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When It's Cold

Business Proposal: Detailed

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.

Story Details:

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.



Business Overview:

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.



Scheduling summary:

Pre-production/development with the creative team can begin immediately. Casting, team building, location scouting, script meetings, and various other collaborative processes are time-intensive. The longer we have to prepare, the smoother production will go.

Production dates are contingent upon actors' schedules. We seek to begin filming three to eight months after securing financing. Production may take up to a year.

Post-production is a lengthy process and may take up to two years to shape the footage.

We agree to deliver a completed film no later than two and a half years after the first day of production. Securing distribution and/or selling the film may take a year or more after the film is complete

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Executive Summary

When It's Cold

This Executive Summary is purely to inform prospective investors about *When It's Cold* and the plans to develop, produce, market and distribute the modest-budget feature film. Prospective investors are encouraged to carefully read all Business Plan elements in their entirety.

Proposed Business

When It's Cold, which is being produced by Contraction Entertainment, LLC., 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. (See "Recoupment" on pg. 49)

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.

Past accolades

Our team thrives on self-improvement. *Missing Pieces* was our first feature film production, and prior to *Missing Pieces*, our team had little filmmaking experience. Our unstoppable drive to create allowed us to overcome those obstacles to create a film with the following reviews:



'Missing Pieces is a breath of fresh air... a brilliant patchwork of memory, prophecy, and emotion" **A**

'Missing Pieces deserves a larger audience... original... quite a treat" **A**

'Missing Pieces **deserves to be seen**... ambitious... heartfelt... stunningly photographed"

'This is what's 'Missing' in Hollywood' **A**

"stunning... **it works perfectly**... breathtaking" **A**

'extraordinarily moving' **A**

"keeps you glued to the screen... **Oscar-worthy" **A+****

'Missing Pieces is a fantastic film'

www.FindYourMissingPieces.com



"Quite possibly the best film of 2011... Do not miss it... *Missing Pieces* truly deserves recognition on a broader scale... The movie is an oxymoron, tense and relaxing, heartbreaking and uplifting. It is a love story, a thriller, and a drama.... It's one of the most poignant films I've seen in quite some time."
(Kenn McCracken – MagicCityPost.com)



"FilmEdge advises indie film fans not to miss out on *Missing Pieces*... an emotional jigsaw challenge... an early look at a promising young filmmaker... a welcome antidote to the parade of mindless romcoms endlessly stuffing your local Cineplex"
(Film Edge)



"Missing Pieces is a breath of fresh air... a **brilliant** patchwork of memory, prophecy and emotion... *Missing Pieces* competes with (and occasionally surpasses) the overall quality of many major films... **I'm afraid that it may slip through the cracks and become 'The Best Movie You'll Never See'**... this is one passion project that was worth all the effort."
(Blake Edwards – Lost in Reviews)



The most important part of filmmaking and life is learning from one's mistakes. Even though *Missing Pieces* has begun receiving positive reviews, our standards and expectations for *When It's Cold* are much higher. We have many areas onto which we can improve. Additionally, more financial resources will benefit our team and allow us to create a movie that far surpasses the quality of *Missing Pieces*.

Rating & Target Market

Genre & Rating

When It's Cold is a commercially viable, talent-driven melodrama. Talent-driven dramas enjoy a constant demand, but major film studios have reduced the number of dramas made each year. Major studios have geared their production model towards developing high-budget blockbusters, romantic comedies, and franchises to generate consolidated returns on fewer films. Accordingly, independent dramas are some of the only dramas in the current market.

Our film will be tailored to an *R* rating in the United States. Approximately 50% of all pictures carried on the pay-television services are rated PG-13 or R. Our film will be highly compelling, and it will maintain a unique voice from intelligent writing, directing, acting, and evocative visual and sound elements. While the film will deal with a controversial subject, it will be executed in a tasteful and appropriate manner that delivers a **message of hope**. Audiences will walk away with gratifying sense of **realistic optimism** scarcely offered by most films.

Drama films are the **third-highest-grossing genre** behind Comedy and Adventure films from 1995-2011. Films with R-ratings are the **second-highest grossing MPAA rating** behind PG-13.



Target Market

As an R-rated dramatic feature film, the **target market will be men and women between the ages of 18-65**. More specifically, we will aim the marketing/PR campaign towards **fans of independent film, dramatic stories, and individuals who can relate to mental illness**.

Our movie touches on topics of depression and suicide. Individuals suffering from the illness or affected by friends and family with the illness will be targeted to watch the film. Depression affects more than 21 million American children and adults annually, and 750,000 million Americans attempt suicide each year.

While suicide and depression are both universal, those issues are perceived differently throughout the world. Without knowing how the film will ultimately translate across cultures, **we will target our initial distribution for the US market**.

There are three primary distribution markets for this film:

1. The domestic independent film-going market
2. The foreign film market (after gauging acceptance with sample audiences in other countries)
3. The wide array of ancillary markets including:
 - a. Home-Video/DVD
 - b. Cable Television
 - c. Internet related distribution and Video on Demand (VOD)
 - d. Soundtrack

The Production Team will employ its best efforts to exploit the film and all ancillary rights in every possible market to **maximize the investor's rate-of-return**.

Industry Outlook: Independent Film

· Strengths

The motion picture industry in the United States generates 100 billion each year. Six major studios primarily run the market (Warner Bros., Columbia, Paramount, Walt Disney, Universal, and 20th Century Fox). Those six studios own multiple smaller production companies and acquire films from non-related companies for distribution. Major strengths currently in the independent film industry:

- 1) New distribution channels via the Internet and Video-On-Demand



- 2) Greater opportunity for marketing via word of mouth due to social networking sites



- 3) The maturity of digital cinema allowing for easy display across multiple platforms



- 4) Growing taste of baby boomers for meaningful films

Distribution

New distribution channels allow production companies to distribute their films directly to consumers via the Internet on a global scale. Now consumers can download a film with the click of a button from anywhere in the world. This allows **for increased profits to the production without need for the middleman**. "Several filmmakers have each made more than one million dollars selling their film directly from their websites" (Broderick, "FIRST"). The production company can also increase profits by selling t-shirts, posters, books and other movie paraphernalia via the same channels.

Social Networking

Word of Mouth (WOM) marketing is critical to the financial success of a film. With the widespread and continued growth of social networking sites such as Facebook and Twitter, WOM campaigns are easier than ever. Additionally WOM is more effective now than ever since social networking sites allow information to be spread further and faster than traditional WOM. For example Facebook allows to market towards a specific college or people who watch movies by creating FAN pages tailored to personal audiences.

Digital Cinema

Digital cinema is providing filmmakers with more opportunities to display their films at a greater amount of theatres. "Digital cinema has a number of advantages for distributors since movies can be shown in theaters via DVD-like format, satellite, or hard drives. And distributors can save a lot of money on film since a single print can cost upward of \$1,000. Thus, if a movie opens wide at 3,500 theaters, the cost savings would be \$3.5 million" (Young, "Selling"). The cost of digital cinema is close to zero eliminating the chance of production shortages leading to greater revenues.

Growing Tastes

Baby boomers continue to age, so do their tastes. "They are smarter, more active, and have more disposable income and because of pay cable, home video and DVD in particular, they've become much more movie literate – and more sophisticated in their tastes...**More than 10 percent of the audience now is telling pollsters they prefer independent films**" (Gill). Additionally "star-laden motion pictures, sequels, and hi-tech motion pictures have high production costs. On the other hand, motion pictures financed by independent studios are less costly than major studio motion pictures, yet our results indicate that motion pictures released by major studios don't earn higher cumulative box-office receipts than those released by independent distributors" (Young, "Selling").



· Weaknesses

Weakness in the independent film industry:

- 1) Fewer distribution agreements made before the film is complete
- 2) Increase in production and advertising costs
- 3) High supply of films

Distribution

With the increased number of films being made its difficult to get a studio to commit to a film prior to completion. **“The most that you can hope for is a first look agreement,”** said Mark Joy, a local actor and producer. Therefore, **you must have something to show them in order for them to consider distribution.** The first look agreement basically means that they want the right to view the film before any other major studios. Sometimes it is even hard to get your film in the right hands of people that make the decisions, that is where the respected talent agencies come into play. Robert Rodriguez had the same problem with his film, “El Mariachi,” which he made in Mexico for \$7,000 in 1993. He sent it to Miramax only to be shot down. Later when his talent agency got it into the hands of the president of Miramax, he thought that the film was genius (Rodriguez).

