay there a couple of weeks.

Netflix received 10 nominations and three Oscars for Roma last year and will be hoping to break through to the best picture prize this time with contenders including Marriage Story and The Irishman.

The entertainment world is changing fast—but one thing that stays the same is many movies are in the mix for Oscars.

There are a wide range of contenders to take best picture on February 9, 2020—Judy, Joker, JoJo Rabbit, Ford v Ferrari, The Two Popes and Harriet but still no frontrunner.

Yet with Avengers: Endgame and other blockbusters so far ahead at the box office, are the Oscars still relevant?

—Sandro Monetti

DO THE OSCARS STILL MATTER?

Hollywood's Major Studios: What's Gone Wrong

The year 2019 was a relatively miserable one for mainstream Hollywood Studios, with a string of flops hurting the balance sheet. At a time when the cinema industry faces intense competition from streaming platforms, many high-risk bets failed to pay off. Here's a look at some of the projects which failed to meet expectations.

Biggest Flops From Major Studios in 2019.

20th Century FOX: In the year Disney absorbed the studio, Fox went down with with a whimper.

Flop Movie: X Men- Dark Phoenix

Budget: \$200M

Gross(World): \$252M

Loss Estimate: \$100M or over

Flop Movie: AD Astra

Budget: \$100M

Gross(World): \$127M

Loss Estimate: \$50M or over

Flop Movie: Tolkien

Budget: \$20M

Gross(World): \$7.8M

Loss Estimate: \$20M or over

Paramount: The struggling studio bet big and lost big, more caution and common sense needed

Flop Movie: GEMINI MAN

Budget: \$138M

Gross(World): \$172M

Loss Estimate: \$100M





Flop Movie: TERMINATOR: Dark Fate
 Budget: \$185M
 Gross(World): \$250M
 Loss Estimate: \$100M

SONY: Failed to find the one big mega-hit which would kickstart the studio



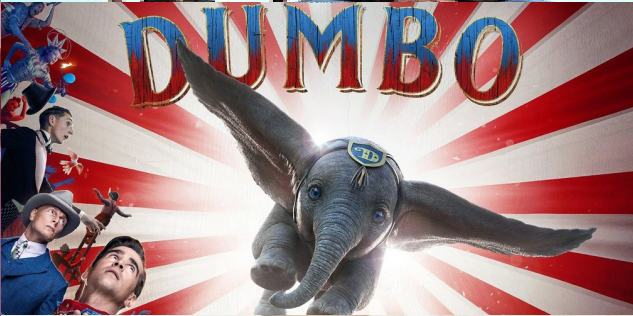
Flop Movie: MIB International
 Budget: \$110M
 Gross(World): \$254M
 Loss Estimate: \$ a little

Flop Movie: ANGRY BIRD 2
 Budget: \$65M
 Gross(World): \$145M
 Loss Estimate: \$ a little



UNIVERSAL: Only one flop for the second placed studio which is learning lessons but remains far behind Disney

Flop Movie: Welcome to Marwen
 Budget: \$50M
 Gross(World): \$13M
 Loss Estimate: \$40M



DISNEY: Top of the pile making big movie from blockbuster hits and in other areas of the business too

Flop Movie: DUMBO
 Budget: \$170M
 Gross(World): \$353M
 Loss Estimate: \$ a little



Warner Bros: Formerly a leader, Warners seems reduced to supporting player status now.

Flop Movie: The Goldfinch (Co-production with Amazon)
 Budget: \$45M
 Gross(World): \$9.7M
 Loss Estimate: \$45M



Flop Movie: The Kitchen (Co-production)
 Budget: \$38M
 Gross(World): \$16M
 Loss Estimate: \$30M

2019 North America Film Theatrical Releases (Box-OfficeMojo)

Year	Total Gross	Releases	Average
2019 (47weeks)	\$9,945,573,042	790	\$12,589,332
2018	\$11,822,920,027	921	\$12,837,046
2017	\$10,977,711,097	775	\$14,164,788
2016	\$11,300,119,586	742	\$15,229,271
2015	\$10,979,573,863	710	\$15,464,188
2014	\$10,279,735,311	748	\$13,742,961

