

CONFIDENTIAL

“OUT OF THE TOWER”

*the new legend of Camelot
from filmmaker John Huddles*

INVESTOR PRESENTATION

PREPARED BY SWISS FINANCE PARTNERS GROUP

The image features a central graphic with a cityscape background of skyscrapers at dusk. Overlaid on the left side of the image is the company name "Swiss Finance Partners Group Ltd." in a large, bold, serif font, with the tagline "Tailor Made Financial Services" in a smaller font below it. To the right of the image, on a textured, light-colored background, are the office locations: "London", "Geneva", "New York", and "Hong Kong", each on a separate line in a bold, serif font.

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Table of Contents

Investors Presentation	5
Out Of The Tower	5
The Feature Film	6
The Production Company	6
The Film’s Storyline	8
2-Minute Multimedia Overview	9
The Film’s Specific Market	10
The Team	18
The Team’s Upcoming Projects	25
Investing In The Film Industry	27
Film Investment Decision Process	27
Financial Mechanics of Independent Films	40
Frequently Asked Questions	54
FAQ’s	54

Table of Contents (continued)

Out Of The Tower	56
Pictorial Introduction	57
The Camelot Legend	71
Link to Complete Lookbook	77
Casting	78
Key Crew	85
Partners and Resources	91
Partners and Resources	91
Production	95
The Schedule	95
Use of Funds	97
The Film’s Budget	98
Appendix	
Financial Plan	See Separate Document

“Out Of The Tower” a John Huddles film

Investor Presentation

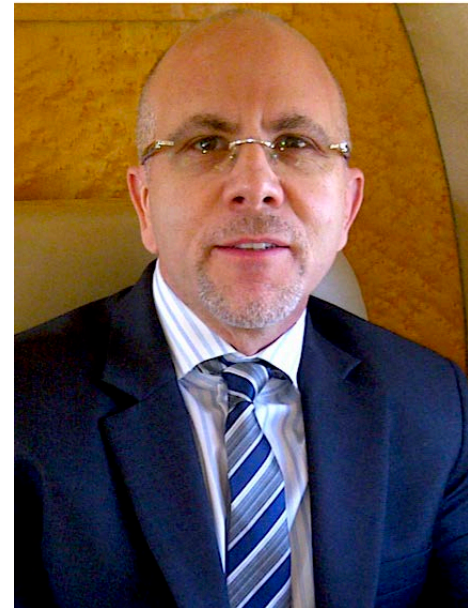
“Out Of The Tower”



From Filmmaker John Huddles



Producer J. Todd Harris



Executive Producer Jon Talarico

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“Out Of The Tower” a John Huddles film

The Production Company

J. Todd Harris’s Los Angeles-based Branded Pictures Entertainment (“BPE”) is a production and development company focusing on creating successful film, television and stage productions based on under-utilised brands, both classic and new.



BPE is currently developing film and TV projects including Hans Christian Andersen’s *The Ugly Duckling*, F. Scott Fitzgerald’s *The Curious Case of Benjamin Button*, the classic tales *1001 Arabian Nights*, as well as many other titles for all media.

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“Out Of The Tower” a John Huddles film

Harris himself has produced nearly fifty films, including the Golden Globe-winning and Oscar-nominated *The Kids Are All Right* (Focus Features); the Sundance Film Festival Entry (and one of 2008’s highest-grossing independent films) *Bottle Shock*; and the acclaimed Netflix hit *Wheelman*.

Along with Executive Producer Jon Talarico and his Empire Media Group, the producers of “Out Of The Tower” have identified in writer-director John Huddles a filmmaker with a unique voice able to connect to younger audiences in particular (teens and twenties: the demographic sweet spot for entertainment consumption).

With “Out Of The Tower,” BPE and Empire Media will bring Huddles’s brand of smart, imagination-rich, audience-engaged moviemaking to screens worldwide ... and aims to leverage the Huddles specialty of crafting modern mythologies on film, such as his re-imagining of the Camelot legend, into the highest ranks of critical and commercial success among independent productions.



Filmmaker John Huddles (in green T-shirt) on location in Indonesia, directing the cast and crew of “The Philosophers.”

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“Out Of The Tower” a John Huddles film

The Film

The feature film of “Out Of The Tower” will be directed by acclaimed independent filmmaker John Huddles, an American who divides his time between Los Angeles and London. Huddles will serve as both writer and director of the project.

The film’s storyline explores the English legend of Camelot, but seen through a modern lens perceiving LGBT truths that history has otherwise hidden from view.

Specifically: In the island-nation of Mauritius, in 2020, a young archivist (Robbie, an expat American), while working in a library devoted to the island’s period as a British colony, discovers a long-lost manuscript that radically re-imagines the mythology of Camelot, offering a shockingly new version of the story of King Arthur, Queen Guinevere and Lancelot of the Lake.

The discovery of the lost manuscript changes the lives of everyone who reads it ... setting off a battle over money, morality and the meaning of love itself.

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"Out Of The Tower" a John Huddles film

*2-Minute
Film Overview
Please Click Below:*

<https://www.swissfinpartners.com/out-of-the-tower>

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“Out Of The Tower” a John Huddles film

OUT OF THE TOWER'S Specific Market

The storyline of “Out Of The Tower,” which delves into the tragedies and triumphs of the human condition through an exploration of our most cherished myths, speaks to audiences of all types.

The film will nonetheless take part in the current international conversation on LGBT inclusivity, subject matter that has fueled the engine of success for many outstanding films in recent years.

LGBT-themed films (meaning films that include even a small degree of LGBT content and/or LGBT lead characters) since 2005 have been embraced by ever broader audiences and found ever greater success in the entertainment marketplace.

Initially this was true when a given LGBT-themed film was produced at a robust budget level of \$10M or more.

However, since 2009, LGBT-themed films of artistic distinction produced in a budget range of between \$4M and \$7M have been increasingly and substantially rewarded:

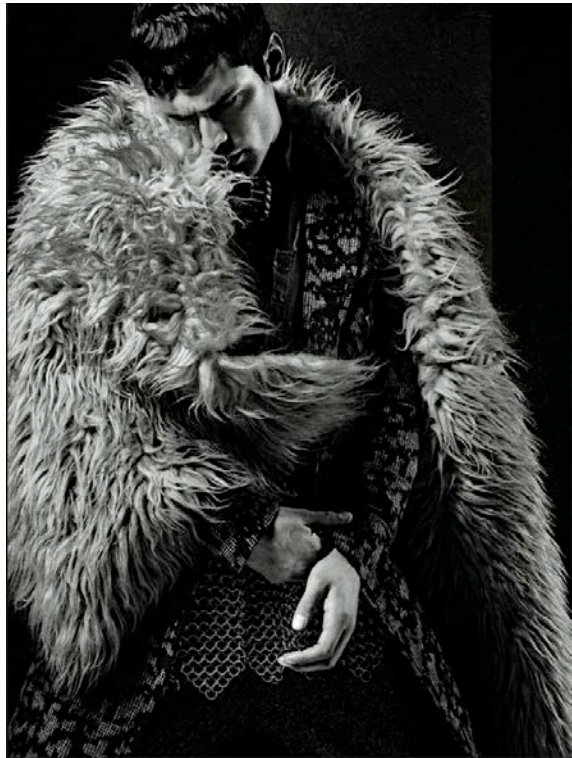
*** at the box office**

*** by film critics**

*** at the Oscars, Golden Globes and BAFTAS**

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“Out Of The Tower” a John Huddles film



The surge of success for LGBT-themed films overall, where success is defined as appealing to broad audiences and generating revenue and profits accordingly, is a development that corresponds directly to changing entertainment tastes among younger demographics (especially age 30 and below) as well as to a general cultural shift in most of the world in favour of social equality for persons of non-traditional orientations.

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“Out Of The Tower” a John Huddles film

Taken as a whole, it is now factually the case that, as an emerging genre, LGBT-themed films for audiences can reach the highest rank of motion-picture earners in a given year, as calculated in absolute dollars, when production and marketing budgets are big (e.g. 2018’s “Bohemian Rhapsody”) ...

... and can also become top marketplace performers as calculated by return on investment (“ROI”) when modest budgets still meet the needs of telling the story (e.g. 2016’s “Moonlight”).



Filmmaker John Huddles (at right) preparing to shoot at dawn in the “Sea of Sand” beneath Indonesia’s famously active volcano, Mount Bromo.

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*Huddles scouting filming locations at the Great Wall Of China
(at the invitation of the Chinese governmental
regulatory body for film and television production).*

“Out Of The Tower” a John Huddles film

The quality of the scripted material and of the filmmaking itself, of course, remains the sine qua non, the essential condition, of the equation for success. LGBT themes in and of themselves do not guarantee a favourable outcome, even in an LGBT-friendly audience environment.

