

When It's Cold

Business Proposal: Overview

Genre: Drama

Budget: \$1,350,000 (USD) production, \$150,000 marketing/PR/festivals/distribution

Content: *When It's Cold* will receive an R rating for language, adult situations, and brief nudity. The film will not contain any explicit sex or offensive material.

Synopsis

Martin Spector is a well-loved man with a sense of humor and passionate drive for success. He excels at his day job and works to be the best at it, but it doesn't fill him up. His true calling is his love for cooking and bringing happiness to others through food. When his mother passes away, he re-evaluates his life and decides to jump ship from complacency and open a restaurant.

As we follow Martin's drive to achieve his dreams, find love, build a family, and overcome his shortcomings as a human being, we experience the ups and downs of life with him.

While Martin is an everyman going through the struggles we all face, he also suffers quietly from depression. When his personal failures add up and life reaches an all time low, his mental illness leads him to attempt suicide. Fortunately, his attempt is unsuccessful, and his family steps in to rescue him.

Martin's little brother, Craig develops a unique plan to get Martin back on his feet. Craig and his wife Lynda organize a family retreat culminating in a reunion of family and friends who love Martin.

As Martin and Craig's family set out on the road trip, Martin develops a strong connection with Craig's daughter, Ruthie. Ruthie is a sweet but troubled teen with a 'cutting' affliction. Together, Martin and Ruthie bond and help one another battle their demons by creating a strong friendship grounded in realistic hope for the future.



Introduction

Sometimes we look to movies for escapism and entertainment, but other times we look to movies for answers. *It's A Wonderful Life* is one common film prescription for disillusionment. However, while it may be a great movie, it and others like it provide a glossed-over sense of hope and optimism. Its positive tone has no doubt helped many, but its lack of honesty with some of the darker issues might have repelled others.

Movies are medicine. Suffice it to say, I was at a point in my life when I needed a certain film to exist, and it wasn't there. Where is a film that honestly portrays the darkest of times in the human struggle while also providing realistic hope, compassion, and optimism? A picture needs to exist that shows someone going through the worse of it and getting past it. That's the kind of hope I needed, and that's the kind of hope our movie aims to provide.

When It's Cold will provide healthy catharsis for depressed and suicidal individuals while providing hope and understanding. At the same time, audience members who have not experienced mental illness will be able to relate to some of the broader story threads and characters while learning a little about the mental health issues presented.



Executive Summary:

With the current state of independent cinema, the dramatic film market, and film distribution, generating return on investment has become a viable challenge. With ROI as a top concern, we have developed a plan to **minimize investment and maximize profit**. We aim to maximize the value of each dollar spent to increase the chance of generating a positive ROI and overcome those obstacles.

Our ultimate filmmaking goal is to create a \$10M-looking film. However, recouping \$10M from an independent drama in the current climate is exceedingly difficult. Additionally, completion bond stipulations for high-budget film productions complicate matters significantly and require spending money in areas that might not otherwise be necessary.

The alternative – and our approach – is to seek an un-bonded \$1.5M and generate enthusiasm to work on a passion project that will affect, and hopefully save lives. By doing so, we will be able to spend the money more wisely and work with people willing to work for scale or for free.

Proposed Business

When It's Cold, which is being produced by Contraction Entertainment, is offering an opportunity to invest up to \$1,500,000 USD, in the production and marketing/distribution of the commercially viable independent feature film entitled *When It's Cold*.

All investments will retain an ownership position of the film. **All investors will be in first position to be paid back**, concurrently with other equity investors, at a rate of 100% of all gross profits, until fully recouped. Once investors have fully recouped their principal investment, 50/50 profit sharing between Investors and Producers will ensue.

Objective

The Production Team's strategy is to offer a commercially viable, theatrically run, independent feature film that will achieve the look and appeal of a studio film through collaborative efforts of an experienced, resourceful and professional production team, and has the legitimate ability to contend for the industry's highest honors and festivals. While there is no guarantee of honors or awards, our story contains many qualities of films that do receive those accolades.

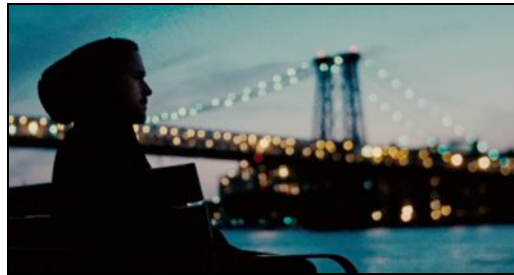
What shape will it take?

