

PROJECT DESCRIPTION

The Story: Based on the award-winning short film of the same name, *1985* is a period drama that focuses on terminally-ill Adrian (Cory Michael Smith), a young man who flies home from New York to visit his estranged family in Texas. His attempt at revealing his circumstances to his conservative parents (Virginia Madsen, Michael Chiklis) are challenged when he reconnects with his preteen brother (Noah Schnapp) and his old flame (Jamie Chung).

The Why: I wrote *1985* when I was feeling oppressed and dispirited as a double minority filmmaker. It was a way to deflect and distill what I was going through by telling a heartwrenching story I heard in my early 20s, centering on a marginalized character in a politically conservative climate. How does one carry on when the tide is overwhelmingly against you and there's no hope in sight?

My first job after college was working at a viatical settlement firm, where I interacted with numerous clients who had HIV/AIDS. Seeing how they were proactively taking charge of the end of their lives ultimately inspired me to pursue my childhood dream of filmmaking. Two decades later, I found myself revisiting these encounters and discovering a different resonance. The ups and downs I've experienced over the years have enabled me to understand and question these memories on a deeper level. I can look back and examine what these stories really meant. Why did that young man designate his father as the beneficiary of his life insurance policy when he's already disowned? Or that time when one sickly patient sighed to me: "The saddest thing is when your family doesn't know." Did they ever find out?

It has occurred to me if a period film that dealt with AIDS, coming out (or in this case, *not* coming out), and religion is passé in this day and age, but the current political climate has demonstrated that bigotry and homophobia in America are still deeply embedded in our culture. I see *1985* as an opportunity to connect with people who are still experiencing that in their daily lives and also construct a familiar narrative with a degree of foresight. There are things we no longer have to explain because we know what happened (i.e. the disease, the political backdrop), which allows me to be subtle in my approach and play with ambiguity in the storytelling. When Adrian wistfully relays to his younger brother Andrew that things will be different for him by the time he grows up, it's hard to imagine how that could even come to be in the mid 80s, a quarter of a century before "It Gets Better" became an LGBT mantra. Now, we've come to accept it as an inevitable sign of social progress. This sense of juxtaposing the past with the present is one of the most compelling qualities of *1985*. It is an immensely relatable story that is still relevant today as it tackles timeless themes of family dynamics, unconditional love, being true to yourself, and the stirring idea that when things are at its worst, humanity can be at its best.

The Look & Style: Our decision to shoot on Super 16mm is informed by the experience of making the short. We learned that the inherent grain structure immediately takes us back in time. Everything looks "period" very effortlessly. From the set to the wardrobe, film has the organic vintage quality right out-of-the-box. This is not the case with digital cinematography, which always requires costly and extensive grading in post.

The short was made in color, but we intend to push the aesthetic further into an auteurist and classical realm by shooting the feature in black-and-white. Since we're covering more ground and locations in the feature, black-and-white brings another layer of believability. It's much easier to hide what is contemporary when things are not in color. This is ideal since we're working with a small budget. Black-and-white also enables the audience to pay more attention to the subjects on the screen. This quality is especially cherished in an intimate and character-driven piece where faces and expressions are our biggest "visual effects."

Production Plan/Project Status: 1985 stars Critics Choice Award nominee Cory Michael Smith (*Gotham*, *Olive Kitteridge*), Academy Award nominee Virginia Madsen (*Sideways*, *Designated Survivor*), Emmy Award and Golden Globe winner Michael Chiklis (*Gotham*, *The Shield*), Screen Actors Guild Award winner Noah Schnapp (*Stranger Things*, *Bridge of Spies*), and Young Hollywood Award winner Jamie Chung (*Eden*, *Big Hero 6*). The film will begin principal photography for 20 days from late May through late June of 2017. Post-production will begin immediately after so that 1985 will be ready to submit to festivals in September 2017. Even though we're applying for a post-production grant, we're unable to show any clips from the feature as we'll be in production at the grant's deadline. Our proof of concept will be the short film.