However, LGBT themes powered by high-calibre screenwriting and leveraged by cinematic excellence no longer constitute a genre with limited audience appeal.

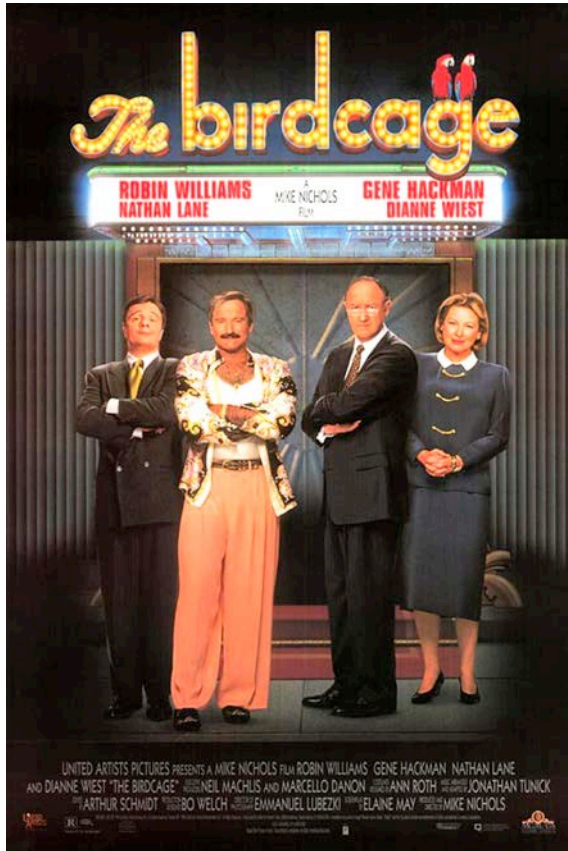
They present an opportunity to capitalise on demand for such content that is demonstrably strong, broad and still growing, as the data cited below and throughout this document will illustrate.

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HISTORICAL ASSESSMENT

There have been countless low-budget LGBT-themed films over the past several decades written for and targeted at niche audiences (i.e. LGBT-only audiences).

There has also been the occasional bigger-budgeted LGBT-themed film with breakthrough appeal:



THE BIRDCAGE

1996

Budget: \$31M

Worldwide Box Office \$185M

BROKEBACK MOUNTAIN

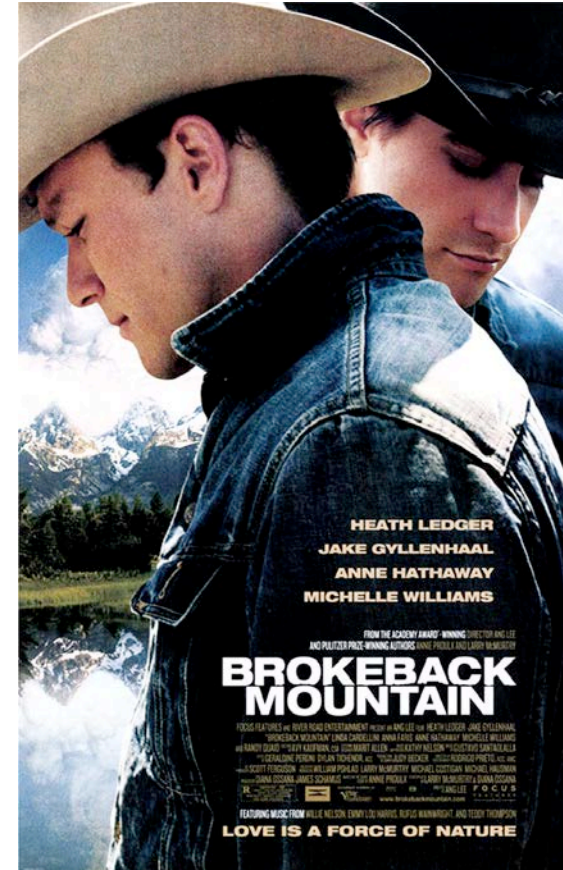
2005

Budget: \$14M

Worldwide Box Office: \$178M
(Plus U.S. DVD/Video: \$45.5M)

Won Oscars For:
Best Adapted Screenplay
Best Director
Best Music

“Out Of The Tower” a John Huddles film



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“Out Of The Tower” a John Huddles film

CURRENT MARKETPLACE

Most relevant to the present analysis is the budgetary sweet spot in the current marketplace for independent, LGBT-themed productions of between \$4M and \$7M, which in the last decade has taken off.

At a budget of \$6M, “Out Of The Tower” sits squarely in this sweet spot, as correlated with both the commercial and creative assets of comparable films (i.e. the “comps”).



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2017



Budget: €4M

Worldwide Box Office:
\$41.8M

Won Oscar For
Best Adapted Screenplay

Nominated For Four Oscars In Total
Including Best Picture

Nominated For Three Golden Globes

OUR COMPS:

2016



Budget: \$4M

Worldwide Box Office:
\$65M

Won Oscars For
Best Picture
Best Supporting Actor
Best Adapted Screenplay

Won Golden Globe For
Best Motion Picture: Drama

2010



Budget: \$4M

Worldwide Box Office:
\$34.7M

Won Golden Globes For
Best Actress
Best Motion Picture
(Musical or Comedy)

Nominated For Four Oscars
Including Best Picture

“Out Of The Tower” a John Huddles film

Specifically, our production’s comparable assets are:

- * A story crafted to work (i.e. able to be filmed) in the smart budget-range of \$4M-\$7M.
- * LGBT-themed but designed to speak to the human condition broadly, appealing to mainstream as well as LGBT audiences by virtue of both its social relevance and core entertainment value.
- * Narrative excellence through storytelling that focuses more on love than sex; more on inclusion than division; and on human strife that ultimately leads to human connection.
- * A filmmaking team capable of delivering strong production values (cinematography, music, sound and visual effects by a three-time Oscar and BAFTA winner for “The Lord Of The Rings”), all led by a filmmaker of distinctive vision.



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*Images of the island of Mauritius,
where our story is set and our film will shoot.*

“Out Of The Tower” a John Huddles film

The Team

John Huddles
Writer-director

A Los-Angeles-and-London-based screenwriter and director, Huddles is a graduate of the American Film Institute in L.A. ...

... as well as Johns Hopkins University’s Nitze School of Advanced International Studies in Washington D.C. ...

... and Brown University in Providence, Rhode Island, where he was editor-in-chief of the school’s student magazine and was named one of Brown’s first ever Undergraduate Writing Fellows.

In his films, Huddles has directed:

- * Oscar Winners (Jennifer Connelly; Maria Gay Harden)
- * Oscar Nominees (Minnie Driver; the late Sir Nigel Hawthorne of “The Madness of King George”)
- * Laurence Olivier Award Winners (Rufus Sewell)
- * Golden Globe Winners (Tracee Ellis Ross)



*Huddles at work at a film studio outside
Beijing, China.*

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AFTER THE DARK

SMART TALENTED BEAUTIFUL STRANDED

PHASE 4 FILMS AND AN OLIVE BRANCH PRODUCTION PRESENTS A PHASE 4 FILMS TELEVISION PRODUCTION "AFTER THE DARK" WRITTEN BY JAMES BRANCO, ROBERT GIBNEY, DANIEL SABAHA, FREDERIC SINDON, GUY WATKIN, AND ROBERT WOOD. DIRECTED BY JOHN HUDDLES. CASTING BY ANNE MCCARTHY AND KELLY ROSEBELL. COSTUME DESIGNER WILLIAM PERI. MUSIC BY JONAS JOHN BABEL. EXECUTIVE PRODUCERS NICHOLAS TOULOU, JONATHAN VAIS, YUICHI DAVID INGRAM, JAMES EDDY, SARAHATHANALIA, AND SALLAN TRAC. PRODUCED BY GEORGE ZAKK AND CYRIL LED. EXECUTIVE PRODUCERS JOHN HUDDLES. www.phase4films.com

"AFTER THE DARK"

(released in some countries as
"THE PHILOSOPHERS")

IS:

"Impressively written and directed
by John Huddles ..."

" ... unusually creative and
ambitious ..."

" ... packed with smart,
provocative ideas ..."

-Los Angeles Times

" ... sneakily beautiful, remarkably
thoughtful ..."

" ... [filled with] bravura fantasy
sequences ..."

" ... [an] adventure film of ideas ..."