Furthermore, **without an attached cast, it is nearly impossible to get a film studio to consider any proposal at all.** Without financing, attaching the cast on a low-budget film is challenging and remarkably time consuming. Additionally, lack of financing eliminates the ability to approach many actors (discussed further in “Casting Options” on pg 16).

Increased Prints & Advertising Costs

With the number of films being marketed it takes more and more money to make sure a film is noticed. “Advertising costs have radically outpaced inflation even as media delivery of audiences falls through the floor. So movie companies now enjoy the privilege of paying way more to be far less effective marketers” (Gill). Additionally, theatrical release costs in North America have recently increased due to the high cost of marketing.

However, knowing your audience and targeting the appropriate people with the most effective means of communication can greatly reduce marketing costs.



High Supply

The digital revolution has increased the supply of films on the market. Digital film has made it possible and affordable for anybody with an idea to create a film. Last year alone, 5,000 films were submitted to the Sundance Film Festival, only about 100 of those received theatrical distribution, that’s about 2%. However, “most of the films are flat-out awful (trust me, I have had to sit through tons of them over the years)” (Gill).

· Opportunities

“The economy is in a recession and people are spending less money. However, when the economy is on the decline people turn to cheaper forms of entertainment, which include film. This results a more stable industry. Studies are showing that more and more people are staying home rather than going to the movies during this economic slowdown (Schuker). Still, **“movies are the second-highest rated consumer value for the money. Behind only chicken”** (Gill). Also, these studies do not take renting or buying the DVD into consideration. This puts independent filmmakers who are self distributing in more of an advantage” (Beiber, “Analysis”).

· Distribution Opportunities

The distribution of a motion picture involves the licensing of the motion picture for exploitation in various markets both domestically and internationally. Timing patterns of distribution, commonly referred to as “windows”, are calculated to ensure that a film is released during what are believed to be optimal market conditions.

Distribution of a motion picture involves commercial exploitation in the U.S. and international markets including theatrical exhibition, home video distribution (DVDs, videocassettes, etc.), television exhibition (including pay-per-view, pay, network, syndication and basic cable), merchandising and other ancillary rights in the motion picture (such as books, soundtracks, and video games) and “non-theatrical exhibition” (such as airlines, cruise ships, hotels and armed forces facilities).

Films may be released initially into the theatrical exhibition market or into the video distribution market. Following these releases, films are then released into the pay television market, and then followed by the free television market.

The initial theatrical, home video, pay-per-view, pay television, and free television, including network, syndication and basic cable, comprise what is typically referred to as the first distribution “cycle”. While a substantial portion of a motion picture’s total revenues are generated during the first “cycle”, significant revenues can be generating in succeeding “cycles.” In particular, revenues can be generated from re-pricing and re-packaging of video releases, and re-licensing of television exhibitions.

Distribution expenses, which consist primarily of the costs of preparing release materials and advertising, are not included in production costs. These expenses vary depending upon the scope of the release and the extent of the advertising and promotional activities supporting the release. **At the end of production, the final product will be assessed, and we will evaluate our \$150,001 marketing budget to determine the best and most efficient avenues to spend it: on marketing, PR, distribution, or all three.**

Theatrical Exhibition Market

The theatrical exhibition of motion pictures entails the promotion and release of the film in theatres. The theatrical distribution of a motion picture, both in the U.S. and internationally, involves the licensing and booking of the film to theatrical exhibitors (movie theatres), the advertising and publicity campaigns to support the release, and the manufacture of release prints from the film negative. The distributor and the exhibitor typically enter into an agreement to determine the payment arrangements from the box-office to the distributor, generally as a percentage of gross box office receipts. This percentage is referred to as the “rental” rate, which is typically within the range of 35% to 60%. These “rental” rates vary among countries.

Releasing costs include advertising campaigns, trailers, publicity campaigns, print advertising, and other forms of promotional media, including the Internet.

Home Video Distribution

The film's distributor sells, in most cases, DVD and Blu Ray discs to local, regional and national video wholesalers and retailers. The wholesalers and retailers then sell and/or rent these DVD and Blu Ray discs to consumers. Certain mass merchants, including Wal-Mart, Target, Best Buy, Netflix, Redbox, iTunes, and Amazon.com, occupy a significant and important retail position in the DVD and Blu Ray sale market.



Television Distribution

Television rights to motion pictures are generally licensed first to pay-per-view television following initial video release, then to pay television, and thereafter to free television such as network, syndication and basic cable for an exhibition period, and then, in many cases, back to pay television again. In addition, many films are licensed for subsequent "cycles" of pay and free television exhibitions.

Pay-per-view allows subscribers to pay for individual programs. Pay television allows cable and satellite subscribers to view such services as HBO, Showtime, Starz/Encore, On Demand, Canal +, BSKyB, Premiere, JSB and other services for a monthly subscription fee.

Basic cable networks and local broadcast stations may purchase exhibition rights for a specified number of telecasts over a specific license period.

Non-Theatrical and Ancillary Rights Distribution

Outlets such as airlines, ships, oil rigs, schools, public libraries, and government groups such as the armed forces may license motion pictures for "non-theatrical" use.

Industry Outlook Works Cited

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- Rodriguez, Robert. *Rebel Without a Crew : Or How a 23-Year-Old Filmmaker with \$7,000 Became a Hollywood Player*. New York: Dutton Adult, 1995.
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· 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

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

Performance of Films with Similar Story Threads

The following is a mixture of studio financed and independently financed films. The budgets are excluded as these figures are intended to show our story's marketability. Having a film with tried and true story threads should position our movie for a strong sale.

Love: Our protagonist, Martin experiences the ups and downs of love: it's promise and heartbreak. These are love stories that include both the happiness and sadness of love.

Box Office

INDIE:

Away From Her (2007)	\$9 mil
Blue Valentine (2010)	\$12 mil
Eternal Sunshine of the Spotless Mind (2004)	\$72 mil

STUDIO:

The Fountain (2006)	\$16 mil
Sweet November (2001)	\$65.7 mil
Kramer vs. Kramer (1979)	\$106 mil
The Notebook (2004)	\$115.5 mil
Atonement (2007)	\$129 mil
P.S. I Love You (2007)	\$156.8 mil
Brokeback Mountain (2005)	\$178 mil
The Break-Up (2006)	\$205 mil

Transformation: Martin leaves the job he hates to do what he loves. These films include protagonists struggling with mid-life crisis related issues. The quest for something more.

INDIE:

The Good Girl (2002)	\$16.8 mil
The Wrestler (2008)	\$44.7 mil
Crazy Heart (2009)	\$47.4 mil

STUDIO:

Little Children (2006)	\$14.8 mil
Stranger than Fiction (2006)	\$53.6 mil
Revolutionary Road (2008)	\$75 mil
American Beauty (1999)	\$356 mil

Suicide: After Martin's attempted suicide, his brother reaches out to help. These films are either about suicide or include it as a major plot point.

INDIE:

Sylvia (2003)	\$3 mil
The Virgin Suicides (2000)	\$10.4 mil
A Single Man (2009)	\$25 mil
Little Miss Sunshine (2006)	\$100.5 mil

STUDIO:

The House of Sand And Fog (2003)	\$17 mil
The Road (2009)	\$27 mil
In Bruges (2008)	\$33 mil
Darjeeling Limited (2007)	\$35 mil
The Hours (2002)	\$108.8
The Reader (2008)	\$109 mil

Family: Martin labors to balance his work/home life. He loves his wife and daughter but can't make ends meet. These films include workaholics who have difficulty balancing their lives.

STUDIO:

It's A Wonderful Life (1932)	N/A
The Family Man (2000)	\$124.7 mil
Up In The Air (2009)	\$163 mil
Erin Brockovich (2000)	\$256 mil
Close Encounters of the Third Kind (1977)	\$303.8 mil

Mental Health: The film harps on issues of depression and mental health issues. These films actively take on issues of mental disorders or the descent into mental instability.

INDIE:

Donnie Darko (2001)	\$1.2 mil
Black Swan (2010)	\$320.6 mil

STUDIO:

It's Kind of A Funny Story (2010)	\$6.5 mil
Girl, Interrupted (1999)	\$48 mil
One Flew Over the Cuckoo's Nest (1975)	\$109 mil
A Beautiful Mind (2001)	\$313.5 mil

Loneliness: "Someone once said all the great stories are about loneliness" – Tom Hanks. These films are based around protagonists dealing with loneliness.