Hollywood Major Studios' Business Model Compasion

Major Studio	Film	TV Channels	Streaming	Theme Park	Merchiandise
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NBC Universal	Universal Pictures/ FocusFeatures/ UniversalHomeEnt./ Universal Pic.Int'l	CableNetwork/ BroadcastTVcorp./ DigitalBus./	Hulu(not.owned) /Corp.withNetfilx	Park & Resort 4 Theme Parks in the world	ConsumerTV/ CNBC/
Paramount Pictures	Paramount Pictures/ Paramount Vantage/ Insurge Pictures/P.Pictures Int'l / Paramount Animation/ Studio Facilities	DigitalEnt./ HomeEnt./ Worldwide TVDistribution	Non/ Corp.withNetfilx	Paramoun Park&Resorts(0)	Paramount Licensing/
Warner Bros. Pictures	WB. Motion Pictures/ WB. Consumer Prodcets/ WB.Int'l/Studi oFacilities/ New Line/WB. Theatre Ventures	WarnerBros.TV/ HBO/Telepictures TurnerBroadcast HorizonTV/Studio2.0	WarnerMedia launch on 2020	Islands Of Adventure (Harry Potter)	DC Entertainment: Vertigo/MADmaga zine/
Sony Pictures	Columbia/ SonyPicturesDigital/ SonyPicturesStudios/ SonyPicturesTech	ColumbiaTriStarTV/ HomeEnt./	SonyPlayStation (VideoGameOnly)/Crackle(owned) /NotPopular	Non	Non/LicensingOut

UNIVERS

The traditional power player studios remain, such as Paramount, Warner Bros and even Sony Pictures, which was established by acquiring Columbia, TriStar and MGM. These companies occupy large areas, with countless huge studios, shooting bases and multiple office buildings, as well as related auxiliary work areas. But while in the past these were great advantages in helping them control Hollywood, in this new digital era of the film industry such factors have become a huge burden, and the daily basic expenses are also huge. This also makes it difficult for major studios to take a step forward in terms of reform.

With the rapid development of hi-technology and the continuous updating of film production models, those huge studios and shooting bases become less and less important and advantageous. Based on the increasing operating costs of the studios, the risks will become higher as movie production costs rise. It is the easier for second level studios, like Lionsgate for example, to keep up with the times.

To overcome these obstacles, first of all, it is necessary to greatly reduce the studios' operating costs, and change little used facilities to other uses, such as tourist attractions, hotels, restaurants, etc., or sell them. Secondly, reduce the cost of film production, and use high-tech methods as much as possible and following a second level film production company or even independent filmmakers' production model. Third, also more importantly, build up multi-functionalize film products, multi-channel distribution and income, and enter the new era of film. For a cinema's artwork, the film must be a commodity, and its multi-channel distribution and derivative products can achieve multi-directional profitability. Disney's success has it all. That's the example to follow.

References: IMDB, Box Office Mojo and Mtime.com

Jimmy Jiang
Sandro Monetti

VIRTUAL REALITY

—ACTUAL PROFITS?



Moviemakers have long been looking for ways to monetize virtual reality and now the search might be over.

Universal Studios has been testing out the world's first in-car VR entertainment experience at its Hollywood theme park.

The Bride of Frankenstein Holoride—featuring one of the studio's classic horror characters—sees visitors to Universal's Hollywood theme park being driven in a fleet of Ford Explorers while wearing Oculus Rift headsets and enjoying a scary VR experience.



It's seen as the first step towards a future where passengers on car journeys—especially young ones—will fight the boredom by putting on VR headsets and enjoying games, films and experiences.

Such a future would offer money making opportunities for film studios and content creators which is why Universal has been keen to experiment with the idea.



Holoride, the company behind the experience, worked with the studio to create an immersive entertainment where passengers are riding down a foggy country lane as bodyguards to the Bride and have to shoot at ghosts who swoop in to attack as the road twists and the vehicle swerves.