-Filmmaker Magazine

農夫x工程師x經紀x木匠x歌手x基金經理x醫琴手x太空人x
 博士x電工x拍賣師x醫生x家傭x設計師x雪糕師x動物學家x
 心理治療師x士兵x議員x詩人+身份不明的領導人

性命價值由誰定？

末日降臨
 犧牲11人換取人類重生

末日公投

THE PHILOSOPHERS

一人一票 誰活命 誰犧牲



3月13日 矛盾對決

UA ISQUARE UA MeagBox UA太古城中心 Cityplaza
 Cine Grand Century 皇宮戲院 Windsor Cinema



JOGOS DO APOCALIPSE

E SE VOCÊ TIVESSE QUE MORRER PARA SOBREVIVER?



ФИЛОСОФЫ

УРОК ВЫЖИВАНИЯ

В КИНО С 10 ОКТЯБРЯ

世界の終わりに誰と生き、誰を見捨てるか？



生存者20人
 シェルターの定員10人

ラスト・ワールド

LAST WORLD

HUDDLES'S FILM THRILLED
 young audiences worldwide ...



Cinta Laura Kiehl @xcintakiehlx · 9h

Thank you for supporting
[@Philosophers_id](#)! Because of your support
 it has become the most watched movie in
 Indonesia!



139 89

[View more photos and videos](#)

THE PHILOSOPHERS



WHAT IF YOU HAD TO DIE
 TO SURVIVE

Nominated for:

"BEST MOTION PICTURE"

*at the Festival Internacional de Cinema Fantàstic
de Catalunya, in Sitges, Spain*

(the world's top fantasy film festival)

**CLICK BELOW
TO WATCH THE
FILM'S TRAILER:**

[https://www.youtube.com/watch?
v=39ib9n3fc20](https://www.youtube.com/watch?v=39ib9n3fc20)

J. TODD HARRIS: Producer



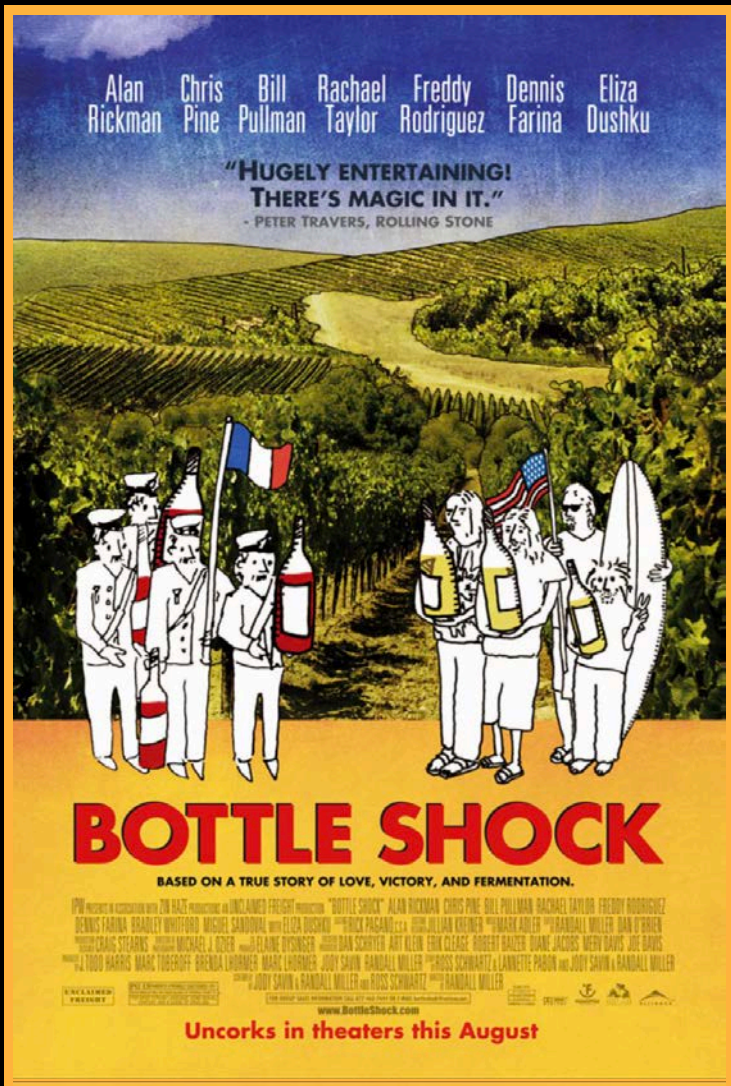
Harris is CEO of Branded Pictures Entertainment in Los Angeles and the producer or executive producer of some 50 films.

A 20-year member of the Motion Picture Academy (which produces the "Oscars"), Harris received both his undergraduate degree and his MBA from Stanford University.

Harris was executive producer of the Golden Globe-winning, Oscar-nominated and GLAAD-Media-award-winning (for Outstanding Film) "The Kids Are All Right" from Universal's Focus Features, starring Oscar winner Julianne Moore and Oscar nominee Annette Bening.



Harris is a founding board member of the Napa Valley Film Festival. He lives in Los Angeles with his wife Amy Powers, a songwriter. They have two college-aged sons.



Harris also produced the Sundance Film Festival entry "Bottle Shock" (starring Chris Pine and Alan Rickman), about the 1976 wine competition in Paris in which Californian wines defeated French wines for the first time in a blind taste test – one of 2008's highest-grossing independent films.

"Hugely entertaining! There's magic in it."
 – Rolling Stone



Harris produced the stage production of "Heathers," based on the classic 80's film and was part of the producing teams for the Broadway debuts of "Doctor Zhivago" and "American Psycho."



Uncorks in theaters this August
 More on Harris at:
brandedpicturesentertainment.com





JON TALARICO: **Executive Producer**

Talarico is Founder and CEO of Empire Media LLC, a Nevada-based entertainment company with diverse interests in film, sports, music and internet.

Empire seeks to partner on projects and products with a defined voice (or brand) and a defined audience (or consumer base).

In sports, Empire was co-owner of the cricket franchise Trinbago Knight Riders in its inaugural season of the Caribbean Premiere League. Empire's clients have included Brian Lara, Les Brown, AKON, Blackburn Rovers, Salman Khan, Sunidhi Chauhan, Lennox Lewis, Grant Cardone, Bob Proctor and others.

In film, Empire has structured financing for a five-part documentary on the Dalai Lama; as well as for "The Philosophers," the fantasy-thriller by filmmaker John Huddles that's been called "one of the smartest movies for teens in recent memory" by industry tastemakers and praised as "a youth-driven movie that dares to dream big" by online influencers.

"Out Of The Tower" a John Huddles film

The Team's Upcoming Projects



*A spy-thriller set in Thailand,
based on the true story (and
legendary disappearance) of Jim
Thompson of the Jim Thompson
Thai Silk Company.
Budget: \$35M*



*A brilliant but down-on-his-luck English
hat designer competes in the 2020
International Festival Of The Hat in
Beijing, China. Romantic-comedy.
Budget: \$15M*

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"Out Of The Tower" a John Huddles film



What if Stonehenge were switched on again ... and it worked? A sci-fi thriller set at Cambridge University and at Stonehenge itself. Budget: \$12M

BOON ON THE MOON

Kids' Sci-Fi / Adventure movie.
Budget: \$100M

The book version (also written by John Huddles)
will be published March 4, 2020.

Preview on Amazon.com by clicking here:
[https://www.amazon.com/dp/0997085185/
ref=cm_sw_em_r_mt_dp_U_daL-DbWHA5NBD](https://www.amazon.com/dp/0997085185/ref=cm_sw_em_r_mt_dp_U_daL-DbWHA5NBD)



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“Out Of The Tower” a John Huddles film

Investing in the Film Industry

Film Investment Decision Process

The following pages offer a step-by-step introduction to the financial mechanics of an independent film.

Our aim is to provide—especially for those contemplating a first-time experience in film investment—a user-friendly guide to assist in decision-making.

These pages prioritise transparency and attempt to shed light on the business side of our film while furnishing data-rich and methodologically lucid context to the question:

Is supporting this project the right choice for you?

Ultimately we seek to identify partners whose interests, evaluations and intuition align with our own. Film production is a collaborative undertaking, even at the level of financing.

The best filmmakers and smartest producers bring on-board not merely investors, but allies. When a filmmaking structure is built with this degree of common cause among all its participants, the odds are maximised for fully realizing the vision on screen (and consequent success at the box office) that inspired everyone to sign up in the first place.

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“Out Of The Tower” a John Huddles film

And while it remains the case that film investment, as a key ingredient in the peculiarly complex recipe of cinema, carries with it a degree of inherent risk sometimes greater than that found in other fields and endeavors, it's also fair to say that film investment is not a purely hope-based proposition.

There are facts, figures and predictive techniques to bring to bear on the analysis of a film's prospects, so long as you know the right questions to ask. One of the fruits of our team's combined experience in film production is having learned the right set of questions, which we now respectfully share for your consideration.

The foundational paradox of the film industry, taught in film schools on Day One, is that moviemaking is both a business and an art.