INDIE:

The Wrestler (2008)	\$44.7 mil
Lost In Translation (2003)	\$119.7 mil

STUDIO:

Lars and the Real Girl (2007)	\$11.2 mil
Into The Wild (2007)	\$56.2 mil
Cast Away (2000)	\$429.6 mil
Forrest Gump (1994)	\$677 mil

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. A main plot thread in each of these films are the friendships that develops between the main protagonists.

INDIE:

Lost In Translation (2003)	\$119.7 mil
Juno (2007)	\$231.4 mil

STUDIO:

The Soloist (2009)	\$38.3 mil
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Recovery: Even though this film will go to dark places, the message is hope and recovery. These films include characters recovering from struggles with personal issues.

INDIE:

Half Nelson (2006)	\$4.6 mil
The King's Speech (2010)	\$414 mil

STUDIO:

Girl, Interrupted (1999)	\$48 mil
A Beautiful Mind (2001)	\$313.5 mil

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 bitersweetness. **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**



· *Missing Pieces* (2011)

- Similarity: An independent drama by the same production company. Unconventional production. Juxtaposed story timeframes.

Missing Pieces was the first feature film by Contraction Entertainment, LLC.. The production model was grassroots and involved many inexperienced cast and crew members. To increase production value, several scenes were executed by highly experienced professionals – i.e. steadicam operators, crane operators, pilots, etc. While the budget was non-existent, principal photography was lengthy because those involved were passionate and motivated. Nearly everyone involved worked for free because they believed in the goals of the group.

Going forward onto *When It's Cold*, our team will have more experience and resources. The crew will remain small for most scenes, but larger crews will be hired for more extensive set pieces. Additionally, we will hire cast and crew who feel passionate about the material and are willing to work harder than their salary might traditionally dictate to be a part of a special project.



Budget: **\$80,000**
Total Gross: **TBD**
Distributor: **TBD**
Genre: **Suspenseful Romantic Drama**
Release Date: **TBD**
MPAA Rating: **TBD**
Awards: **TBD**
IMDB.com rating: **TBD**

· *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: **\$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**



- *The Beaver* (2011)
- Similarity: A studio-financed drama about suicide.

On paper, *The Beaver* is literally the same story as *When It's Cold*. However, the style and approach are quite opposite. *The Beaver* tackles the issues with a falsely light touch. The quirky tone and inclusion of a puppet as a plot device give it a unique and slightly unwieldy feel. The movie seems to almost talk down to audiences about depression and suicide as if they might not otherwise understand. Its overt voiceover describes events verbatim and leaves little room for audience interaction. The use of light-hearted, oddball music takes away from the emotional power of the story to alienate its target audience: depressed/suicidal individuals.

When It's Cold will deal with the same issues with a slant on emotional truth and honesty. Our film will not include a gimmick – like the *The Beaver's* premise puppet. *The Beaver* aims to provide clear-cut reasons why events happen, but life doesn't unfold that way. Life is more vague. *When It's Cold* will treat the subject matter in a more understated way. It will treat suicide and depression seriously and allow for catharsis from audience members. Additionally, it will be open-ended enough for audience members to draw their own conclusions based on the audience members' life experience.

In addition to the film's lack of powerful resonance, the quirky tone and Mel Gibson's inclusion might have been two reasons for the film's limited box office performance. While he does an excellent job, he has unfortunately lost much support from fans around the world from his personal actions. Even though *The Beaver* probably worked for many individuals and helped them out, it did not touch the hearts of the *When It's Cold* crew. It also did not receive an overwhelming amount of rave reviews. Even though our film's core story might be similar, *When It's Cold* is a unique and original picture and will show little resemblance to *The Beaver*. Finally, *The Beaver's* target audience will be ready for a remotely similar picture by the time *When It's Cold* is released.

Budget: **\$21M**
 Total Gross: **\$5M**
 Domestic Total Gross: **\$1M**
 Worldwide Total Gross: **\$4M**
 US DVD Sales: **TBD**
 Distributor: **Summit Entertainment**
 Genre: **Light Drama**
 Release Date: **May 6, 2011**
 MPAA Rating: **PG-13**
 Awards: --
 IMDB.com rating: **7.0**



The Story: Synopsis – Half Page

This is a story of Martin Spector. He's a man everyone loves and admires, but he just tried to kill himself... Why?

When It's Cold is as heartbreaking as it is hopeful. It's a portrait of the ups and downs in Martin's life through past and present moments in time. From poetic and relatable vignettes of Martin's love life, work life, and home life, we realize Martin is no different than most of us. His struggle is not an uncommon one. As the story unfolds and untangles, we discover what drove him to such a desperate place and follow his pursuit towards recovery.

This is a film about some of life's hard questions and a man's struggle to keep going.



The Story: Synopsis – Full Page

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This is a film about some of life's hard questions and a man's struggle to keep going.



Martin's a workaholic at a day job he excels at but doesn't love. He's well respected and liked by all, and that drives him to work harder and longer than his colleagues. The stress and dissatisfaction of his work build and pick away at him until a major event in his life shakes him up and make him re-evaluate his goals. In this mid-life crisis moment, he decides to follow his dream to leave the job he hates to do what he loves: start a restaurant.

As a man too focused on his work, relationships are not Martin's strong suit. He consistently fails the women in his life and eventually wards off romance completely. That is until the love of his life comes knocking at his door. Martin warns Christine of his shortcomings, but she persists and charms her way into his life. After starting a family together and shedding the past, the same problems appear in this new stage of life.

Without the coping skills to get past life's constant payload of problems, Martin takes his life into his own hands. After taking a drastic turn towards ending his own life, Martin's family of characters steps in to help. His brother, his niece, and a family friend take on a big role of doing their best to help turn Martin around.

In a devastating climax, Martin comes to realize the impact of his life on others. This emotional intersection presents an opportunity for meaningful connection and a window to see how remarkable life can be.

The Story: Goals

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.

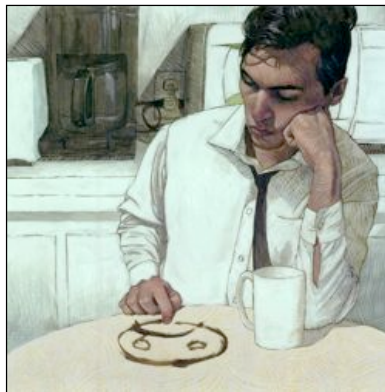
Making a sad film for the sake of a film being sad is selfish, and we haven't done our job if the movie doesn't communicate. **We want to make a quality picture that affects as many people as possible without giving up on what the story aims to confront.**

Suicide: A Major Problem

Suicide Statistics

Suicide is a significant problem worldwide, resulting in 16 deaths per 100,000 people. This is equivalent to one suicide every 40 seconds. Furthermore, there are an estimated **20 attempts for every single successful suicide**. These numbers are steadily increasing, as worldwide suicides have risen approximately 60% in the past 45 years. While men and older individuals are the most likely to attempt suicide, the numbers in nearly every demographic are increasing. Adolescent suicide rates are on the rise; surprisingly they are considered to be the highest-risk age group for one-third of all countries [1]. **In people between the ages of 25 and 55, suicide kills more people than homicide and war combined.** These statistics do not factor in the individuals that are haunted by suicidal thoughts without acting upon them. Globally, a large number of people have contemplated taking their own lives at one time or another.

The World Health Organization estimates that by 2020 suicide victims could surpass 1.5 million per year. With an estimated 20 attempts per success, that's more than **approximately 30 million suicide attempts or completions in 2020**. While those numbers are staggering, they do not include **the infinite network of friends and family affected** by those who make such a drastic choice.



Causes

There are many factors that are commonly cited as the primary causes for suicide. More than **90% of suicides are said to be committed by people with diagnosable mental illnesses** [3]. Clinical depression and bipolar disorder are often cited as primary factors. Decreased levels of serotonin can cause an individual to sink into a depressive state, which can then lead to suicidal thoughts or actions. While this chemical imbalance can be treated with proper medication, the inherent nature of a depressive individual makes them reluctant to seek out or even desire help. Often, they will believe that their depression is incurable or that asking for help is a sign of weakness. **Education and openly addressing these issues will help rid the perceived stigma from admitting to being depressed.**

Substance abuse is the second most common factor in reported suicides. As many as one fourth of suicides are carried out while the individual is under the influence of alcohol [4]. Other common factors include relationship issues, the loss of a loved one, financial issues, physical abuse, sexual abuse, or disease. Gun ownership also increases the likelihood of a suicide in a household. Firearms are involved in 50% of all suicides. Furthermore, **83% of deaths that occur in homes that own firearms “for protection,” are a result of suicide, many times by someone other than the owner of the gun.**

Symptoms

Individuals who are contemplating suicide will often show warning signs prior to their actual attempt. Examples of such signals include giving away one's belongings, withdrawal from friends or family, talking frequently about death and hopelessness, drastic changes in sleeping or eating patterns, and sudden increase in self-destructive behaviors. People should constantly be on the lookout for this type of behavior so that they can provide help for anyone around them who may be suicidal. It is fairly common for people to mention killing themselves in casual conversation prior to making an attempt to end one's own life. This red flag is frequently misinterpreted as being an insignificant remark when it could potentially save a life [5].