The hope is that every car that is VR enabled in future will become an outlet for commercialization, especially as a new canvas for content creation.

—Sandro Monetti

UNIVERSAL MONSTERS PRESENTS
BRIDE OF FRANKENSTEIN
HOLORIDE
 POWERED BY FORD



The long awaited and much delayed Avatar 2 is finally set for release in 2021 and looks set to mark a new frontier in movie technology.

Just as the smash hit original, which came out way back in 2009, reimagined the possibilities of filmmaking, so the sequel is set to do the same thanks to a series of new inventions.

Among the technological highlights: performance capture scenes have been shot underwater—something never done before in film history

The system took 18 months to develop but director James Cameron is delighted with it, saying, “We’re getting really good data, beautiful character motion and great facial performance capture. We’ve basically cracked the code.”

As he found with another of his mega-hit films, Titanic, water scenes are not easy to pull off but when done right the results can be spectacular.

In other firsts, Avatar 2 is being shot at a higher frame rate than the standard 24 frames per second and filmed on virtual cameras of such quality that Cameron won’t need additional visual effects to make the images photo real.

The visionary moviemaker had hoped to make Avatar 2 the first film show in “glasses free 3D” but now admits the technology won’t be ready in time. However with Avatar 3, 4 and 5 also planned, the franchise should eventually benefit from that development.

AVATAR 2: A NEW UNIVERSE



The storyline is set 12 years after the original and sees lead characters Jake Sully and Neytiri—again played by Sam Worthington and Zoe Saldana—traveling across Pandora and exploring its oceans when a sudden human invasion changes everything.

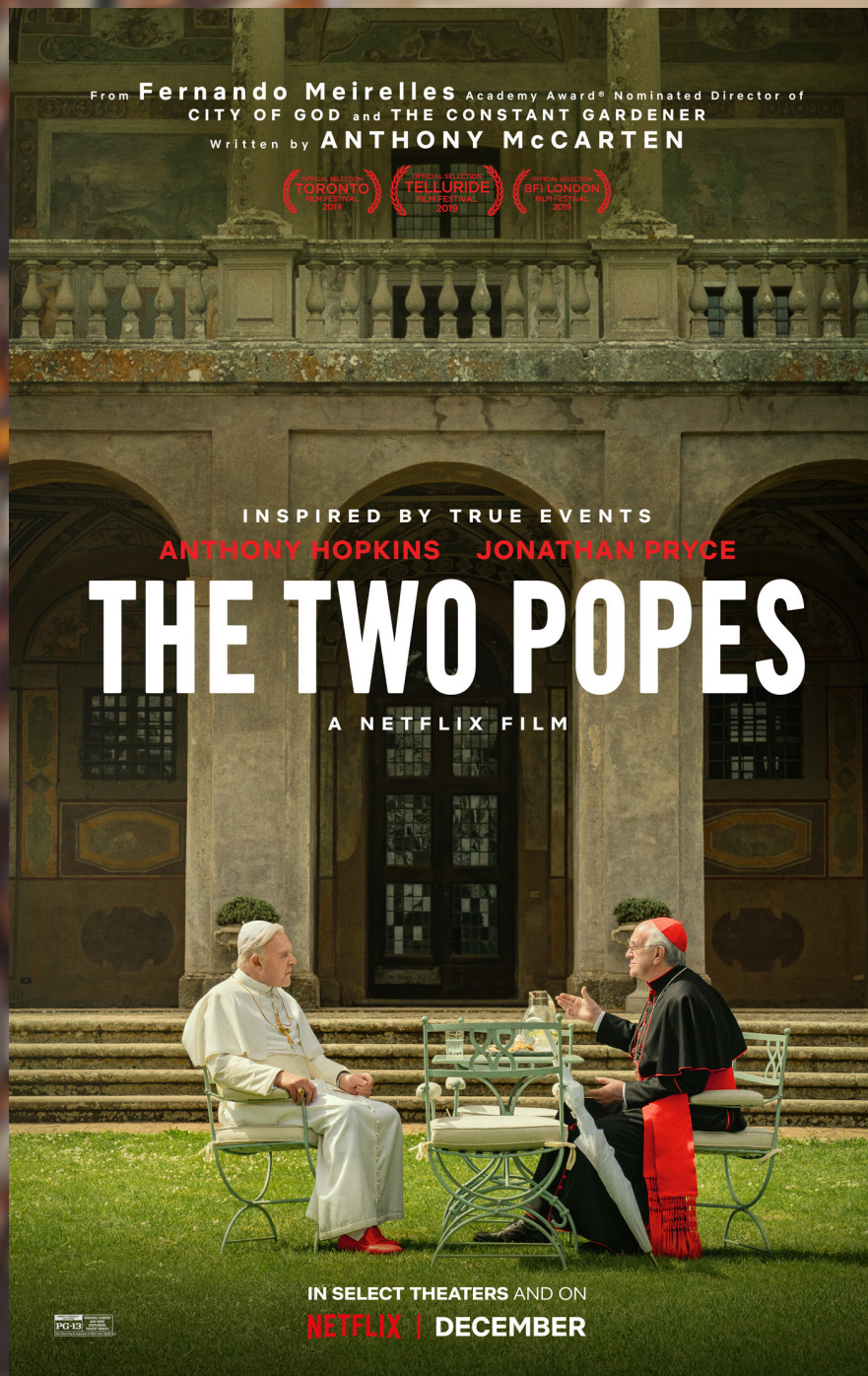
New cast members include Kate Winslet, Vin Diesel and Michelle Yeoh.