Story

- An everyman struggles at work and at home. He strives for a better life.
- **EXAMPLE:** *It's A Wonderful Life*



- A bittersweet love story juxtaposing the beginning and end of a relationship
- **EXAMPLE:** *Blue Valentine*



- Preparing to die without telling anyone
- **EXAMPLES:** *My Life Without Me*, *Beautiful*



- A suicidal man's recovery through family and support
- **EXAMPLE:** *Little Miss Sunshine*



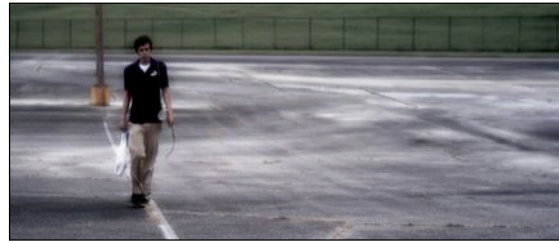
Tone

- Melancholy with sparsely-poetic voice over
- **EXAMPLES:** *The Thin Red Line*, *The Road*



Look

- High production value; clean but slightly rough image quality; muted colors
- **EXAMPLES:** *Magnolia*, *The Fighter*, *Missing Pieces*



Structure

- Cross-cutting between different timelines
- **EXAMPLES:** *Blue Valentine*, *The Fountain*, *Eternal Sunshine of the Spotless Mind*



Music

- Script soundtrack available: www.FindYourMissingPieces.com/scriptmusic.zip

Commercial Viability

While the film does touch on sad themes, the story's structure surrounds a man who leaves a job he hates to do what he loves. **On top of everything, it's a story about life that encompasses several historically-marketable narrative threads:**

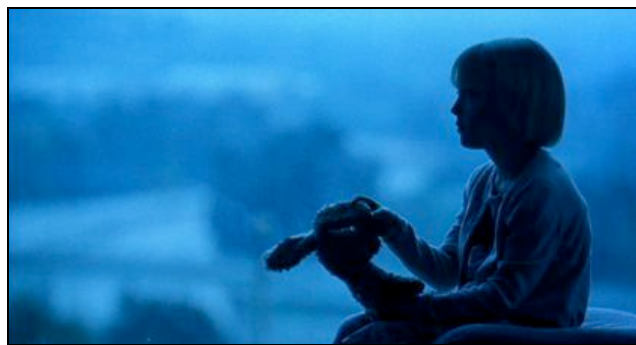
- **Love:** Our protagonist, Martin experiences the ups and downs of love: it's promise & heartbreak.



- **Transformation:** Martin leaves the job he hates to do what he loves.



- **Family:** Martin labors to balance his work/home life. He loves his wife and daughter but can't seem to make ends meet.



After his attempted suicide, his brother reaches out to help.



- **Loneliness:** “Someone once said all the great stories are about loneliness” – Tom Hanks



- **Friendship:** After Martin's attempted suicide, he develops a strong bond with his niece, and they help one another gain a fresh perspective on life.



- **Recovery:** Even though this film will go to dark places, the message is hope and recovery.



- The best films, books, and stories shine an honest light on the human condition. The scope of our picture allows the narrative to delve into many aspects of our protagonist's life. **While no movie will appease all audiences or cover all the bases, the story elements in *When It's Cold* have proved tried in true in other classic films.**

While we aim to make a heartbreaking film, audiences will only connect to the material if it presents itself in a balanced and engaging way. Life is a mixture of emotions, and our picture revels in some of the **lighter aspects of life** in spite of the darkness.

Making a sad film for the sake of a film being sad is selfish, and I haven't done my job if the movie doesn't communicate. **We want to make a quality picture that affects as many people as possible without giving up on what the story aims to confront.**



Casting Options

When It's Cold will rely heavily on star power for distribution, PR, and award consideration purposes. It will be indeterminable what kind of negotiations we can make with actors, but roughly 1/3 of the film's budget will be set aside for casting negotiations. Assembling an ensemble cast of both recognizable A-list actors and less-recognizable/equally-accomplished B-list talent will be crucial. While casting is a long, arduous process, the following reflect some actors we will pursue for roles in this film. This should only serve as a general basis for picturing the characters.