Treatment

Treatment methods for suicidal individuals differ on a case-to-case basis. If the person has a healthy family life, no apparent mental illness, and no dependence on any substance, treatment consisting of regular therapy sessions may be sufficient. Inpatient care is necessary for people dealing with serious addiction or mental illness to combat the apparent impetus of the suicidal tendencies. Depression is the most easily treatable cause of suicide. Somewhere between 80% and 90% of depressed individuals respond positively to treatment. Suicide numbers could be reduced if depression was detected and treated more appropriately. One third of all people who unsuccessfully attempt suicide will try again within one year of the first incident.

Taboo

Worldwide, suicide awareness and prevention has been severely hindered by society's taboos and subsequent lack of discourse on the subject. The notion of suicide makes many people uncomfortable; this results in a culture that typically chooses to ignore the issue. Many national governments do not even acknowledge suicide as an important issue [1]. When the public is more willing to take part in an **open dialogue**, general suicide education and research will increase, progressing at a rate more appropriately proportioned to the harrowing statistics. Warning signs will be recognized and acted upon sooner, treatment will be administered more appropriately, and people will be less afraid to reach out for the help that they so desperately need.

Our Presentation

When It's Cold will take a first-hand approach on the issue from a likeable man's perspective. The key is creating characters the audience care about. Rather than presenting a macabre and preachy 'issue' movie, we aim to make a film about characters who happen to confront serious issues. It will not pass judgment and every choice in dealing with the subject will be an honest one. After creating sympathetic, human characters, we will invest in their stories and root for them as they confront the darker aspects of their lives.

People love to talk about movies. Further, people *really love* to talk about *good* movies. If we can make a *good* movie that tackles these issues, it will be discussed. Bringing these issues to light will chip away at the mental illness/suicide taboos and contribute to a society more openly geared towards mental health. Additionally, as a medicine movie, our film will offer realistic hope for suicidal individuals, and it will serve as a resource for friends and family of those suffering from suicidal thoughts.

Sources

- [1] http://www.who.int/mental_health/prevention/suicide/suicideprevent/en/
- [2] <http://www.nimh.nih.gov/health/publications/suicide-in-the-us-statistics-and-prevention/index.shtml>
- [3] http://depts.washington.edu/mhreport/facts_suicide.php
- [4] <http://www.samhsa.gov/matrix2/508SuicidePreventionPaperFinal.pdf>
- [5] <http://health.nytimes.com/health/guides/disease/suicide-and-suicidal-behavior/overview.html>

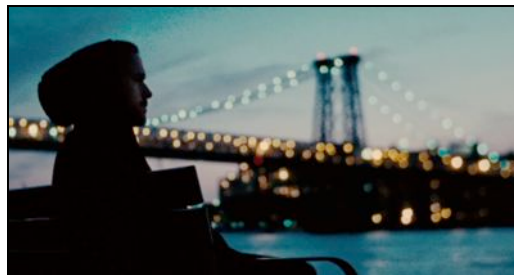
The Story: Picture Guide

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:**

Story · An everyman struggles at work and at home. He strives for a better life. Martin works at a generic day job he hates. After a life event shakes him up, he re-evaluates his life and quits his day job to start a restaurant.
· **EXAMPLE:** *It's A Wonderful Life*



· A bittersweet love story juxtaposing the beginning and end of a relationship. The film opens with Martin: a troubled single man with an estranged relationship and a daughter. As the story unfolds, we see how that relationship began, developed, and ended. We uncover the roots of Martin's broken heart.
· **EXAMPLE:** *Blue Valentine*



· Preparing to die without telling anyone. As Martin reaches a desperate place of hopelessness, he becomes resolute in the decision to end his life. He tries to make peace with the important people in his life without indicating his personal troubles.
· **EXAMPLES:** *My Life Without Me*, *Beautiful*



- A suicidal man's recovery through family and support. At the beginning of the film, we find Martin in the care of his older brother, Craig. He is a supportive brother and organized a family/friend-reunion to help get Martin back on his feet. However, the real key to Martin's well being might be the tangential characters he meets along the way.
- **EXAMPLE:** *Little Miss Sunshine*

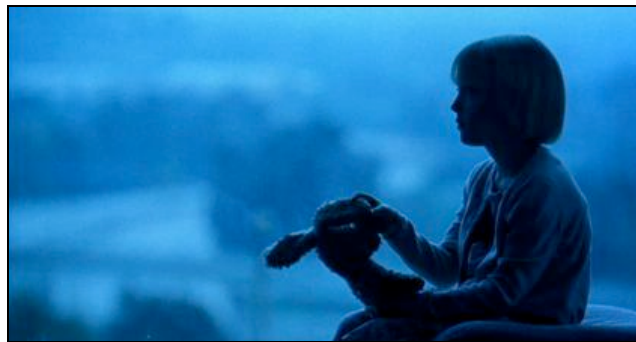


THEMES

- **Love:** Martin experiences the ups and downs of love: it's promise & heartbreak. As a workaholic, he struggles to hold onto meaningful relationships in his life. New situations crop up, but it's always the same story; he's too busy. It's his downfall.



- **Family:** Martin labors to balance his work/home life. He loves his wife and daughter but can't seem to make ends meet. His daughter loves him, but Martin's let her down too many times. The same goes for his wife and soul mate, Christine.



After his attempted suicide, his brother reaches out to help. Craig, Martin's brother, harbors unwarranted guilt for Martin's actions, and he organizes an event to help turn Martin's life around.



- **Transformation:** Martin leaves the job he hates to do what he loves. With cooking as his passion, he's always wanted to own a restaurant. A life-altering event shakes him up and allows him to confront and pursue this desire.



- **Loneliness:** “Someone once said all the great stories are about loneliness” – Tom Hanks. The human condition is a lonely one. If we don't feel it now, we're just saving up to feel that lack in the future. There's not a soul in the world who can't relate to it, and Martin – like all of us – goes through some lonely patches.



- **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. Ruthie is a sweet girl, but she's going through a tough time in her teenage years. As she and Martin get closer, they realize their brains are wired similarly. Martin imparts some adult wisdom to her, and she helps him see some of the brighter sides of life.



- **Recovery:** Even though this film will go to dark places, the message is hope and recovery. We are making a picture on a bleak topic. Many individuals who watch this movie will be in a desperate place of hopelessness, and it would be irresponsible and nearly immoral to make a wholly despondent movie. We have the opportunity to help people out, and we intend to do so by showing some of Martin's small steps towards recovery.



Tone

- Melancholy with sparsely-poetic voice over.
 - The movie might feel heavy to some audience members, and there will always be cinema goers with a strong aversion to 'depressing' movies. However, we are making a film for those who enjoy sad films. We want to make a movie that toes the fine line between sad and unwatchable. The movie will be emotional but not sentimental, and it will contain light moments to avoid emotional numbness. The performances will be mostly serious in nature, and the melancholy music will complement characters' interior dialogue as delivered through occasional and tasteful voiceover.
- **EXAMPLES:** *The Thin Red Line*, *The Road*