Target Audience/Distribution Plans: The target audience of 1985 will be a mixture of LGBT and a crossover potential in the art house film circuit, similar to the demographic of my previous film, *Pit Stop*. We see 1985 following the path of films like *Moonlight*, *Weekend*, *Tangerine*, and *Blue is the Warmest Color*. The first festival we're planning to submit 1985 to is Sundance, where we premiered *Pit Stop*. In all likelihood, the film will also be hitting festivals my other films have screened at before, including SXSW Film Festival, Dallas International Film Festival, Seattle International Film Festival, etc. My distribution track record with my previous films will also prompt interest from sales agents and distributors, many of whom my producers are well acquainted with.

Fundraising Strategy: If awarded [REDACTED] in cash grant from Austin Film Society and [REDACTED] in credit from Kodak, we intent to use them for our post-production expenses and creating a 35mm exhibition film print. The rest of the budget (the total project cash cost is [REDACTED]) is put together from a combination of private equity and other awarded grants. Please review our budget summary for the breakdown.

PROJECT TIMELINE

Pre-Production

September 2016–April 2017
May 2017

Casting and financing
Rehearsals, location scouting, camera tests, etc.

Production

May–June 2017

Principal photography (20 days)

Post-Production

July 2017
August–December 2017

Editing and test screenings
Picture lock, color correction, music scoring,
sound mixing

Distribution

September 2017
January 2018

Submission to festivals
Festival run begins

PROJECT PERSONNEL

Yen Tan (Writer/Director) premiered the critically-acclaimed *Pit Stop* (co-written with David Lowery) at Sundance 2013. It was nominated for a John Cassavetes Awards at the 2014 Film Independent Spirit Awards. The film has acquired distribution worldwide. His previous feature, *Ciao* (2008), was released theatrically and was a Queer Lion contender at Venice Film Festival. Yen also co-directed *Until We Could* (2014) with David Lowery, an Addy-winning PSA for Freedom to Marry that was narrated by Robin Wright and Ben Foster. Since then, Yen has directed two short films: *The Outfit* (DIFF 2015) and *1985* (SXSW 2016). He's been a fellow of Austin Film Society's Artist Intensive, IFP's Film Week, and Film Independent's Fast Track for *All That We Love*, a comedy-drama he's currently developing that has also received grant support from Sundance Institute and Austin Film Society. He was born and raised in Malaysia and now lives in Austin, where he works as an award-winning key art designer for independent films and documentaries.

HutCH (Producer/Director of Photography) is an award-winning director of photography and producer based in Dallas, Texas. His most recent work includes Cameron Nelson's *Some Beasts* (2015) for which he was awarded a Special Jury Prize for Cinematography at DIFF 2015. With several years of experience shooting everything from reality television to ultra-low budget features and shorts, HutCH has an uncompromising vision and talent for utilizing the natural assets in any location to bring out its raw beauty with minimal resources. His credits include Yen Tan's *Pit Stop* (Sundance 2013) and short films, *The Outfit* (DIFF 2015) and *1985* (SXSW 2016); James M. Johnston's *Knife* starring Charles Baker (SXSW 2011); Augustine Frizzell's *I Was A Teenage Girl* (SXSW 2014) and *Minor Setback* (SXSW 2016); and Kim Hughes' *The Price* (2016), starring Randy Travis.

Ash Christian (Producer) produced *Fat Girls* at age twenty, starring Jonathan Caouette (*Tarnation*), Ashley Fink (*Glee*) and Robin DeJesus (Tony Nominee, *Camp*). It premiered at Tribeca Film Festival in 2006. In 2009, Ash was a co-producer on the hit Broadway musical *Next to Normal*, which garnered eleven Tony nominations and three Tony awards including Best Score. Ash made waves again producing his sophomore feature *Mangus!* – a dark comedy about a boy whose lifelong dream is to star in his high school's production of *Jesus Christ Spectacular* – starring Jennifer Coolidge, John Waters (as Jesus), Heather Matarazzo (*Welcome to the Dollhouse*) and Leslie Jordan (Emmy Winner). *Nate & Margaret* was Ash's next venture, a quirky comedy directed by Nathan Adlof, which starred Natalie West (*Roseanne*), Tyler Ross and Gaby Hoffmann (*Transparent*). The film garnered much critical acclaim including three out of four stars from Roger Ebert. In 2012, Ash produced *Petunia*, a quirky family comedy set in New York that starred Thora Birch, Brittany Snow, Christine Lahti, and Michael Urie. Other producing credits: *Love on the Run*, with Frances Fisher, *Cleaners* with Emmanuelle Chiriqui, *Dynamite: A Cautionary Tale* with Ian Harding (*Pretty Little Liars*), *The Inherited* with Nathan Darrow, Netflix's *Coin Heist*, *Hello Again* with six-time Tony Award winner Audra McDonald, *Miles* with Molly Shannon, *Hurricane Bianca* with Bianca Del Rio (winner of *RuPaul's Drag Race*), Zach Clark's *Little Sister*, and *F*cking People* with Noël Wells.