Martin (Lead)



Sam Rockwell (Moon, Conviction, Matchstick Men)
Billy Crudup (Big Fish, Almost Famous, Watchmen)
Jim Carrey (Eternal Sunshine)
Woody Harrelson (The Messenger)
Jason Bateman (Juno)
Scott Speedman (The Strangers)
Jude Law (Cold Mountain)
Jon Hamm ('Mad Men')
Kevin James (Hitch)
Vince Vaughn (Wedding Crashers)
Simon Pegg (Hot Fuzz)
Adam Sandler (Punch-Drunk Love)
Ben Stiller (Greenberg)
Gary Oldman (Batman: The Dark Knight)



Christine (Supporting)



Charlize Theron (The Road)
Kate Beckinsale (Snow Angels)
Jennifer Anniston (The Good Girl)
Michelle Williams (Blue Valentine)
Naomi Watts (21 Grams)
Vera Farmiga (Up In The Air)
Maggie Gyllenhaal (Crazy Heart)
Kerri Russell (Waitress)
Gwyneth Paltrow (Iron Man)
Sarah Polley (My Life Without Me)
Amy Adams (The Fighter)
Greta Gerwig (Greenberg)
Anne Hathaway (Love & Other Drugs)
Kate Winslet (Revolutionary Road)



Craig (Supporting)



John Hawkes (Winter's Bone)
Zach Galifianakis (The Hangover)
Jack Black (Be Kind Rewind)
Danny McBride (Tropic Thunder)
Jeremy Davies ('Lost')
Jason Bateman (Juno)
Steve Zahn (Sunshine Cleaning)
Kevin James (Hitch)
Mark Ruffalo (Eternal Sunshine of the Spotless Mind)
Garret Dillahunt (The Road)
Philip Seymour Hoffman (Capote)
Viggo Mortensen (The Road)
Scott Speedman (My Life Without Me)
Collin Farrell (Crazy Heart)
Giovanni Ribisi (Avatar)
Guy Pearce (The King's Speech)



Lynda (Supporting)



Marisa Tomei (The Wrestler)
Jean Smart (Garden State)
Allison Janney (Juno)
Kate Beckinsale (Snow Angels)
Melora Walters (Magnolia)
Amy Ryan (Win Win)
Julianne Moore (The Kids are Alright)
Hope Davis (Synecdoche, NY)
Laura Linney (The Savages)
Judy Greer (Adaptation)
Patricia Clarkson (Shutter Island)
Lauren Graham ('Gilmore Girls')
Toni Collette (Little Miss Sunshine)
Carrie Anne Moss (The Matrix)
Maura Tierney (The Go-Getter)
Catherine Keener (The 40 Year Old Virgin)



Amy (Supporting)

***** Jane Adams (Eternal Sunshine of the Spotless Mind, Little Children, The Wackness)
Melanie Laurent (Beginners)
Kerry Condon (The Last Station)



Ruthie (Supporting)

Elle Fanning (Somewhere, Super 8)



Martin's Mom (Small, Supporting)

Ellen Burstyn (Requiem for a Dream)

Dianne Wiest (Edward Scissorhands)

Sissy Spacek (In The Bedroom)



Melora (Cameo)

Melora Walters

(Magnolia, Cold Mountain, 'Big Love')



Boone (Cameo)

Mark Boone Junior

(Batman Begins, Memento, 'Sons of Anarchy')



Tina (Cameo)

*****Tina Holmes (Half Nelson)

Leonor Watling (My Life Without Me)

Melanie Lynskey (Up In The Air)



Christine's Dad (Cameo)

Philip Baker Hall (Magnolia)



Risk

Statistically, sad films do not perform as well commercially as some other genres. Even though major studios have historically supported dramatic films, several studios have changed their business model towards financing only 'popcorn fare' leaving thought-provoking films behind.

Even though studios have achieved success and awards for dramatic narratives, the genre lacks consistency in profit returns. The studio slump in supporting dramas is no doubt cyclical, and in the future, studios will most likely return their patronage. However, the challenges of the genre must not be overlooked. **Filmmaking has always been a risky business, and incurring a net loss should be viably considered before any investment or donation should occur.**

While the risk of financial failure does exist, now is the best time to invest in privately-financed dramas as they are some of the only dramas in production and on the market.



The following are some examples of excellent downbeat films and their financial returns.

	<u>Independently-Financed Films</u>			
	Budget	Gross	Net Loss/Gain	ROI
<i>Wristcutters</i>	\$1 mil	\$.5 mil	-.5	50%
<i>Half Nelson</i>	\$1 mil	\$4.5 mil	+3.5	450%
<i>*Blue Valentine</i>	\$1 mil	\$12 mil	+11	1,200%
<i>Snow Angels</i>	\$1.5 mil	\$.4	-1.1	27%
<i>Winter's Bone</i>	\$2 mil	\$12 mil	+10	600%
<i>Lost in Translation</i>	\$4 mil	\$119 mil	+115	2,975%
<i>Donnie Darko</i>	\$6 mil	\$1 mil	-5	16.6%
<i>The Wrestler</i>	\$6 mil	\$26 mil	+20	433%
<i>*The Messenger</i>	\$6.5 mil	\$1.5 mil	-5	23%
<i>The Good Girl</i>	\$8 mil	\$14 mil	+6	233%
<i>Black Swan</i>	\$13 mil	\$294 mil	+281	2,262%