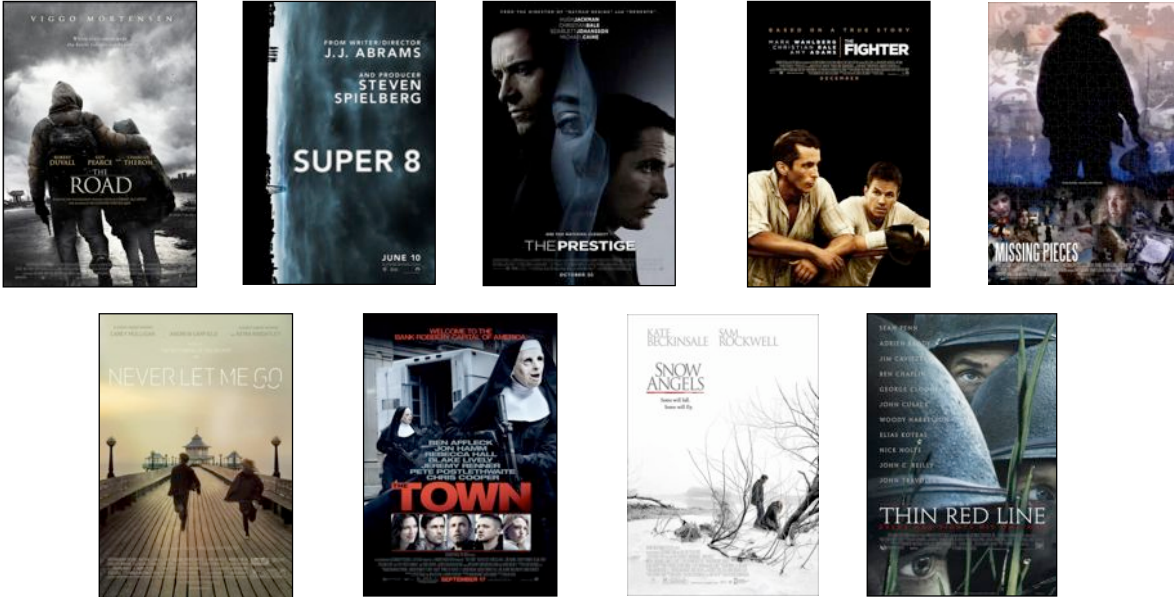
Structure

- Cross-cutting between different timelines.
 - The story of Martin's life is told through three distinct periods. We see him at ages 30, 35, and 40 and bounce between the periods to understand how the past informs the present. Each period contains its ups and downs, and we aim to unfold the story as a chain of dominos. If the end of each scene relates in some way to the following scene, the audience will easily follow without chronology confusion. With a focus on humanity over conventional plot, the picture will be shaped around the emotional core of captured footage. We will experiment with scene order to create the most effective chronology of events leading from beginning to end.
- **EXAMPLES:** *Blue Valentine*, *The Fountain*, *Eternal Sunshine of the Spotless Mind*



Music

- **Score:** emotional strings and melancholy underscore throughout. The music will amplify the mood of the picture without interfering with or overshadowing the story. The score will thrive on emotional simplicity. We will use long, minimally expressive string notes in combination with simplistic accenting melodies to an effective end.
- **EXAMPLES:** *The Thin Red Line, The Road, The Prestige, Never Let Me Go, Super 8, The Fighter, The Town, Snow Angels, Missing Pieces*



- **Songs:** a mixture of independent artists and well-known songs. The songs will be used to build momentum, increase pacing, and help drive the story through lyrics. Songs will be upbeat in certain areas to contrast the downbeat orchestra music. For example, the introduction to *When It's Cold* is a bit dark and includes a vague portrait of a sad man. As we do not yet know the Martin character, we might not sympathize with his issues. Very little if any catharsis will be had in the intro. To contrast the melancholy music in the introduction, at about the five minute mark the audience will be thrown into a tone shift as a happy song takes us out of the grimness and into lighter territory.
- **EXAMPLES:** *Magnolia, The Pursuit of Happyness, Garden State, Missing Pieces*



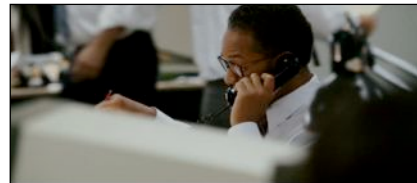
- **Script soundtrack:** a sample soundtrack mixing emotional score music with upbeat and pertinent songs can be found here: www.FindYourMissingPieces.com/scriptmusic.zip

Cinematography

· High production value mixed with handheld; clean but slightly rough image quality; muted colors.
· Cinematography will play a large role in the audience's subconscious engagement with the material. Different periods in Martin's life will be treated adeptly with a variety of cinematic techniques. Camera movement is yet another story tool, and we will implement a variety of styles contingent on the narrative. For example: we will use handheld camera to add momentum to slow-paced scenes, to indicate instability, or to add life and freedom to engaging scenes. Contrarily, crisply precise camera movement with dollies, steadicam, and cranes offer cinematic opportunities and each device can be used in a multitude of ways to evoke dreamy, lonely, or tense sensations.

Both *The Pursuit of Happyness* and *The Prestige* are examples of high production value, pictures that seamlessly integrate handheld work with crane, dolly, and steadicam shots. When a story engages a viewer, he or she is rarely observant of the cinematic technique, and our goal is to use these techniques effectively enough to become invisible.

· **EXAMPLES:** *Magnolia*, *The Fighter*, *Missing Pieces*, *Eternal Sunshine*, *21 Grams*, *Half Nelson*, *The Pursuit of Happyness*, *The Prestige*



Production Overview

Every movie is a new mountain to climb. It requires a unique set of tools and techniques to conquer the challenges that mountain presents. *When It's Cold* is a unique picture that will require approaching production in a custom-fit way to properly tackle both the anticipated and surprise obstacles along the way. We will take note from established directors' techniques and also refine our teams' collective experience to execute production in the most appropriate way.

Blue Valentine director Derek Cianfrance challenges what it means to direct a movie. He said, "Instead of shouting through a megaphone, like we all think of when we think of a director, **I want to take that megaphone and put it to my ear and listen.**" Making a film like *Blue Valentine* – which received critical acclaim across the board as well as Academy Award and Golden Globe nominations – he knows what he's doing.

Similarly, *When It's Cold* will be a film about listening. **It's a story filled with vulnerable situations and scenes that will benefit from improvisation and discovery.** Capturing honest emotion on camera is exceptionally challenging regardless of the acting talent and collective crew resumé. Balancing the charisma of actors and logistics of a film shoot to record something authentic requires **time and flexibility.** **To arrive at a moment of pure, unadulterated human interaction can sometimes take hours of experimentation.** In *Blue Valentine*, one night's 12-hour improvisational shoot resulted in only two minutes of film that made its way into the movie. However, the breathtaking moment they captured was featured in every advertisement for the picture.

Non-Traditional Filmmaking

The Production Team believes in high standards and quality filmmaking and aims to accomplish all production requirements efficiently, on time and with the utmost quality. By defraying the costs through salary scaling, community involvement, and discounts/contributions of services and equipment, *When It's Cold* will have a **production value significantly higher than its actual cost.** This is good news to investors who stand to benefit from a **larger profit-margin.**

However, in order to **maximize profit** and work with a low budget to achieve our lofty goals, our production approach will be unique and non-traditional. This approach will also require working without a bonded insurance policy.

Most traditional independent films are budgeted under a formal schedule whereas each day of production costs a certain amount. Bond companies require traditional scheduling, traditional budgeting, and they often dictate crewmembers and other cumbersome stipulations. Under these constraints, many low-budget independent films are required to film in less than a month.

To create a quality film with marketable and *bankable* talent, the Production Team will employ union actors. Therefore, a Low Budget Screen Actors Guild (SAG) Contract will be exercised.



Time & Past Experience

While *Blue Valentine* is a recent and popular example of non-traditional filmmaking, many of the top directors in the business require **time** to hone their craft (see next page). For example, **Terrence Malick** spent a **year** filming *The Thin Red Line* and nearly **two years** editing it. **David Fincher's** shoots are generally no less than **100 days**, and he requires between 50-75 takes for each scene (*The Social Network, Fight Club, Se7en, The Curious Case of Benjamin Button, etc.*). **Stanley Kubrick** filmed over **two years** with a small crew for *Eyes Wide Shut*. **Paul Thomas Anderson** scrapped the first **two weeks** of filming on his Adam Sandler movie, *Punch-Drunk Love*, because he felt they were approaching it incorrectly. **A common thread amongst these artists is time.**

Traditionally, film productions are budgeted under a formal schedule whereas each filming day costs an approximated dollar amount. Accordingly, the aforementioned directors' budgets range between \$30-\$200 million. **These constraints**, which are imposed by either bond companies or convention, **often limit small-budget films to shoot in under a month.**

While many small films succeed with such constraints, **the production model for *When It's Cold* will be similar to the filmmakers' first film, *Missing Pieces*, which by all accounts was unique and non-traditional. *Missing Pieces* stretched \$80,000 into a production that filmed for 108 days over two years in five US states by eliciting the support of 588 volunteers.**

The production of *When It's Cold* will be much different and more professional, but it would be impossible for our production team to adapt from a 110-day shoot to a 20-day shoot with a script of similar ambition. To create a film that achieves professional production value of a much larger budget and honest performances from the cast, additional time concessions will be made.