So we invite you to think of the venture of making “Out Of The Tower” as a thrilling act of creation ... with an extremely strict accountant.

With that in mind, we advise going through the following checklist as you consider partnering on any film, ours included:

Creative Content

1: First and foremost, explore the creative content of the planned film.

The best and most concise way to do this is through the project's deck or “lookbook.” While we are presenting elements of our lookbook throughout this document, you can view the complete version here:

“Out Of The Tower” a John Huddles film

http://bit.ly/OOTT_SFP_Lookbook

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“Out Of The Tower” a John Huddles film

Now ask yourself:

- * Is the storyline of this film something you appreciate or feel that others will appreciate?
- * Does its concept reflect your values?
- * Picture the finished film on movie screens around the world. Imagine it being written about in the press, impacting audiences and contending for honors during awards season.
- * Will you derive satisfaction from having been instrumental in making this particular film a reality?

If you have answered yes to the above, move along to the next item on the checklist. If you have answered no, **proceed no further**—and thank you for your time.

The Filmmaker

2: Review the skill level of the filmmaker, as the person who'll be responsible for bringing the film to life.

You can make an efficient assessment by reading what relevant sources have said about the filmmaker's work.

Apropos John Huddles's film, “The Philosophers” (aka “After The Dark” in some territories around the world) ...

“The wonderful imagination of John Huddles ... [is] richly fascinating!”

—*Film International*

His film “The Philosophers” is:

“Beautiful” —*The Village Voice*

“Undeniably clever” —*The Hollywood Reporter*

“A provocative survival story” —*The L.A. Times*

Among film bloggers and influencers, the word on “The Philosophers” is:

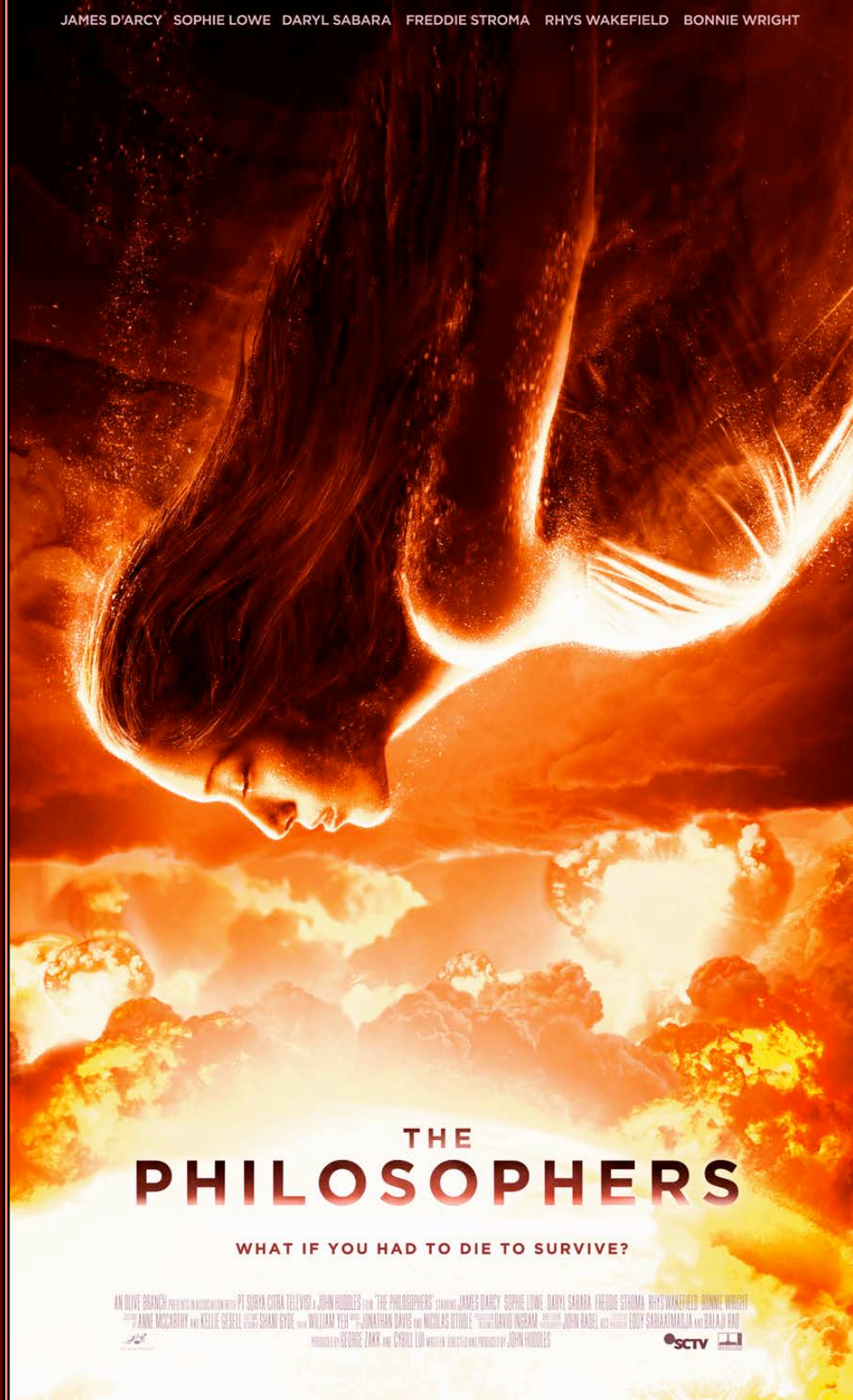
“Writer/Director John Huddles achieves a rich, dense story worth your undivided attention ...”

—*WeGotThisCovered.com*

“... [the] choices that Huddles makes in telling this story are precisely what distinguishes this as such a uniquely singular movie.” —*NextProjection.com*

“ ... a youth-driven movie that dares to dream big.”

—*AisleSeat.com*



THE PHILOSOPHERS

WHAT IF YOU HAD TO DIE TO SURVIVE?

AN OLIVE BRANCH PRODUCTION IN ASSOCIATION WITH PT SURYA CINEMA TELEVISION A JOHN HUDDLES FILM "THE PHILOSOPHERS" STARRING JAMES D'ARCY SOPHIE LOWE DARYL SABARA FREDDIE STROMA RHYS WAKEFIELD BONNIE WRIGHT
PRODUCED BY ANNE MCARDY AND KELLIE SEBELL EDITOR SHAN CYDE EXECUTIVE PRODUCERS WILLIAM YEE AND JONATHAN DAVIS PRODUCED BY DAVID NIGRAM DIRECTOR OF PHOTOGRAPHY JOHN RADEL EXECUTIVE PRODUCERS EDDY SARRATMADJA AND GALA AL HAD
PRODUCED BY GEORGE ZAKA AND CYRIL LOU WRITTEN DIRECTED AND PRODUCED BY JOHN HUDDLES



“Out Of The Tower” a John Huddles film

2 (Continued):

You can also form your own opinion of a filmmaker’s work of course. (We’d be happy to provide you with a Blu-ray or a link to “The Philosophers” for this purpose.)

Or for maximum efficiency and only a 3-minute time commitment, you can simply watch the trailer to “The Philosophers” ...

Stream it on YouTube here:

<https://www.youtube.com/watch?v=39ib9n3fc20>

Or if you have any trouble with YouTube, you can stream and/or download the trailer via Dropbox here:

<http://bit.ly/ThePhilosophersTrailer>

It’s not necessary, by the way, that you fall in love with a filmmaker’s last film. What is necessary is that you recognise in it the filmmaker’s skillfulness in telling its specific story. Because this skillfulness, if it’s in evidence, will then apply to the next story he or she will direct—in our case, that next story being “Out Of The Tower.”

(Which, per #1 on your checklist, you will already have decided is a story that you would like to see made.)

Once you feel good about a filmmaker’s skill set, proceed to #3 on the checklist. Otherwise, stop here.

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“Out Of The Tower” a John Huddles film

Comparable Films

3: Start to assess the business side of the equation by looking at films that are comparable in the marketplace.

This is usually the first criterion to be addressed in considering a proposed film. The essential question is: Will the marketplace likely be receptive?

How do you work this out?

You begin by looking at the recent performance in the marketplace of comparable films (“comps”), specifically those films that are comparable to the one you’re considering in genre and budget. (“Genre” simply means a category of subject matter: comedy, drama, action, horror, sci-fi, LGBT-themed, animation, documentary, rom-com, superhero, fantasy, etc.).

(Film professionals track the systemised box-office revenues of movies through such databases as Boxofficemojo, owned by IMDB.com, itself owned by Amazon.)