	<u>Studio-Financed Films</u>			
<i>Never Let Me Go</i>	\$15 mil	\$9 mil	-6	60%
<i>Eternal Sunshine</i>	\$20 mil	\$72 mil	+52	360%
<i>21 Grams</i>	\$20 mil	\$60 mil	+40	300%
<i>Synecdoche, NY</i>	\$20 mil	\$4 mil	-16	20%
<i>The Road</i>	\$25 mil	\$27 mil	+2	108%
<i>Little Children</i>	\$26 mil	\$15 mil	-11	57.7%
<i>The Reader</i>	\$32 mil	\$109 mil	+77	341%
<i>The Fountain</i>	\$35 mil	\$15 mil	-20	43%
<i>Revolutionary Road</i>	\$35 mil	\$75 mil	+40	214%
<i>*Magnolia</i>	\$37 mil	\$48 mil	+11	130%
<i>The Thin Red Line</i>	\$52 mil	\$98 mil	+46	188%

* = case study below

Reward

Regardless the financial outcome, if our filmmaking team does its job with this story, we might be lucky enough to save lives. Audience testimonies of how the film affected them will be the greatest victory of this project.

Achieving theatrical distribution and recouping the budget are two personal goals for this project.



Revenue sources

In today's market, the opportunities for revenue are broad and diverse. The theatrical life of the picture is only the beginning. Ancillary revenue from video rental, video syndication, and video purchase supplement both strong and weak box office returns.

Although the film market may seem oversaturated, the opportunities for earnings are more multifarious than ever. Additionally, our universal story will open worldwide sales opportunities.



Distribution Strategy

Upon completing the film, we will simultaneously submit to film festivals and approach film studios to **sell the film** for distribution. Depending on the outcome, we will either sell the film or continue exploring other distribution and marketing avenues.

Plan A: Submit to film festivals and film markets. Seek out a strong festival premiere at a notable film festival or gain a position at a notable film market. Try to elicit a film sale at the festival/market and recoup the budget immediately.

Top festivals: Sundance, Cannes, Toronto, Telluride, New York, Berlin, Venice, SXSW, Rotterdam, etc.

Top studios: Focus Features, Fox Searchlight, The Weinstein Company, Warner Brothers, Sony Pictures Classics, Paramount Vantage, Lionsgate, Miramax, etc.



Plan B: Shop the film to top film studios in a more direct way than film festivals allow.

Plan C: Shop the film to second-tier independent film studios.

Second-tier studios: Newmarket, Oscilloscope, Magnolia, IFC, Liddell Entertainment, etc.



Plan D: Evaluate the marketing budget for localized self-distribution to promote a DVD release.

Plan E: Shop the film to home video companies, online video companies, television companies, and ancillary service companies.



Target Budget & Positioning for Sale

As one of our primary goals to generate a positive ROI, we have determined a **\$1.5 M budget** to be an optimal budget to **generate positive returns if the film makes at least approximately \$12.5M at the box office.**

By making a film that can feasibly make a profit, we will be better positioned to **sell the film to an independent film distribution company** and recoup the investment. Before a film company decides whether or not to purchase a film, they must decide if it can make a profit. Even though the industry has recently experienced change due to an oversaturated market and a struggling US economy, **the industry is always starved for quality content.**

What follows are several charts and figures:

- Theatrical release projections – based on *A Single Man* (2009)
- Performances of similar films within the same genre: Independent Melodrama
- DVD and Television revenue projections – based on *A Single Man* (2009), *Blue Valentine* (2010), and *The Wrestler* (2008)
- Performances of popular films sharing the same marketable story threads

By making a high-quality film with marketable threads that can realistically turn a profit, we will be in a strong position for a film sale at a major festival. Alternatively, we will be well-suited to attack alternative sources of distribution.

Theatrical Release Projections				
	%	\$mil. (US)	\$mi. (US)	\$mi. (US)
Box Office*		9.00	11.00	24.00
Theater Rental	50%	4.50	5.50	12.00
Gross Revenue		4.50	5.50	12.00
Distributors Fee	25%	1.13	1.38	3.00
Distributors Costs	20%	0.90	1.10	2.40
LLC Revenues		2.48	3.03	6.60
LLC Costs	20%	0.50	0.61	1.32
Adjusted Gross Revenues		1.98	2.42	5.28
Investor Initial Investment of 1.15M		1.50	1.50	1.50
Investors Interest	20%	0.30	0.30	0.30
Profit Before Tax		0.18	0.62	3.48
Tax	30%	0.59	0.73	1.58
Profit		0.41	0.11	1.90