Cameron is not worried that the long gap between the first and second films would harm the movie's box office chances, pointing out that there were long gaps for the second part of his other franchise films—and neither Terminator 2 nor Aliens seemed to suffer.

—Sandro Monetti



OF TECHNOLOGY



It's being called one of the greatest production design achievements in cinema history – building a life-size replica of the Vatican's iconic, symbolic and historic Sistine Chapel on a sound stage in just a few weeks for new movie *The Two Popes*.

The person in charge of the enormous project was production designer Mark Tildesley whose local team built the spectacular creation in just ten weeks at Cinecittà Studios in Rome.

"It was a personal mission for the team who were very passionate about building the set and took such pride in building something so deeply in their history," he said.

Tildesley (right) also used Italian painters skilled in recreating classical paintings to create copies of the Renaissance art on the walls then put them on a wallpaper like layer of plastic film and, in a system similar to children's tattoos, laid the piece over the plaster walls to create the dramatic and realistic results.

When work was complete the moviemakers brought in real Sistine Chapel guides and they were shocked how authentic it was and confirmed it passed muster. The finished version was actually three centimeters bigger than the real thing making it technically the largest Sistine Chapel on the planet.

The film, starring Anthony Hopkins as Pope Benedict and Jonathan Pryce as Pope Francis, has won widespread acclaim for its performances, script and direction and especially for its production design.

—Sandro Monetti

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Can a complete ban on cellphones in movie theatres be far away?

Regulations on the issue may be forthcoming as more and more cinemas adopt a zero-tolerance policy.

Anyone who has been to a film recently can see that pre-screening announcements asking the audience to stay off their phones during the movie are not working.

As the distraction caused by the devices continues to disrupt the moviegoing experience, theatre owners fear audiences are being driven away.

Instead of losing more customers to home viewing, some venues are taking action by taking away cellphones before screenings. The additional risk of piracy has seen a phone ban start to get some support from studios.

New York cinemas have been leading the fight against phones, which is perhaps not surprising as Broadway theatres in the city have had this problem for years.

It is now illegal to use a phone in a Broadway theatre – but the problem is the regulations are never enforced and the prospect of a \$50 fine does not deter the texters.

So several theatres and cinemas there and in other cities are using the services of Yondr, a company which makes glove like pouches which venue staff can lock customers' phones in for the duration of the event, disabling their use, and hand them back at the end.