Our lookbook cites a number of comparable films to “Out Of The Tower,” but for the purposes of maximum relevance, we’ll restrict the present analysis to six comps only. The first three (a repeat of information provided earlier in this document) most closely mirror the specifics of “Out The Tower” in these ways:

“Out Of The Tower” a John Huddles film

- * LGBT-themed but designed to speak to the human condition broadly, appealing to mainstream as well as LGBT audiences by virtue of both social relevance and core entertainment value.
- * **Exactly our budget range (between U.S. \$4M and \$7M).**
- * Strong production values (cinematography, music, sound); narrative excellence.
- * Storytelling that focuses more on love than sex; more on inclusion than division; and on human strife that ultimately leads to human connection.

So our three closest comps are the following:

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CLOSEST COMPS:

2017



Budget: €4M

Worldwide Box Office:
\$41.8M

Won Oscar For
Best Adapted Screenplay

Nominated For Four Oscars In Total
Including Best Picture

Nominated For Three Golden Globes

2016



Budget: \$4M

Worldwide Box Office:
\$65M

Won Oscars For
Best Picture
Best Supporting Actor
Best Adapted Screenplay

Won Golden Globe For
Best Motion Picture: Drama

2010



Budget: \$4M

Worldwide Box Office:
\$34.7M

Won Golden Globes For
Best Actress
Best Motion Picture
(Musical or Comedy)

Nominated For Four Oscars
Including Best Picture

“Out Of The Tower” a John Huddles film

3 (Continued):

Our next three comps, while outside the budget range of “Out Of The Tower,” demonstrate the continuing relevance and success of films with lead LGBT characters and/or LGBT themes.

These films were the three big winners at the 2019 Oscars ...

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Winning Films from Oscar Night 2019
With LGBT Themes or Lead Characters

2018



Budget: \$15M

Worldwide Box Office: \$95.9M

Nominated for Ten Oscars

Won Oscar For Best Actress

Nominated for Five Golden Globes
Won Golden Globe For Best Actress

Nominated for Twelve BAFTA's
Won Seven BAFTA's Including
Outstanding British Film Of The Year

2018



Budget: \$23M

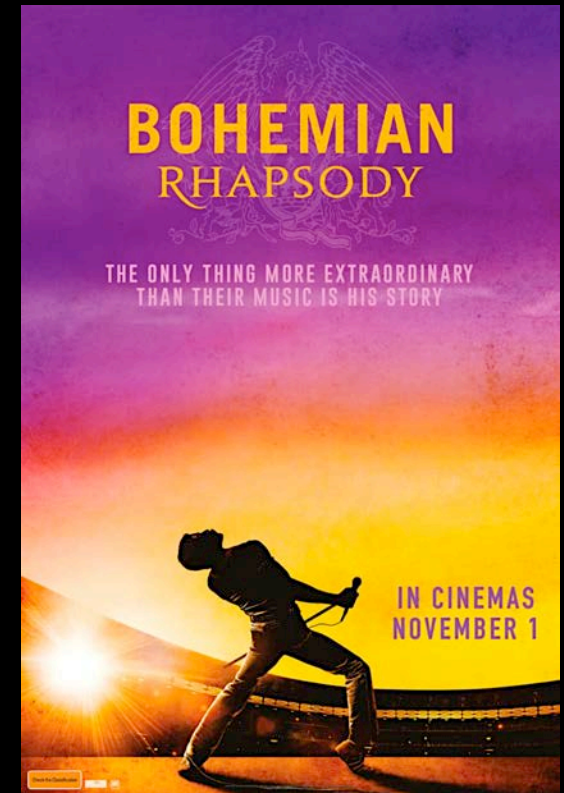
Worldwide Box Office: \$320.5M

Nominated for Five Oscars

Won Oscars For:
Best Screenplay, Best Supporting Actor,
Best Picture

Won Golden Globes For:
Best Screenplay, Best Supporting Actor,
Best Picture - Musical or Comedy

2018



Budget: \$52M

Worldwide Box Office:
\$903.6M

Nominated for Five Oscars

Won Four Oscars Including
Best Actor

Won Two Golden Globes:
Best Actor
Best Motion Picture - Drama

“Out Of The Tower” a John Huddles film

3 (Continued):

Of course, the best films build on the past by taking us into the future, with either a fresh storyline or innovative cinematic style, or both. (“Out Of The Tower” aims to deliver both.)

On which point, it’s germane here to include a statement from the new Senior Programmer at New York’s Tribeca Film Festival, founded by Robert De Niro in 2002 and now arguably the most important platform in the U.S. for introducing independent films to mainstream audiences.

A “programmer” at a film festival is the person who decides which films are accepted and shown in each year’s program and as a result which films receive the oxygen of publicity and promotion in the entertainment ecosphere.

Here’s that statement ...



LUCY MUKERJEE

Senior Programmer, Tribeca Film Festival

"John Huddles, the filmmaker behind one of the smartest indies for teens in recent memory (THE PHILOSOPHERS), has crafted a new screenplay, OUT OF THE TOWER ..."

"This provocative reboot of a heroic legend, combined with John's flair for gorgeous shotmaking and cinematic sweep, promises to raise the bar for the kinds of brilliantly imagined (and broadly accessible) LGBT-themed films that we need to see next."

“Out Of The Tower” a John Huddles film

Finance Plan + Waterfall

4: Examine the financials.

This is found in the “waterfall,” a spreadsheet that includes:

- * a film’s finance plan (in the vocabulary of film finance, a “finance plan” is a simple, short list that itemises where the various pieces of a film’s budget will come from); and
- * an itemization of how profits from the film will flow.

Have a look at the waterfall for “Out Of The Tower” on the next two pages, followed by a detailed explanation of its components ...

OUT OF THE TOWER: Estimated Waterfall

Date: November 10, 2019

****ALL FIGURES IN U.S. DOLLARS****

FINANCE PLAN:

Equity Investment	\$4,000,000
Mauritius Film Incentive (Estimated at 30% on \$5M of the \$6M budget)	\$1,500,000
Gap (i.e. loan)	\$500,000
Total (= Budget of Film)	\$6,000,000

Worldwide Sales Estimates

*** See separate document for breakdown of sales estimates by territory***

		<u>Low Estimate</u>	<u>Medium Estimate</u>	<u>High Estimate</u>
		\$9,535,000	\$14,535,000	\$19,635,000
Collection Commission ⁽¹⁾	1.00%	\$95,350	\$145,350	\$196,350
Sales Commission ⁽²⁾	15.00%	\$1,430,250	\$2,180,250	\$2,945,250
Gap Repayment	100.00%	\$500,000	\$500,000	\$500,000
Marketing/Sales Expenses ⁽³⁾	1.50%	\$143,025	\$218,025	\$294,525
Residuals ⁽⁴⁾	5.00%	\$476,750	\$726,750	\$981,750
Interest Paid on Film Incentive Loan ⁽⁵⁾	5.00%	\$75,000	\$75,000	\$75,000
Equity Investors' Recoupment	100.00%	\$4,000,000	\$4,000,000	\$4,000,000
Premium Paid To Equity Investors	20.00%	\$800,000	\$800,000	\$800,000
Post-Production Deferment (Visual Effects) ⁽⁶⁾		\$150,000	\$150,000	\$150,000
Production Company and A-T-L Deferments ⁽⁷⁾		\$150,000	\$150,000	\$150,000
TOTAL NET PROFITS		\$1,714,625	\$5,589,625	\$9,542,125
Investors' Share of Net Profits ⁽⁸⁾	50.00%	\$857,313	\$2,794,813	\$4,771,063
Equity Investors' Share of Investors' Side of Net Profits ⁽⁹⁾	95.00%	\$814,447	\$2,655,072	\$4,532,509
Equity Investors' Total Monetary Return in U.S. Dollars		\$5,614,447	\$7,455,072	\$9,332,509
Equity Investors' ROI		40.36%	86.38%	133.31%

Notes on Following Page ...

OUT OF THE TOWER: Estimated Waterfall

Numbered Notes:

- (1) Fee paid to a third-party revenue collection/reporting/disbursement company (a "collection account manager").
- (2) Fee paid to sales agent that markets and sells the film to distributors around the world.
- (3) Not marketing of the film to the public (which are called "P&A" costs, for "Prints & Advertising"); rather these are expenses incurred by our sales agent in marketing the film to distributors. Distributors then spend P&A monies of their own, in their individual territories.
- (4) Contractually owed to actors et al through their unions. 5% is an estimate; exact obligations to unions will be finalized going forward.
- (5) Bank or other lender will advance the value of the Mauritius rebate at approximately 5% interest.
(Equity investors may choose to advance the value of the rebate at no interest or lower interest, sparing the production this expense and boosting ROI.)
- (6) Visual Effects house may be paid a deferral as part of its overall deal, to contain costs up front and still achieve the best results on screen.
- (7) The production company may not take a standard fee out of the budget, but may instead defer its fee until after equity investors recoup 120%. Above-the-line ("A-T-L") talent, e.g. director and lead actors, may do the same. Deferral figures are approximate.
- (8) Investors as a group split net profits with producers as a group on a 50/50 basis after investors recoup 120%.
- (9) Equity investors' \$4M out of the total \$6M budget would equal 66.66% of the investors' side of net profits. However: equity investors, as a bonus, are given full ownership of the investors' side (i.e. including the value of the Mauritius rebate) minus 5% owed to the gap provider.