*Box Office numbers based on *A Single Man* which generated \$9M domestic and \$24M including international



Similar R-rated Independent Drama Performance

Blue Valentine

Budget: **\$1M**

Total Gross: **\$14.6M**

Domestic Total Gross: **\$9.7M**

Worldwide Total Gross: **\$2.6M**

US DVD Sales: **\$2.3M**

Distributor: **Weinstein Company**

Genre: **Realistic Melodrama**

Release Date: **December 29, 2010**

MPAA Rating: **R**

Awards: **Oscar nom, Golden Globes nom, etc.**

IMDB.com rating: **7.7**

Similarity: A realistic independent drama about a pertinent cultural issue (divorce is tackled in *Blue Valentine*).

Unconventional production.



A Single Man

Budget: **\$7M**

Total Gross: **\$28M**

Domestic Total Gross: **\$9.1M**

Worldwide Total Gross: **\$15.8M**

US DVD Sales: **\$3.1M**

Distributor: **Weinstein Company**

Genre: **Stylized Melodrama**

Release Date: **December 11, 2009**

MPAA Rating: **R**

Awards: **Oscar nom, Golden Globe nom, BAFTA win, etc.**

IMDB.com rating: **7.6**

Similarity: An independent drama about suicide.



Snow Angels

Budget: **\$1.5M**

Total Gross: **\$400,000**

Domestic Total Gross: **\$400,000**

Worldwide Total Gross: **--**

US DVD Sales: **unavailable**

Distributor: **Warner Independent**

Genre: **Tragic Melodrama**

Release Date: **December 11, 2009**

MPAA Rating: **R**

Awards: **Sundance Grand Jury Prize nomination**

IMDB.com rating: **7.0**

Similarity: Acclaimed, talent-driven independent drama containing suicide within the narrative.



DVD Sales Projections

DIRECT TO VIDEO - Features

	<i>A Single Man</i>	<i>Blue Valentine</i>	<i>The Wrestler</i>	
Case:	LOW	BASE	HIGH	BLENDED
Units:	52000	125000	500000	(Average Of the 3)
Economics:				
<u><i>Video - Domestic</i></u>				
Revenue	804000	1680000	6520000	5410000
Cost	390000	820000	3181000	1464000
Contribution	414000	860000	3339000	3946000
<u><i>Video - International</i></u>				
Revenue	364000	830000	3973000	1722000
Cost	139000	330000	1580000	683000
Contribution	225000	500000	2393000	1039000
<u><i>Video - World</i></u>				
Revenue	1168000	2520000	10490000	4726000
Cost	399000	1156000	4770000	2108000
Contribution	769000	1364000	5720000	2618000
<u><i>TV</i></u>				
Domestic	139000	278000	1170000	529000
International	225000	556000	2000000	860000
Total	364000	834000	3170000	1389000
Total Contribution	1001900	2190000	8896000	4029300

****THIS INFORMATION IS AN ESTIMATE – NOT A GUARANTEE****

A Single Man (2009) : 52,230 units sold
Blue Valentine (2010): 125,326 units sold
The Wrestler (2008): 513,656 units sold

BLENDED PER PICTURE	
Gross Revenue	7,603,000
Less:	
20% Distribution Fee	1,520,600
8% Producer Corridor	608,240
Domestic Video Costs	1,834,637
Int'l Video Costs	804,375
Estimated Prod Costs	2,479,239
NET BACKEND	355,909

Budget

We aim to make a picture that looks like a \$10 million production. However, with relatively limited box office performance for serious dramas, we aim to **attract investments up to \$1.5 million**. This is a passion project about an issue to which many can relate, and we **welcome donations to supplement the budget**. Every dollar will be spent towards what we see on screen, and keeping costs as low as possible will be key. The \$1.5 mil budget breakdown can be found in the *detailed* business plan.

Donation and “Filmanthropy”

Both modest and substantial donations are welcome (from \$15-\$10,000,000). Any donation accounting for 20% of the budget will receive an Executive Producer credit in the film.

Investment

The \$1.5 million target budget is divided into **7.5 shares of \$200,000. Investors may purchase between one and 7.5 shares.**



Recouping the budget & profit

Until the budget is recouped, every dollar earned will be split evenly and distributed among investors.

Once the budget is recouped and profit is earned, the profit will be split 50/50. Half the profit will be distributed evenly among investors, and half the profit will be due the filmmaker's production company to be distributed among the filmmaking team.