Our team understands there is a limit to what \$1.5M can buy – especially in terms of A-list actor schedules. However, these directors' lengthy productions exemplify one common key element to each directors' approach to movie making: **time**. These are some of the best directors in the business, and they each require **time** to make their art. Most of these filmmakers were afforded high budgets to allow for these time concessions. However, with \$1.5M for *When It's Cold*, the only way to afford necessary production **time** is to approach production unconventionally.

We will negotiate and adapt to actors' schedules, but **the most important element for the success of *When It's Cold* is having time and flexibility to make fluid decisions and to adapt.**

Our chances of success will increase exponentially if actors' schedules are the main logistics challenge. If we are required to work with unions, hired daily crew, and bond companies, the burden of restrictions will bog down our small production and reduce the likelihood of creative victory.



There is a common anecdote, **“Do you want it GOOD, FAST, or CHEAP?... Pick two.”** *Missing Pieces* was filmed cheaply, but it took 3 ½ years. Similarly, *When It's Cold* can be made cheaply, but to do so requires time, freedom, and trust.

Non-traditional directors:

· Terrence Malick – took a team of A-list actors and crew to Australia to **film for a year**. The director not only filmed his acclaimed script, but he also filmed additional footage in an unscheduled and unscripted manor. At the end of production, the director and several editors evaluated what footage they captured. **Post-production lasted two years**. The film was *The Thin Red Line* (1999). (\$50M budget)



· Stanley Kubrick – filmed for long periods of time with very little crew. *Eyes Wide Shut* (1999) was filmed during **two years** with approximately 10 base crew members. (\$65M)



· Paul Thomas Anderson – Filmed for two weeks with Adam Sandler on *Punch-Drunk Love* (2003). He **scrapped the first two weeks** of footage and started over from scratch. (\$25M)



· David Fincher – Shoots approximately 50-75 takes of each scene and often undergoes production schedules above **100 days**. (\$40M+ budgets: *The Social Network*, *Fight Club*, *Curious Case of Benjamin Button*, *Se7en*, *Panic Room*, etc.)



· Derek Cianfrance – actors Ryan Gosling and Michelle Williams lived in a house together for **a month to rehearse** for *Blue Valentine*. The filmmaking process was organic and very improvisational. One night's filming included a **12-hour, improvised shoot in which only two minutes were used in the final cut**. Both actors received a Golden Globe nomination. (\$1M)



Small Crew & Actor Performance

As our budget falls far under \$30 million, we have adapted to **stretch our modest budget into a lengthy shooting schedule**. We will shoot with a **small, multi-disciplined crew**. The crew will be paid a modest salary for the entire production and will not be paid on a daily basis. Working with a small crew has its benefits. Not only does it keep costs under control, but it also puts actors at ease through creating an environment as close to reality as possible.

One of the most emotionally honest films of the past few years, *The Messenger*, starring Woody Harrelson (nominated for an Oscar in this role), filmed documentary-style with only two people behind the camera most days. Many scenes involved crying and tough emotional situations, and **its small crew no doubt allowed for the emotional honesty the filmmakers achieved**.



Rather than creating a film set that requires actors to pretend they are in 'real life,' we aim to create real environments and situations that allow actors to forget this is a movie. We will film these interactions but attempt to make the camera, lighting, and sound devices as unobtrusive as possible. We want the camera to be an invisible imposter in authentic situations.

Our film will include some logistically-complicated scenes that will require a moderate-sized crew. However, a lot of the story takes place in quiet spaces between two people. When only four or five are required to record two people on camera, what is the purpose of hiring 15 additional people to wait elsewhere? It complicates an organic process that can be executed more simply.

Team Loyalty:

Many bond companies require working with experienced crew in key positions. These unionized crew members must be paid on a daily basis, and those expenses add up quickly. Our production team was built from the ground up on a set of promises to continue working together project after project. Our team has stuck together through thick and thin, and their commitment and enthusiasm will be integral to the success of this project.

Rather than hiring new crew in key positions and ousting loyal teammates, our goal is to pay key production team members a modest salary. **Under that modest salary our small team of committed workers will stick to the project regardless of the number of filming days.**

The core Contraction Entertainment production team was built from the ground up on a set of promises to continue working together project after project. Our team has stuck together through thick and thin, and our commitment and enthusiasm will be integral to the success of this project. In addition to our core team, **we will hire a select group of highly-experienced professionals** with skills and know-how to compliment the skills of Contraction Entertainment.



Production Schedule:

Our team understands that scaling actors' salaries will create challenges in terms of schedules and time commitments. However, we will negotiate and adapt to maximize time commitments from actors. **The most important element for the success of *When It's Cold* is having time and flexibility to make fluid decisions and to adapt.** Our chances of success will increase exponentially if actor's schedules are the main logistics challenge.

Pursuant to the emotionally challenging nature of the script and limited number of core crew, flexible scheduling will be necessary to keep morale up and performances fresh. It is going to be a long, hard shoot for all involved, and to avoid burn out, we must have the ability to 'roll with the punches.' To an extent, we will adapt to the weather, and the general mood of the cast and crew to shoot scenes that will best fit those conditions. Certain high production value scenes will be planned, scheduled, and coordinated accordingly, but the smaller days of the shoot will be more fluid and low key.

We anticipate filming throughout 2012. With a small crew we will be able to stagger some of the less complicated scenes and film whenever the need arises. **Principal photography with the lead actor (playing Martin Spector) will require approximately 80 days.** The core shooting schedule will be based around the lead actors' schedule and preference. **Approximately 30 or more days will be required for second unit photography and scenes without the lead actor.**



Post Production:

Even after the filming process concludes, the battle is hardly over. Taking captured elements and honing them into a two hour piece of consistent cinema that transcends reality is a tricky process. Some of the best filmmakers allow themselves to experiment and fail 70% of the **time**. However, with enough **time**, their successes can embody 100% of the final product. The directors above and others **spend a great deal of time in post-production** to make sure the film evolves and develops to reach its full potential.



Delivery & Quality Control:

What does a bond company provide? They provide security of a finished film or the return of investment. What constitutes a *finished* film? The bond company's prerogative is to push through the schedule, the budget, and the days to deliver a *finished* product regardless the quality. They dictate spending unnecessary money and creating obstacles that will ultimately limit our team from performing optimally.

Our team is a group of craftsmen who commit ourselves to delivering a top-notch product. No bond company can dictate artistic quality, and without artistic merit and emotional resonance, our story and film will not work. If the film was to be bonded, and a problem arose, the bond company would push through to deliver some form of an artistically-lacking finished film to avoid repaying the bond.



Financing aside, this project will take a large chunk of the filmmakers' lives and require many personal sacrifices. We are a team of enthusiastic cineasts who work hard for the love of it. Making a film people consistently enjoy is the most satisfying part of the process and the reason our team works so hard. **Our personal expectations and goals are exponentially higher than any bond company could ever expect from our budget level.**

As with *Missing Pieces*, **we will hold private, informal screenings during the long editing process to determine if the film is communicating and working with audiences.** This will be an uncontrolled and casual process, but it is part of the technique used to fine-tune the editing and seek **objective feedback**. This is crucial to make sure when all is said and done we have made a movie that makes family, friends, and those involved proud.

By way of making a film that connects with a large group of family, friends, and supporters, the filmmaking team will have made a film that connects with audiences on a much larger level.



Compromise:

In any investment or business situation, at its core, it is a promise of payment for a service. Our service is to make a quality film and secure distribution. In lieu of a traditional film completion bond, we agree to finish the film in accordance with our team's artistic vision barring any unforeseen, uncontrollable, external factors. To allow for extra time to compensate for unforeseen problems, **we agree to deliver the finished film no later than two and a half years after the first day of production and begin the process of seeking distribution after the film has been delivered.**



Conclusion:

Too many films contain emotional scenes lacking resonance. The absence of significance often stems from production constraints, overbearing direction, or pressure for an actor to perform on the spot without leeway to make mistakes. Not many people can authentically cry on command or emote under such pressure. **Sometimes emotion takes time to rise to the surface. Without time available to reach a level of acting authenticity and cinematic production value, our film will become just another on the shelf. With extra time and devotion by all involved, we can make a movie that holds a special place in peoples' hearts and possibly film history. Our goal is to make a tangible piece of art that lasts a lifetime, and achieving a work of such humble ambition requires additional time.**

Finally, the subject matter of this film is touching and relatable to many. By attracting actors and crew who feel passionately about the script's issues and the filmmaking process, we will be able to stretch our modest budget and work with individuals who are more excited by the art of filmmaking than the money.