Additional Notes:

- a) This waterfall may evolve as deals are negotiated, as with all waterfalls on all films.
- b) This waterfall reflects the anticipated costs and incentive for a shoot in Mauritius.

“Out Of The Tower” a John Huddles film

4 (Continued):

Detailed explanation of the finance plan and waterfall of estimated profits from the previous pages:

Finance Plan:

* Equity investment is self-explanatory.

* Tax Credit / Rebate. Many governments around the world (and many states in the U.S.) offer some form of financial incentive to attract film production and the jobs that come with it. Often called “soft money,” these incentives must be financed by a lender in order to be used as part of a film’s budget up front (which is standard); otherwise and less commonly, a tax credit or rebate takes the form of revenue received after a film’s completion.

Waterfall:

* We begin with worldwide sales estimates, broken down into three standard categories: low, medium, high. Think of these as gross profits.

What are sales estimates and how are they distinct from a film’s box-office revenue? First let’s point out that, unlike “studio” movies (i.e. bigger-budgeted films from the major studios—Disney, Warner Bros., Viacom/Paramount, Sony, Fox, or NBCUniversal—distributed worldwide through a studio’s own distribution network and according to its own set of accounting procedures), independent films approach the matter of finance and distribution somewhat differently.

“Out Of The Tower” a John Huddles film

In the standard independent scenario, before you make your film, you request a “sales agent” or other informed entity or individual to provide you with estimates (low, medium and high), representing the amounts that your film could be sold for once completed, country by country. These estimates are based on the sales agent’s experience, their analysis of demand in the current marketplace for your genre and the creative elements of your project, and sometimes their conversations about your project with “buyers” around the world (i.e. distributors in various territories internationally).

After your film’s completion, it’s then the job of the sales agent to take your film to buyers (usually on the circuit of film markets, many but not all of which occur in conjunction with major international film festivals), where deals are struck to sell your film for distribution on a territory by territory basis (i.e. one country at a time).

As an example: let’s say your sales agent strikes a deal on your behalf with a UK film distributor who wishes to acquire the exclusive rights to distribute your film in the UK. And let’s say the price settled on for these rights is \$1,200,000. The \$1,200,000 is paid up front; the UK distributor is then responsible for marketing your film in the UK; and the net profits generated by the film in the UK now belong to the UK distributor.

If your film underperforms expectations in the UK (whether at the box office or streaming), you are not penalised. No portion of your \$1,200,000 can be clawed back. On the other hand, if your film OVERPERFORMS expectations in the UK (as defined in your contract with the UK distributor), additional profits WILL flow to you, called “overages.”

“Out Of The Tower” a John Huddles film

This example is repeated for all territories around the world in which your sales agent strikes deals for your film.

An entirely separate scenario for recoupment, one that could well be relevant to “Out Of The Tower” due to its particular appeal in the current marketplace, would be the following:

Once our film is finished and we screen it for film-industry executives and buyers (whether privately or at a major film festival such as Tribeca, Cannes, Toronto, Sundance, Berlin, or Venice), we might be offered a “buyout” from a Fox Searchlight or a Focus Features or a Sony Pictures Classics (the top independent-film divisions of the major studios) or from Netflix or Amazon or Hulu (the top streaming platforms—which also have the capacity for theatrical distribution, i.e. placing films in movie theatres, just like the classic studios) ... or from the additional big name streamers now online or coming soon: Apple Plus, Disney Plus, Facebook, WarnerMedia’s HBO Max, NBCUniversal’s Peacock.

Such an offer, if we accept it, would take the film’s distribution and monetization out of our hands entirely and run it through the studio’s larger apparatus. In exchange, we might get something along the lines of the amount of our budget + 30% or 40%, up front. This would mean instant recoupment for our investors, plus their 20% premium, plus an additional 5% to 10% on their money (i.e. half of the remaining 10% to 20%, the other half going to producers).

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“Out Of The Tower” a John Huddles film

We MIGHT strike a better deal with a studio than this, but in any case we would have to look seriously at such an offer, since it would mean success for us and our investors in a single stroke—with no further work or risk on our part. And we would aim to negotiate a bonus financial participation for ourselves and our investors once the film reached certain benchmarks at the worldwide box office.

But back to our waterfall: now that you know what “Worldwide Sales Estimates” means (i.e. estimates for all territories worldwide added up into a single figure each for the low, medium and high columns) ...

* First we subtract 1%, which goes to the third-party company that collects, accounts for and disburses all revenue generated by the film. In other words: revenue does not go to the film production company; it goes directly to a third-party company called a collection account manager (“CAM”), which is then responsible for paying monies out to all stakeholders according to contract.

Employing a collection account manager assures complete accountability in the disbursement of profits. Examples of third-party collection companies: <http://www.fintagehouse.com> ... and <https://www.freeway-entertainment.com>.

* Next we subtract 15% for the sales agent that sells our film to distributors around the world. (The percentage paid to a sales agent is negotiable. 15% is well within normal parameters.)

“Out Of The Tower” a John Huddles film

* Then we subtract marketing/sales expenses at 1.5%: this is a cost negotiated with our sales agent in advance of their work. To be clear, this is not the cost of marketing the film to the public (i.e. “P&A” costs, for “Prints & Advertising”); rather the cost noted here represents expenses incurred by our sales agent in marketing the film to distributors around the world. Distributors then spend P&A monies of their own, at their discretion, in their individual territories.

* Next we repay the “gap” (i.e. the loan to the production, debt typically being paid back before equity). Currently our gap will be \$500,000. (Interest paid on the gap is a line item in the budget of the film, it is not paid out of revenue.)

* Next we pay residuals of 5% (estimated), to unions for actors et al. These are contractual. Since the actual percentage depends on which unions participate in our production when all is said and done, this figure will only be finalised going forward.

* Then we pay back the interest on the bank loan that advanced us the value of the tax credit/rebate. At an interest rate of 5% in this case, this means we’re paying \$75,000 on a rebate of \$1.5M. (FYI: occasionally equity investors choose to make a low-interest loan to the production as an advance against the tax credit/rebate, which itself is guaranteed by a governmental institution.)

* **Equity investors are now compensated. They receive, pro rata and pari passu, 100% of all net profits generated by the film going forward until they’ve not only fully recouped their investment, but received an additional 20% premium.**

“Out Of The Tower” a John Huddles film

Once equity investors have received their 120% ...

* We pay a deferred fee to our visual effects house. (Visual effects, or “VFX,” form a critical component of the “Out Of The Tower” story. It’s likely that we’ll want more from our VFX house than we can afford up front—and this is a way to strike a deal with them that puts maximum visual magic on the screen.)

* Next the production company is paid its deferred fee. (Typically a production company is paid its fee as part of the film’s budget. In our case the production company will voluntarily defer a significant portion of the standard fee until after equity investors have received their 120%—as a way to contain the budget.)

At this point, we begin a 50/50 split on remaining net profits (and on any and all ongoing net profits in perpetuity): 50% to the investors as a group and 50% to the producers of the film as a group. (This is the standard, time-honored formula.)

* Equity investors (who will have put up \$4M of the film’s budget of \$6M), by virtue of the math would receive 66.66% of the investors’ share of net profits going forward, in perpetuity. However: equity investors, as a bonus, are given full ownership of the investors’ side (i.e. including the value of the rebate), minus approximately 5% owed to the gap provider. So the equity pool of \$4M would receive approximately 95% of the investors’ share of net profits.

“Out Of The Tower” a John Huddles film

* Bear in mind that investors sharing in net profits “in perpetuity” is an important point. Sales estimates may be exceeded over time, and additional revenue may be generated for years to come, revenue that investors will continue to share with producers per the above-referenced 50/50 formula: 50% to the investors as a group, 50% to the producers as a group.

5: Have a look at our sales estimates by territory.

* On the following two pages you’ll find the sales estimates for “Out Of The Tower” (i.e. not box-office revenue, but rather the estimated amounts, country by country, that we might expect to receive through the work of our sales agent striking deals for our film with buyers in individual territories, represented in the waterfall as totals of low, medium, and high).

These estimates would of course no longer be relevant if, as previously described, we were to sell our film in its entirety to a major studio (e.g. Fox Searchlight or Sony Pictures Classics) or to a streaming platform like Netflix, Amazon, or Hulu (ideally with a theatrical release as part of the deal).