· Example: breaking even ·

Final budget = \$1.5 million
Revenue = \$1.5 million
RECOUPING BUDGET: $\$1.5 \text{ million} / 7.5 \text{ shares} = \$200,000$ due each investor share
PROFIT: \$0

· Example: net loss ·

Final budget = \$1.5 million
Revenue = \$750,000
RECOUPING BUDGET: $\$750,000 / 7.5 \text{ shares} = \$100,000$ due each investor share
PROFIT: \$0

· Example: profit ·

Final budget = \$1.5 million
Revenue = \$3 million
RECOUPING BUDGET $\$1.5 \text{ million} / 7.5 \text{ shares} = \$200,000$ due each investor share
PROFIT: $\$1.5 \text{ million} / 2 = \$750,000$
PROFIT DUE INVESTORS: $\$750,000 / 7.5 \text{ shares} = \$100,000$ due each investor share
PROFIT DUE FILMMAKING TEAM: \$750,000 = due filmmaking team

Federal Film Investment Incentive (Tax Write Off via Section 181):

Section 181 of the federal Jobs Creation Act states that an equity investment in a feature film production that has a minimum of 75% of the film shot in the United States, up to \$15 million, is eligible to write off 100% of the total investment. Under Section 181 an investor may deduct the money which is invested in a film or television production from his or her passive income earned in the same year. **Section 181 expires December 31, 2011. However, we have taken the necessary steps to grandfather *When It's Cold* to qualify for this incentive.**

All of the bullet points below have been researched and endorsed by the Producers' tax accountant, Ben Jones. Any additional questions or clarifications on 181 can be referred to Mr. Jones by e-mailing ben.jones@protective.com or calling (205) 268-5762, however, the Producers encourage investors to validate all information pertaining to 181 with their own legal and accounting representatives as well.

- *When It's Cold* will be prepped, shot and posted entirely in the United States. The budget of the film in its entirety is significantly less than the \$15 million ceiling.
- The **entire** investment can be written off for the tax year in which the investment money was contractually committed and placed into escrow. Election to write off the investment in its entirety must be specified by the producing entity of which the investor would be a governing partner.
- The write off cannot be declared as one lump sum. The production expenses are written off as money is spent throughout the course of the production.
- In order to qualify for the 181 write off, the investor(s) must be an owner of the production. Owner to be defined as owning an interest in the producing entity and revenue/profit of the film.
- The write off for Section 181 **excludes** any non-production expenses including distribution expenses and print & advertising expenses. In order to qualify the investor's total financial commitment, the principal production company fee within the budget of the film will be inflated to cover those non production expenses separately. In addition, all product placement funds secured by the production will be ear-marked specifically for distribution and print & advertising accounts.
- The investment is written off for the tax year in which the investment was made, therefore any funds recouped and any profit made is reported as regular income.
- There are no copyright stipulations with regard to write off eligibility. All copyright agreements between the Producers and Investor(s) are separate.

Some Investor broad strokes for the Section 181 Tax Deduction:

- 100% of the motion picture costs are deductible in the same year of investment.
- 75% of the motion picture must be shot in the US to qualify for Section 181.
- There is a 15 to 20 million dollar budget cap.
- There is no minimum film production budget cost.
- TV pilots, TV episodes (up to 44), short films, music videos and feature films all qualify for Section 181.
- Section 181 can be applied to active income or passive income.
- Investors can be either individuals or businesses.
- Section 181 is retroactive.
- There is no expectation for film distribution or film completion.
- The motion picture's corporation issues Schedule K-1's to the investors so they can take advantage of Section 181.
- More information: <http://besttaxbreak.net/>

Independent Film Case Studies

- Blue Valentine (2010)

- Similarity: A realistic independent drama about a dark, pertinent cultural issue (divorce is tackled in *Blue Valentine*). Unconventional production. Juxtaposed time frame structure.

Blue Valentine struggled to get financing for years given the story's bleak perspective. However, it has since achieved remarkable critical success as well as strong box office returns. The concept is simple: crosscut between the beginning and end of a relationship. This allows the audience to view the picture as an emotional 'who-done-it' trying to figure out why the relationship fell apart. Our movie will play similarly as audiences determine why Martin tried to take his own life. *Blue Valentine* succeeds in its bittersweetness. **It includes both the dark and light aspects of life and love, and so does *When It's Cold*.**

The small production crew allowed for extended takes and a long production. Michelle Williams and Ryan Gosling spent a month rehearsing and living together, and production lasted a long time to allow for improvisation and meticulous exploration. Both lead actors received critical acclaim for their roles.