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.

Without financing in place or a letter of intent to finance, attaching talent is nearly impossible. Given our film's low budget, the actors we seek will be working on scale, so to offset the drawbacks of working on scale, approaching actors with a financed project will help get them on board. Additionally, many agents will not even read a script without a strong chance of financing. **Having a green-lit/financed project opens casting doors.**

Without a project's financing in place, attaching talent can take many months or even years, but most agencies have certain rules in place to protect their actors from non-financed projects.

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 Collete (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)



Melora (Small, Supporting)

Melora Walters

(Magnolia, Cold Mountain, 'Big Love')



Boone (Small, Supporting)

Mark Boone Junior

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



Tina (Small, Supporting)

*****Tina Holmes (Half Nelson)

Leonor Watling (My Life Without Me)

Melanie Lynskey (Up In The Air)



Christine's Dad (Small, Supporting)

Philip Baker Hall (Magnolia)



Team

Writer/Director: **Kenton Bartlett**

Born and raised in Birmingham, AL. Bartlett graduated with a double major in Business and Film from American University (Washington, DC) in May, 2009. He created 10 minor projects and one major short film during college. *Missing Pieces* was Bartlett's first feature film. He is excited about the prospect of re-teaming with familiar faces and collaborating with new friends to create *When It's Cold*.



Cinematographer: **Jonathan Arturo**

A Virginia native and an aspiring writer/director, Jonathan is a filmmaker in his own right. He has worked on many personal projects and recently finished his first large-scale short film, "Bad Meaning Bad." Arturo hopped on board the *Missing Pieces* team in January 2009. He has been a guiding light and one of the key creative forces for our team.

Jonathan also graduated from American University with a double major in Business and Film. He was the cinematographer for *Missing Pieces* and will bring an inspired visual quality to *When It's Cold*.

Composer: **Richey Rynkowski**

Richey studied Electronic Music & Composition at the University of Hertfordshire in the UK. Whilst at University he studied Sound and Image under Malcolm Clarke (BBC Radiophonic Workshop) and it was here that he found his passion for film music composition.

After being heavily influence by the works of film and classical composers such as Stravinsky, Debussy, Bernard Herrmann, John Williams, Thomas Newman and Lalo Schiffrin, he started playing in various ensembles including the big band, Steel Pan Band, Gamalan Ensemble and in an experimental group performing pieces by John Cage, Cornelius Cardew, Steve Reich and Arvo Part.



After graduating he worked as a Music Licenser for small record companies licensing their music into TV and Film. He then went onto work as a sound mixer in TV and theatre before becoming a freelance assistant for film composers and orchestrators. He has worked on various projects as an assistant including: *Windkracht 10: Koksijde Rescue*, *World Trade Center* (uncredited) and *Black Swan*. His film work continues with *Missing Pieces* as his latest project.



Orchestrator/Conductor: **Matt Dunkley**

Matt is one of the world's top orchestrators and conductors. His remarkable resume and experience should speak for itself. His feature film credits include the following: *Inception*, *Dark Knight*, *Black Swan*, *127 Hours*, *Iron Man*, *Pirates of the Caribbean 2 & 3*, *Sunshine*, *Ray*, *World Trade Center*, *The Incredible Hulk*, *The Road*, *The Assassination of Jesse James*, *Kick-Ass*, etc.



Key Grip: D.J. Wright

DJ is a handy-man workhorse. He was 50% of the main crew base for *Missing Pieces*. His duties included carpentry, engineering, transportation, equipment hauling, and production sound operation. His work ethic, mechanical skills, moral compass, and dedication to learning make him an invaluable asset to our team. He is currently pursuing an undergraduate degree in engineering from the University of Alabama at Birmingham.

Production Designer: Elissa Cain

A designer at heart, Elissa blends abstract concepts with concrete logistics to bring life to the screen. After working as the production designer on *Missing Pieces*, she can't wait to flex her creative chops for *When It's Cold*.

Elissa also has experience in interior design, web design, event planning, merchandising, writing, painting and photography. She is currently enrolled in an interior design program at the University of Alabama at Huntsville.



Editor: Greg Whitlow



Born and raised in the San Francisco Bay Area, Whitlow received a Bachelor of Fine Arts in Motion Pictures & Television Editing from the Academy of Art University. His editing credits include the following: a broadcast commercial for Orville Redenbacher, an independent feature film *In Search of Lovecraft*, numerous award-winning short films, over fifty web documentaries, and most recently Chief Editing Consultant on *Missing Pieces*. In 2009, Whitlow was the recipient of the Jury Award for Best Editing at The Big Easy International Film Festival for his editing on the short film "MUTE." Whitlow is currently an Assistant Editor for feature film DVD Special Features and Electronic Press Kits in Los Angeles, California. <http://www.gregwhitlow.com/>

Casting Associate: Leeanna Rubin

Leeanna Rubin, is currently living in the vibrant theatre and film community of Philadelphia. Since graduating American University with a BA in Musical Theatre, Rubin has worked at the Jewish Ensemble Theatre of Detroit, The Montgomery Theatre and The Society Hill Playhouse in Pennsylvania, and also the prestigious Walnut Street Theatre where she was nominated for a Barrymore Award with her fellow Ensemble members in "Fiddler on the Roof" starring Broadway actor Mark Jacoby. She is currently accruing Equity points to gain membership into the Actor's Union. Leeanna served as Casting Director for *Missing Pieces*, and is excited to be a part of *When It's Cold*.





Attorney: Abbott Jones

Abbott is a member of the State Bar of California and an Associate at the law offices of Christian and Small in Birmingham, AL. Abbott received her Juris Doctor from Tulane, where she served as the Senior Managing Editor of the Tulane Maritime Law Journal. She also served as a student lawyer with the Entertainment Law Legal Assistance pro bono program. Additionally, she has served under the Honorable Karon Bowdre, U.S. District Court, Northern District of Alabama.

In 2008, she was a runner-up in the Grammy Foundation Entertainment Law Initiative writing competition. A native of Birmingham, she received her Bachelor of Arts, cum laude, in philosophy from Birmingham-Southern College. Outside of work, she can be found singing as a soprano in the Birmingham Opera. Her extended resume can be found here: <http://csattorneys.com/bios/abbott-m-jones/>

Attorney statement: Abbott Jones is the entertainment attorney for Kenton Bartlett and Contraction Entertainment. She is licensed to practice by the States of Alabama and California. Her office is located at 1800 Financial Center, 505 Twentieth Street North, Birmingham, AL, 35203. Her office telephone number is (205) 795-6588, and her email address is amjones@csattorneys.com.

Accountant: Ben Jones

Ben has worked in financial services for 30 years. He formed a C corporation in 2004 to provide financial services computer consultation for the insurance industry. Having graduated from the University of South Florida with degrees in Physics and Astronomy, Ben began a career in computer programming for financial services. After learning the 'tricks of the trade', he created a corporation and went on the road as a consultant to financial institutions around the country. He has recently started another company that produces organic garlic. He does the taxes & payroll for both companies. When he's not crunching numbers, he owns an organic garlic farm. Jones was the primary accountant for *Missing Pieces*, and he has experience handling clients with varying needs.



Line Producer: Jessica Distad

Jessica Distad received a Bachelor of Fine Arts from the Academy of Art University in Motion Pictures & Television (Screenwriting and Cinematography). She has gone on to help produce several shows for National Geographic Channel, Discovery Channel, and TLC. Working as a producer in independent feature film, Distad has worked with a variety of budgets, both small and large. Working as a music video producer, she has been successful at squeezing a small budget to create a quality product. She currently resides in New York, NY.

Production Supervisor: Hassan Said

Hassan Said is an award-winning filmmaker. His experience ranges from small-budget independent films to large budget commercial productions including Gus Van Sant's *Milk* (2008), a Nike Commercial, and several award-winning short films. He is a writer/director in his own right but also produces projects he's passionate about. His vast connections with crew and years of on set experience make him a pivotal asset to the project. His can-do attitude with logistics and creative ambition is no departure from the personalities on our team. <http://www.hassansaid.com/>



Director's Statement

(written on February 2, 2011)

People go to the movies for a number of reasons. Some go to escape their problems, but others go for answers. Some people pay for a ticket to see themselves on the screen going through the same struggles and finding a light at the end of the tunnel. Movies teach us some of life's big lessons. **They teach us about love, life, friendship, and how to deal with some of the tougher situations that come along.** People go to blockbusters to see cars blow up, but people see dramas and personal stories to rekindle dormant emotions and to *feel*.