OUT OF THE TOWER: International Sales Estimates

Film: "Out Of The Tower"			
Date: October 1, 2019			
Director: John Huddles			
Producers: J. Todd Harris			
Budget: U.S. \$6M			
Cast: Ensemble			
ALL FIGURES IN U.S. DOLLARS			
TERRITORY	HIGH	MEDIUM	LOW
Europe:			
Benelux	500,000	400,000	300,000
France	1,250,000	1,000,000	750,000
Germany/Austria	1,500,000	1,250,000	1,000,000
Greece	40,000	20,000	10,000
Italy	750,000	500,000	350,000
Portugal	100,000	75,000	50,000
Scandinavia	500,000	350,000	250,000
Spain	500,000	350,000	250,000
Switzerland	300,000	150,000	75,000
Eastern Europe:			
Russia / CIS	300,000	200,000	150,000
Baltics States	50,000	20,000	10,000
Bulgaria	30,000	15,000	10,000
Croatia/Slovenia	60,000	40,000	25,000
Czech & Slovak Republics	100,000	75,000	50,000
Hungary	100,000	75,000	50,000
Poland	100,000	75,000	50,000
Romania	50,000	35,000	25,000
Serbia	30,000	20,000	10,000

OUT OF THE TOWER: International Sales Estimates

Middle East:			
Israel	100,000	75,000	50,000
Middle East	0	0	0
Turkey	150,000	100,000	50,000
Latin America:			
Pan Latin America	600,000	500,000	400,000
Pan Latin America Pay TV	400,000	250,000	150,000
Asia:			
India/Pakistan	100,000	75,000	50,000
China	300,000	200,000	100,000
Hong Kong	150,000	100,000	50,000
Indonesia	100,000	75,000	50,000
Japan	1,000,000	750,000	500,000
S. Korea	500,000	350,000	250,000
Philippines	75,000	50,000	30,000
Singapore	75,000	50,000	30,000
Malaysia	0	0	0
Taiwan	150,000	100,000	75,000
Thailand	150,000	100,000	75,000
Vietnam	75,000	60,000	30,000
Pas Asian Satellite Pay TV	300,000	200,000	150,000
English-Speaking:			
Australia/New Zealand	500,000	400,000	300,000
South Africa	150,000	100,000	80,000
United Kingdom	1,500,000	1,350,000	1,200,000
U.S and Canada	7,000,000	5,000,000	2,500,000
<i>Total International</i>	19,635,000	14,535,000	9,535,000

“Out Of The Tower” a John Huddles film

6: Consider the risks and rewards.

Please note that all sales estimates on all films are just that: estimates, not guarantees, based on a variety of data, experience and intuition. Indeed, some people find sales estimates to be an imperfect guide to performance (though estimates remain a standard analytical tool).

Is it possible that our estimates will not be realised? Could investors do less well than the 40% ROI indicated in our waterfall on the low end—and instead only recoup their original investment, breaking even but no better? Could you do even worse than that?

The answer is: there is always an element of risk in film investment, no matter how well-conceived, well-produced, or well-distributed a given film is, and regardless of whether it's a big-budgeted studio vehicle or an efficiently-budgeted independent project.

“Out Of The Tower” a John Huddles film

In Summary

Is supporting this project the right choice for you? As a recap:

- 1) Do you feel good about it creatively?
- 2) Would it be fulfilling to you to back a movie that aims to enthrall audiences and inspire kids born with a beautiful difference?
- 3) Do you feel confident in the filmmaking team?
- 4) Do you understand the business side, per our overview in the present document?
- 5) Does what we’ve explained about the process make sense to you (given that filmmaking is an art as well as a business)?

We’d be happy to meet with you—or speak or Skype if more convenient for you—to discuss the project.

If you feel as we do (and frankly as the evidence supports) that “Out Of The Tower” represents an opportunity in the marketplace as a powerfully conceived piece of entertainment, in a genre of film that audiences are currently rewarding and where there is continuing demand for high-quality product, then do consider joining us.

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Frequently Asked Questions (FAQ's)

What will our film's rating be?

- * In the U.S. our rating will be PG-13. (Some Material May Be Inappropriate For Children Under 13.)
- * In the UK it will be 12-A (No one younger than 12 may see a 12A-rated film in a cinema unless accompanied by an adult.)
- * In Australia it will be PG (Parental Guidance Recommended.)
- * FYI: There's romance in our story but no sex.

What will our film's running time be?

The rule of thumb is: 1 page of script = 1 minute of screen time. Our script is 103 pages, which would equal 103 minutes, or 1 hour and 43 minutes (approximately). Generally speaking, a feature film must be no shorter than 90 minutes and is typically no longer than 120 minutes (though running times have been spilling over the 120-minute mark more often in recent years).

Who collects revenue generated by the film and how do investors receive it?

As explained above, revenue goes not to the production company, but to a third-party collection account manager, which is responsible for paying out the funds it collects to all stakeholders, according to contract. This assures complete accountability in the disbursement of monies. Here are two examples of well-respected collection companies, one of which we'll likely employ: <http://www.fintagehouse.com> ... and <https://www.freeway-entertainment.com>.

“Out Of The Tower” a John Huddles film

Can I visit the set to watch the film being made?

You'd be most welcome.

Can I come to Red Carpet events, awards ceremonies, premieres, and film festival screenings?

Certainly. Sometimes the organisers of these events dictate to the producers who or how many can come (if there's limited capacity), but otherwise we'd be happy for you to join us as part of the team. Also at the premieres that we ourselves organise, you would be V.I.P.'s

Are there on-screen credits available to me?

Yes, depending upon the level of your participation. Whereas the “Producer” credit is regulated to a certain extent, other significant credits—Executive Producer, Co-Executive Producer, Co-Producer, Associate Producer—are within our right to assign to partners as we see fit.

“Out Of The Tower” a John Huddles film

“OUT OF THE TOWER”

The new legend of Camelot

The following pages represent an extract
from the project’s lookbook,
an illustrated guide to our film’s story.

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*In the island-nation of
Mauritius ...*



... in 2020 ...





*... a young archivist
(Robbie, an expat American) ...*



*...working in a library
devoted to the island's
period as a British colony ...*

*... discovers a long-lost poem
hidden inside another document ...*



*... that radically re-imagines
the mythology of Camelot ...*



*... offering a shockingly different version of the story of
King Arthur, Queen Guinevere ...*





*... and especially
Sir Lancelot.*



Robbie first sets out to solve the mystery of how the sole copy of this iconoclastic manuscript made its way from Victorian England ...

FREEDOM FRATERNITY FEDERATION



IMPERIAL FEDERATION.—MAP OF THE WORLD SHOWING THE EXTENT OF THE BRITISH EMPIRE IN 1886.
 STATISTICAL INFORMATION FURNISHED BY CAPTAIN J. C. R. COLOMB, M.P. FORMERLY R.M.A. — BRITISH TERRITORIES COLOURED RED.

to
Mauritius.



*An illustrator and graphic
novelist in his off-hours,
he then decides to bring
the poem back to life ...*





... by turning Pre-Raphaelite
paintings of Camelot ...



...into lifelike
holograms to
dazzle the eye ...





... and fire the mind ...

*THE CAMELOT LEGEND
AT THE HEART OF THE FILM*

THE LEGEND:

The long-hidden poem that Robbie discovers in our story is itself a re-imagining of the (actual) ballad, "The Lady Of Shalott" from 1842, by Alfred, Lord Tennyson, Poet Laureate of Great Britain.

Initially famous among Victorian readers, Pre-Raphaelite painters and all fans of the Arthurian legends, Tennyson's Camelot-themed ballad has remained a favorite of writers, artists, musicians and romantics ever since – references still show up in music videos, novels, television shows and artwork of the 21st century. The poem's mystery and allure persist. Its fabled medievalism, powerful imagery and psychological insight have given it an enduring cultural resonance.



In the original poem, a beautiful young woman lives hidden away in a tower on a river-island near Castle Camelot. But she's under a mysterious curse. She can never look outside directly, she can only see what's going on through a mirror that's angled at the window. She spends her days weaving supremely beautiful tapestries of whatever the mirror is reflecting, but that's as close as she gets to real life.

Until one day she sees Lancelot in the mirror: he's on the island from Camelot for the afternoon. And she's so instantly love-struck that she decides she has to look at him, not through the mirror, but with her own eyes, even though she knows the consequences. So she looks. Lancelot has no idea this is happening: he finishes his visit to the island and goes home. But afterwards the young woman feels the curse coming on.