Budget: **\$1M**
Total Gross: **\$14.6M**
Domestic Total Gross: **\$9.7M**
Worldwide Total Gross: **\$2.6M**
US DVD Sales: **\$2.3M**
Distributor: **Weinstein Company**
Genre: **Realistic Melodrama**
Release Date: **December 29, 2010**
MPAA Rating: **R**
Awards: **Oscar nom, Golden Globes nom, etc.**
IMDB.com rating: **7.7**



- A Single Man (2009)

- Similarity: An independent drama about suicide.

A Single Man was produced conventionally with a short shooting schedule: only 21 days. The movie is highly stylized and the performance quality is very specific and formal. The movie offers little hope for viewers and few scenes provide much levity to the dark subject matter. Additionally, the movie's rigid, linear structure and small scope is a departure from *When It's Cold*. Finally, the protagonist and characters in *A Single Man* are a bit sophisticated which has a tendency to create a slight barrier for some audience members to relate the characters' problems and connect with the story.

Budget: **\$7M**
Total Gross: **\$28M**
Domestic Total Gross: **\$9.1M**
Worldwide Total Gross: **\$15.8M**
US DVD Sales: **\$3.1M**
Distributor: **Weinstein Company**
Genre: **Stylized Melodrama**
Release Date: **December 11, 2009**
MPAA Rating: **R**
Awards: **Oscar nom, Golden Globe nom, BAFTA win, etc.**
IMDB.com rating: **7.6**



- *The Messenger* (2009)

- Similarity: An independent drama about a serious topic that affects many (military death).
Unconventional production.

Military death is a sensitive issue, and *The Messenger* deals with it appropriately and realistically. Even though the film did not perform strongly at the box office, it is a jewel of a movie and was nominated for an Oscar.

While we plan to approach *When It's Cold* in a realistic and appropriate way, we can only hope that our story appeals to a large enough audience to recoup costs and affect as many as possible. One hypothesis for *The Messenger*'s financial failure might be its lack of lightheartedness, which our film will include. Additionally, our picture will take note from *The Messenger*'s use of a small crew for actor performance.

Budget: **\$6.5M**
Total Gross: **\$1.4M**
Domestic Total Gross: **\$1.1M**
Worldwide Total Gross: **\$0.3M**
US DVD Sales: **N/A**
Distributor: **Oscilloscope Pictures**
Genre: **Heavy Drama**
Release Date: **November 13, 2009**
MPAA Rating: **R**
Awards: **2 Oscar nominations & more**
IMDB.com rating: **7.3**



Studio Film Case Studies

· *Magnolia* (1999) – This is a very **catharsis-oriented film**. It was risky to finance a three-hour epic with no clear plot and numerous emotional breakdowns. Several studio executives thought it was too indulgent, that the 28-year-old director was ‘taking out his psychosis at their expense,’ and ‘no one wants to see that.’

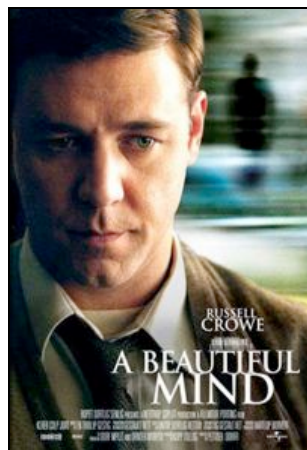
However, *Magnolia* opened to rave reviews, was nominated for several Oscars, and stands to be one of the best movies ever made. While *Magnolia* includes much more than just a lot of crying scenes, **there is an audience who flock movies for that kind of emotional release.**



· *A Beautiful Mind* (2001) – One could pitch this as a ‘schizophrenia’ movie, just as we’re pitching *When It’s Cold* as a ‘suicide/depression’ movie. However, when you watch *A Beautiful Mind*, schizophrenia might be the last thing on your mind.

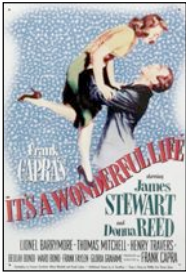
A Beautiful Mind’s strength comes into play in that you’ve become so invested in John Nash’s love life, work life, and his overall reality that when it’s turned upside down, you feel like your reality has been turned upside down as well.

Mental illness can be taboo because it’s often misunderstood. Our approach is creating a dynamic everyman character that audiences will relate to and invest in. After being eased into his life, the issues he confronts become your own. By doing so, **you become receptive to the mental illness problems he confronts and his perspectives on them.**



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Films about suicide and how *When It's Cold* differs



- *It's A Wonderful Life* (1946) – The protagonist considers suicide in a very broad, glossy way. ***When It's Cold* might be akin to a gritty re-telling without the fantasy elements and without an 'everything's perfect' ending.**

- *Wristcutters: A Love Story* (2006) – Takes a quirky, comic fantasy-driven approach. It's quirkiness made it a tough sell theatrically, but it found an audience on DVD over time.