The use of Yondr was pioneered by comedians Dave Chapelle and Louis CK who didn't want any audience members filming their act and putting their jokes on the internet. The band Mumford and Sons have also used the pouches at concerts.

For those of us in the press who see advance screenings, having your phone locked away for the duration of the movie is now a commonplace occurrence.

But it's something very new for most moviegoers and, sooner rather than later, the movie industry will have to decide whether regulations are called for – be it to guard against piracy or lost revenues from disappearing audiences, or both.

—Sandro Monetti

Phones to be Banned From Movie Theaters?

IT'S NO BEING



IT'S EASY TO GO GREEN

Hollywood is moving in a more eco-friendly direction by introducing sustainability policies on film sets, agency offices and in studios.

Bamboo utensils, solar powered trailers and more mindful consumption are just some of the innovations being adopted.

The use of water dispensers rather than plastic bottles on location is another introduction which shows the movie business is getting serious about sustainable production practices.

Although industry wide regulations are not yet in place, many are following existing guidelines from the

Producers Guild of America's Green Production Guide, which contains a wide range of services and solutions.

Several studios now have their own eco-executives helping spread the word throughout their companies about eco-friendly technologies and programs, such as Warner Bros director of sustainability Mike Slavich and Shannon Bart who holds a similar position at Universal.

The industry is going green with the goal of long term change in the entertainment community and, given Hollywood's influence, in the world beyond too.

—Sandro Monetti

HOLLYWOOD

BAFTA

British Academy Britannia Awards



Exceptional talents who have impacted the global entertainment industry were celebrated at the British Academy Britannia Awards in Los Angeles.

Among the honorees receiving trophies from BAFTA were action star Jackie Chan, funnyman Steve Coogan, director Jordan Peele, writer-actress Phoebe Waller-Bridge and producer Normal Lear.



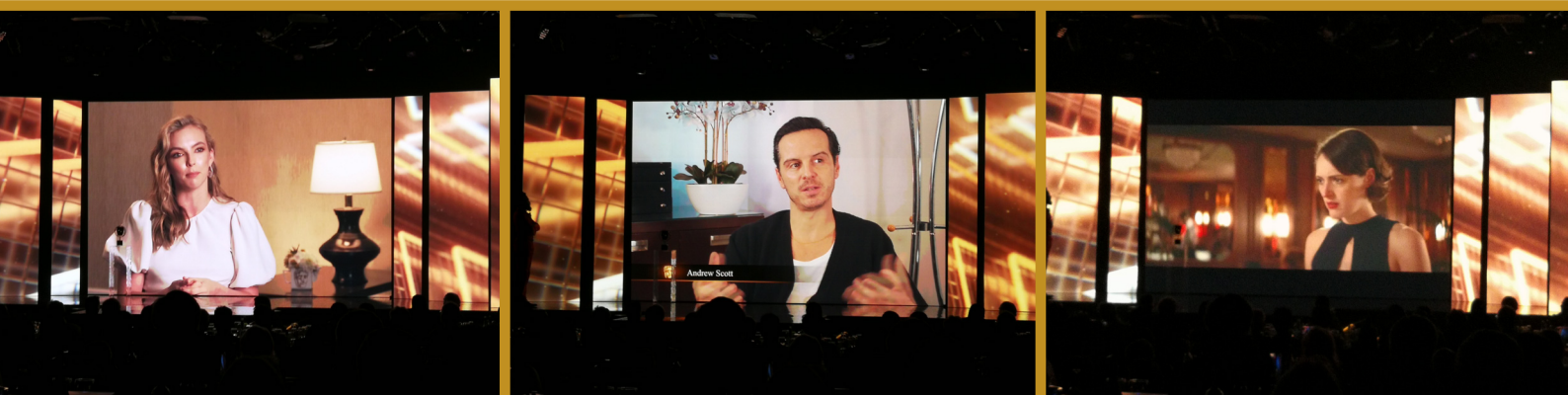




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