The human experience is universal. We're all on a similar journey going through the same ups and downs together. When we encounter authenticity that touches us personally, chances are, it's going to affect the person sitting next to you too. That kind of primal connection is the core reason a handful of films, music, and even YouTube videos have become worldwide sensations.

As a filmmaker, my primary job is to work towards creating something capable of making that connection from screen to soul. To do that requires translating the most personal and private moments of my life and filtering them through a narrative that will hopefully connect in a private and personal way to whomever watches. As a private person that kind of honesty can be extremely embarrassing and overwhelming. However, I've come to accept this as my job. I've tried to remove myself from the equation and realize I am just another cog in the wheel; a paintbrush and not the painter. **I am only a single representative of the human experience**, and my goal is to do my best to tap into what it means to be a human being and hope that the personal things in my life will mean something to someone else and help them escape their problems for a couple hours or provide some answers.



In my life, I came to a bit of a personal crossroads of unanswered questions. It's a crossroads that many face but some do not survive. To get past that intersection, I decided to do something constructive and create something positive out of the negativity. I needed something to hope for and a reason to keep going. I needed to try to funnel my common experience into a film and try to answer those questions for myself. I thought if I *could* answer those questions and translate those answers to film, that maybe it would be a way to help someone out and **hopefully convince a stranger going through the same thing to hang on to the emotional rollercoaster we call life.**

Suicide is a taboo and misunderstood issue, and it's a subject that peaks itself into movies from time to time. Generally movies approach it in one of two ways. The first is to treat it seriously but not harp on it. The second is to take a lighthearted approach and skirt some of the issues. As a cinema fan who looks to movies for answers, **I became frustrated and a bit desperate in not being able to find the perfect movie that fit my mood and situation.** There needs to be a movie that takes an everyman and shows his mental health problems and suicidal feelings are not specific to 'crazy' people. Those issues and feelings are universal and can affect anyone.

Often in the bleakest of moods **people can be turned off by glossy optimism.** *When It's Cold* will realistically confront the darkest aspects of the human condition while also reveling in the

lightness of love, life, family, and friendship and providing a sense of hope for those who have none.

To take on such taboo issues like mental health and suicide, **the key is creating an everyman character going through the relatable, day-to-day situations we all face: work life, home life, family, friendship, love found, love lost, ambition, success, failure, getting older, etc.** Mental illness is a major problem, and countless millions suffer from its various forms. However, the illness has no physical manifestation and often leads to stigma and confusion. After articulating a likeable and relatable protagonist, Martin Spector, the struggles and issues he confronts become our own. People relating to mental health issues will find solace and answers in our story while individuals relating to elements of Martin's life will find empathy in his depressive struggles.

A Beautiful Mind is a perfect example of a mental health movie about an everyman. Russell Crowe's character struggles with women, school, and ambition. However, towards the end of the film, the tide changes and we discover his internal struggle. **We realize his dilemma is an unfortunate one, but because we can relate to him, the audience doesn't judge. Contrarily, the audience empathizes with him because of the context of his life.**

When It's Cold is both an intimate portrait of a man's inner struggle and a sprawling narrative of his life. Its themes are love, loneliness, family, friendship, mental illness, transformation, and recovery. Countless movies touch on these themes, and it would be tough to compare our picture to a single other film that exists.

When It's Cold contains the happy/sad love story juxtaposition of *Blue Valentine* and *Eternal Sunshine of the Spotless Mind*; it includes the mid-life crisis transformation of *American Beauty* and *Revolutionary Road*; it features the desperate struggles of *The Hours* and *It's a Wonderful Life*; it examines the workaholic conflicts of *Erin Brockovich* and *Up In The Air*; our movie tackles the loneliness of *Forrest Gump* and *The Wrestler*; the friendships of *Juno* and *Lost in Translation*; the mental troubles of *One Flew Over The Cuckoo's Nest* and *Girl, Interrupted*; and it tackles the recoveries of *Half Nelson* and *The King's Speech*. Our movie is a hard one to define, but at its core, it's a human story that we hope will touch people in a profound and personal way.

Filmmaking is not only a sought-after job, but it is also a **responsibility** and a **burden** not to be taken lightly. Our team has a responsibility to confront suicide in a way that has not yet been tackled. **We have the power to save lives**, and it would be irresponsible not to use our resources to make a film that far surpasses our personal expectations, past experience, and financial constraints. I will not stop until we have made a film that elicits responses similar to; **"I was suicidal when I watched your movie. I identified with Martin, and I wanted him to live. Thank you."**



Filmmaking Style

Movies that inspire me are ones that keep me on my toes. I want to see something I've never seen before and can't anticipate how it will unfold. While great movies can take many shapes, the ones I find myself watching again and again are unconventionally structured. My favorite films are ones that jump from story to story or **crosscut between different time frames**. It's a format that allows for a large scope and invites repeat viewings to see what was missed the first time. *Magnolia*, *Eternal Sunshine of the Spotless Mind*, *Blue Valentine*, and *The Fountain* are all great examples of this format.

The older I get, the more attracted I am to **emotional** films that evoke a specific feeling or communicate an inexpressible aspect of the **human condition**. As an introspective person, I rarely express thoughts on my mind or feelings in my heart through conversation. However, dramatic movies allow for that kind of connection, and in some way, personal movies can feel like a conversation about rarely spoken topics. When I see something on screen that speaks to a specific thought in my head, it affects me and creates a hunger for more. If we can **generate that kind of connected feeling for an audience member about a specific thought, feeling, emotion, or life situation**, then *When It's Cold* will be a success.

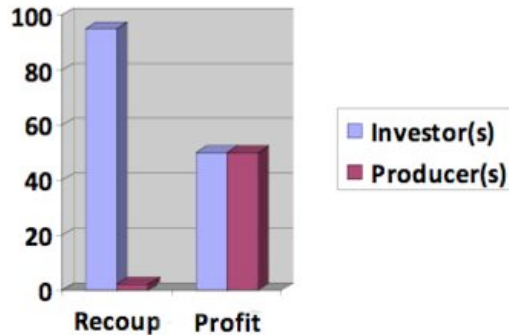


The performances and moments in movies that affect me are realistic ones. Many conventional film productions focus on computer graphics, special effects, and other film technicalities more than emotional honesty. When it comes down to it though, people just want to see real things happen, and **I will take a truthful human moment over a green screen shot any day.**

Investment Opportunity & Recoupment

The Production Team intends to secure \$1,350,000 USD total equity for production and \$150,000 USD for marketing/PR/festival expenses/distribution. **At no point will investors be approached for additional funds beyond the agreed upon all in budget of the film.**

Until the principal investment is recouped, every dollar will be distributed and paid to Investors. After the principal is paid, all adjusted gross profits will be divided 50/50 between all Investors and Producers. **Any third party participants (i.e. Talent) will be taken from the Producers' ownership percentage of the film.**



Additionally, any and all state and federal rebate and tax incentives that the Producers intend to exploit, will go directly to the Investor(s) toward recoupment of principal investment.

Investment Division:

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



Donation and Filmanthropy:

We aim to make a film that looks like a \$10 million production. However, with relatively limited box office performance for serious dramas, we cannot risk investments above \$1.5 mil. However, this is a passion project about an important topic and vital subject matter, and we welcome donations both big and small. Every dollar will be spent towards what we see on screen, and keeping costs as low as possible will be key.

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.

Donor contributions will not be reimbursed.

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 million/7.5 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 shares = \$100,000 due each investor share
PROFIT: \$0

· Example: profit ·

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

Film Sale:

As **Plans A, B and C** indicate in our Distribution Strategy (pg. 12), our primary goal is to sell the film. Film sales may be either a flat monetary amount, or they can include an upfront amount plus a percentage of revenue.

Plans D and E can be executed similarly and will rely on negotiations with various companies. The Producers will negotiate a deal in favor of our top priority: recouping investment.

Revenue streams:

As discussed earlier, the current market makes securing distribution prior to film completion extremely difficult. Additionally, with a low-budget film without an attached cast, studios are even less likely to consider our project before completion.

Revenue streams will be negotiated and determined at the time of film sale.



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/>

Closing

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.

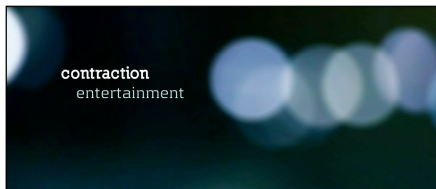


Urgency

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 five 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.