- *Little Miss Sunshine* (2006) – Realistic approach, also a comedy. It does not dwell on the Steve Carell's character's problems or history. There is much more of a story to tell about a suicidal character than is presented here.

- *The Road* (2009) – Includes suicide within the story but does not dwell on it. Our picture will stick with the melancholy tone and sparse voice over, but the setting, characters, and story points in *When It's Cold* are much different.



- *In Bruges* (2008) – Takes a black comedy approach and involves a crime subplot.

- *It's Kind of A Funny Story* (2010) – This movie's plot is based around suicide and mental health issues, but the tone is lighthearted. To keep the film as light as possible, it overlooked some of the issues that affect many who struggle with depression.



- *The Beaver* (2011) – On paper, *When It's Cold* and *The Beaver* are similar. However, the structure, tone, and narrative elements of our movie differs. Additionally, by the time our picture is complete, the audience who watched *The Beaver* will be ready for a remotely similar story.

Why make this film?

Audiences are starving for an emotional cinematic experience. With the decline of studio-funded dramas, independent filmmakers have been challenged to service that niche. Let's work on filling that recess and make a movie of substance, importance, and life-altering potential.

Is this too ambitious?

Too many artists have the notion to make an opus explaining life and all its intricacies. Many stories tackle what it means to be human, and some are successful. **It would be arrogant to think an individual's perspective would be the cure-all for hopelessness, depression, and suicide. All I can offer is my experience and life understanding to tell a single story.**

The story we're trying to tell hopefully both engages audiences from a narrative/entertainment point of view as well as attacks viewers from an emotional/life-saving standpoint.

With 750,000 Americans attempting suicide each year, this issue clearly affects many, and it's a problem lacking a strong voice in cinema. Let's work together and create that voice.

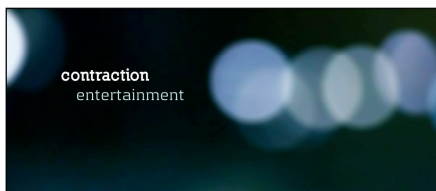


Urgency

This is a dark and personal story. It's important to make to help people out, and I will not stop until it's complete. However, effective filmmaking requires living the movie every day for the 2-4 years it takes to make it. The quicker the picture is finished, the quicker I can move on from it.

Contraction Entertainment Values

Our goal at Contraction Entertainment is to constantly push ourselves into ambitiously-creative territory that test the limits of our potential. Ego, fame, and fortune are left by the wayside. Our aspiration lies in creating powerful projects that affect people on a personal and emotional level.



Director's Mission Statement

To assist an audience member or fellow human being connect with and be aided by some form of escapism.

Benefits of Investment - Summary

- **Tax Write Off via Section 181**
 - Our team has been proactive in making sure *When It's Cold* will be properly grandfathered in to qualify for this benefit before Section 181's expiration this year.
- **State Tax Benefits – To Be Determined**
- **Executive Producer title**
 - The Executive Producer title will be granted to any investor or donor providing at least 20% of the budget.
- **Potential Profit**
 - Contingent on the film sale and negotiations, our film can be sold for more money than our low, \$1.5M budget.
- **Summary**

While there is no guarantee that the investment will be recouped, through lowering the budget and adapting our production model to maximize budget value, and reduce costs, we have taken necessary measures to increase the likelihood of positive returns.

Only rarely do independent films generate large profit margins. Those situations are outliers and should not be anticipated. There is risk involved in any investment, and the film industry is a challenging marketplace. However, our team's goal is to do everything in our power recoup the investment in full and generate a modest return if possible.

Benefits of Investment - Emotional

The filmmakers' sole motivation for making this film is to **save lives**. Suicide is an unspoken issue that affects more people than one could imagine. Of the dozen or so friends who read the filmmaker's script, at least eight confided their struggles with depression and past experiences with suicide. Additionally, four admitted to crying while reading the script. With that kind of feedback on such a small scale based on the script, one could only imagine the feedback from the finished film on a massive scale.

While the filmmaker's contacts will remain confidential, that kind of feedback from audience members will no doubt make all involved ***feel good***. Filmmaking is a business, not a charity. However, there is an immeasurable benefit of being a part of a project that potentially elicits messages like the following:

"I was suicidal when I watched your movie. I identified with Martin, and I wanted him to live. Thank you."

Investors are in a position to enable a powerful project and experience the good-will rewards of charitable work through empowering the filmmaking team and providing the financial resources to make this project.

This is a rare opportunity where art, commerce, and charity can intersect. We invite investors to consider this project and hope to work together to create something special.



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