You must provide a total project budget, regardless of the phase you are applying for. Please note that this is a general budget; not all line items

BUDGET SUMMARY		EXPENSES			RESOURCES		
(Attach additional sheets if necessary.)		Cash	In-Kind	Total	Cash	Anticipated	Total
		Pre-production	████	██	██████	Grants (list)	
Production	████	██	██████				
Post-production	████	██	██████				
Distribution	████	██	██████				
				AFS Grant Cash Request		██████	
				Kodak Request	██	██████	
				MPS Camera Award	████	██████	
				Investors	████	██████	
				Crowdfunding	██	██████	
				Credit Cards			
				In-Kind	████	██████	
				Panavision Dallas*	██	██████	
				In-Kind			
TOTAL EXPENSES	Total Cash "+"		██████	Total Actual	██████	"+" Total Anticipated	
must equal	Total In-Kind		██████			"=" Total Resources	
TOTAL RESOURCES	"=" Total Expenses		██████				



SAMPLE

Director 1 x \$50/day 10 days "=\$ \$500 "=\$ \$100 "+" \$400 Brian DePalma

A. PRE-PRODUCTION/ADMINISTRATIVE

	(UNIT	X	RATE PER	DAYS/WKS	"=" TOTAL COST	"=" (CASH "+" IN-KIND)	VENDOR
Director							Yen Tan
Producer							Ash Christian
Associate Producer							Adhya Shardanand
Script Photocopy							Kinkos
Office rental/Overhead							MPS
Office Supplies							VARIOUS
Photocopies							Kinkos
Legal/Accounting							Stacey Davis
Travel							VARIOUS

Total Preproduction/Administrative Costs

B. PRODUCTION

	(UNIT	X	RATE PER	DAYS/WKS	"=" TOTAL COST	"=" (CASH "+" IN-KIND)	VENDOR
Cast							VARIOUS
Cast Fringes							VARIOUS
Unit Production Manager							Deenah Krishit
1st Assistant Director							Jeff Weiss
2nd Assistant Director							Cristen Hayes
Director of Photography							Hutch
Production Designer							Brittany Ingram
Set Dresser							VARIOUS
Gaffer							Randon Torres
Key Grip							
Sound Recordist							Codi Putman
Production Assistant							
Camera Package							Panavision
Film/Video stock							Kodak
Grip/Lighting							MPS
Sound package							Codi Putman
Art Dept./Props							VARIOUS
Wardrobe/Makeup							Melissa McFadyen
Still photography	0		0		0		
Expendables							VARIOUS
Catering/Craft Services							
Hotel							Warwick Melrose
Vehicle rental							UBER
Gas/Parking/Mileage				FLAT			VARIOUS
Location Fees/Permits							VARIOUS
Production Insurance							Film Emporium
Shipping							FedEx
Petty Cash							
Other (list)							

Total Production



C. POST-PRODUCTION

	(UNIT	X	RATE PER	DAYS/WKS	"=" TOTAL COST	"=" (CASH "+" IN-KIND)	VENDOR
Editor			FLAT				Hutch/Yen
Film processing and 4K Scan			FLAT				Cinelab
Hard Drives			FLAT				G-Tech
Music/score			FLAT				Curtis Heath
Sound Mix			FLAT				Johnny Marshall
Visual Effects			FLAT				Jason Rutledge
Color Correction and Mastering			FLAT				Hutch

Total Post-production costs



D. Distribution

	(UNIT	X	RATE PER	DAYS/WKS	"=" TOTAL COST	"=" (CASH "+" IN-KIND)	VENDOR
Film Print							0 Kodak
Press kit							Yen Tan
Postcards/promotions							VARIOUS
Posters							Yen Tan
Festival entry fees							VARIOUS
Publicity							Guido Gotz
Website							Yen Tan

Total Distribution



Cash Total All Sections



"+" In-Kind All Sections



"=" Total Project Cost