That night she leaves the tower, finds a small boat, writes her name on the side, or really her title: "The Lady of Shalott." She then climbs in and floats by moonlight downriver to Camelot. By the time she gets there, she's dead: the curse has claimed her. King Arthur and Queen Guinevere and all the lords and ladies and knights rush out from the castle and down to the dock to see the beautiful dead girl in the flowing white dress, lying there in her boat. And Lancelot falls in love at first sight.

In our film, the long-suppressed poem that Robbie discovers (and then converts into a holographic experience for contemporary audiences) is a Victorian-era re-gendering of Tennyson's ballad. It's a young man now at the center of the story, in the same tower, under the same curse. And with the same object of desire: Lancelot. Mirroring the original version, the young man of the tower falls in love with Lancelot at first sight, though the price that he pays for looking at the knight directly is to bring on the curse, which then claims the young man's life. What Lancelot does next is the key to our story on film ...



Young men in 2020 who don't identify as straight deserve heroes of myth who make sense to them too (as do young women) ...

... and who represent ideals of bravery and moral courage to aspire to.

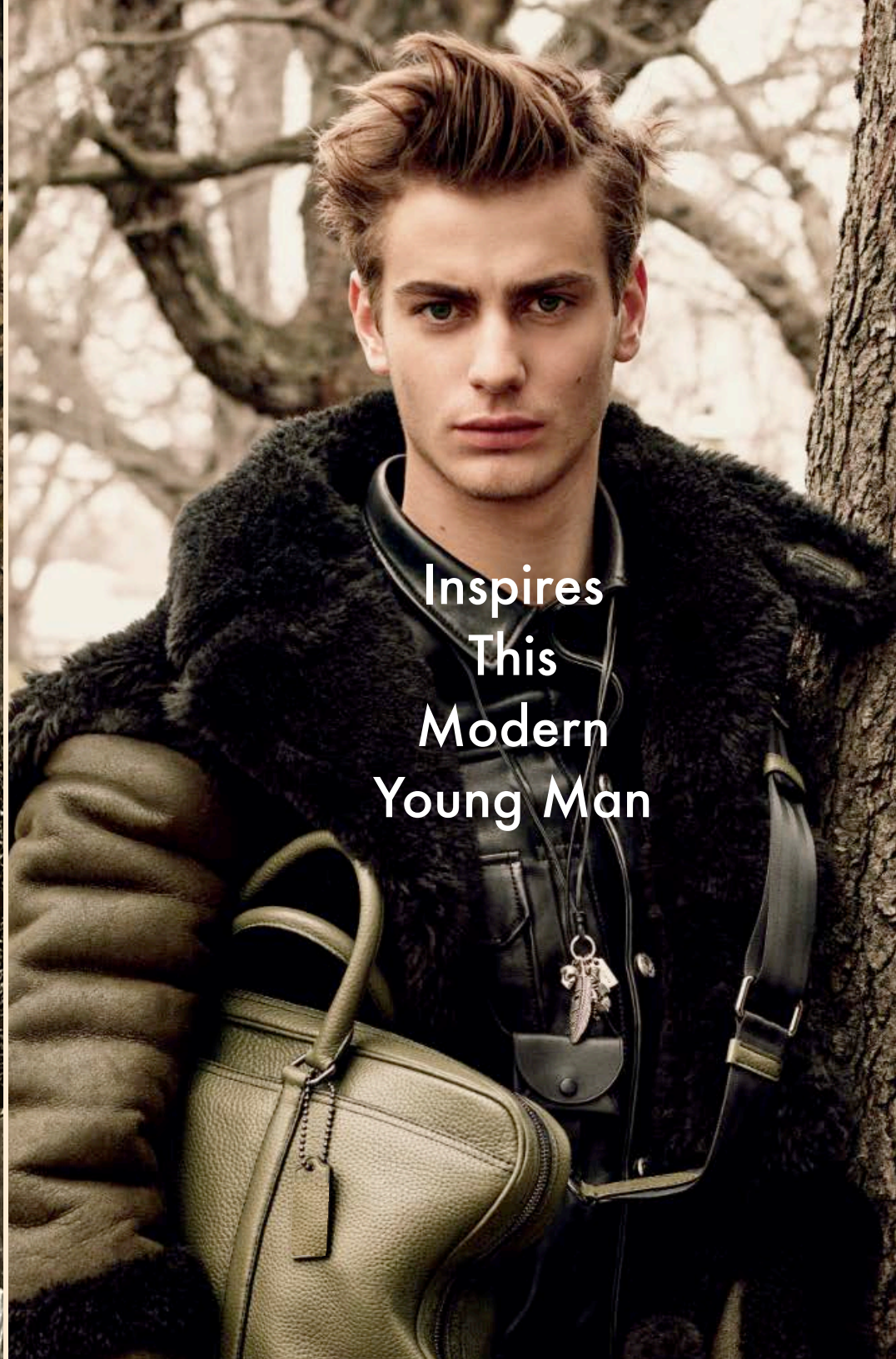
WHERE ARE THE MYTHOLOGICAL ARCHETYPES FOR THESE YOUNG PEOPLE TO MODEL THEMSELVES ON ?

WHERE ARE THEIR LEGENDS ?

"OUT OF THE TOWER"
proposes an answer:

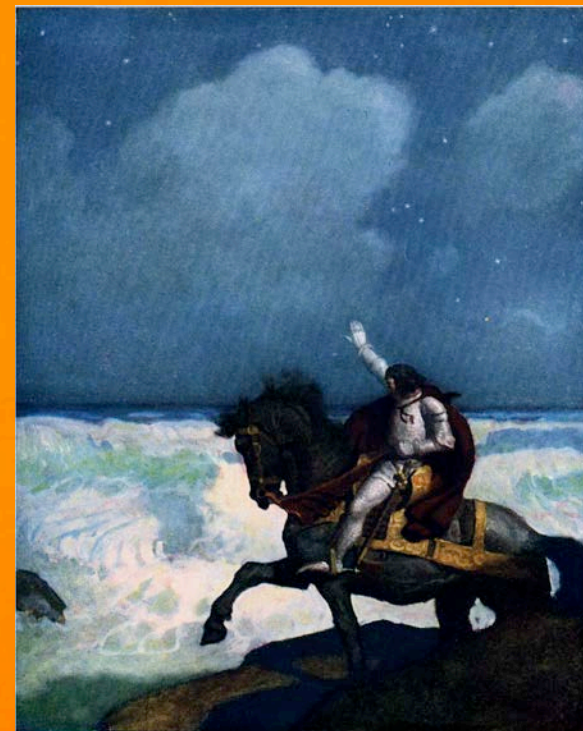


This
Re-Imagined
Medieval
Legend



Inspires
This
Modern
Young Man


*This Lancelot Is Valiant,
Powerful and Different
from His Peers ...*



... just like this boy might become.

*Reading about a hero
that he can instinctively relate to ...*





... gives him the gift of imagination that he needs to grow into his true self ...

... and makes for a climactic scene of parental love and enlightenment in our story that means to leave not a dry eye in the house.

*For the complete lookbook,
please click here:*

http://bit.ly/OOTT_SFP_Lookbook

“Out Of The Tower” a John Huddles film

Casting

*Talent considerations
include ...*

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Role of “Augustin”



Adam Driver
“Star Wars”



Oscar Isaac
“Star Wars”

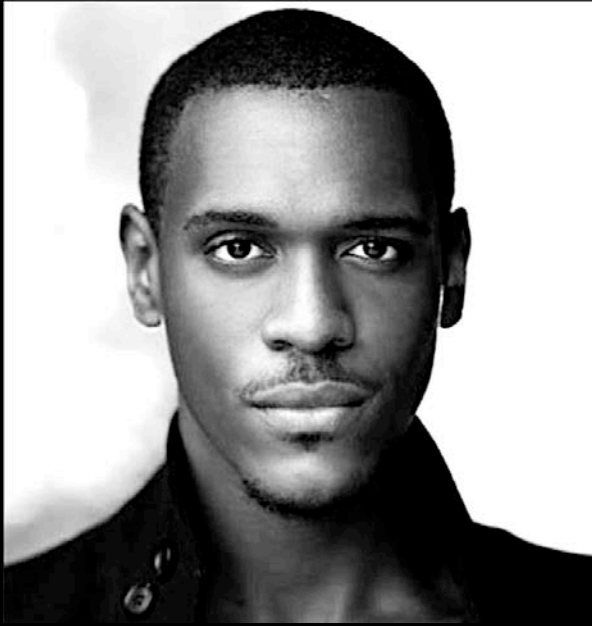


Chris Evans
“The Avengers”



Dev Patel
“Slumdog Millionaire”

Role of “Augustin”
(Continued)



Abubakar Salim

“Assassins Creed: Origins”

Upcoming in: “Raised by Wolves”



Kit Harington

“Jon Snow” in “Game Of Thrones”

Dual Role of “Lady Lilly”
and “Queen Guinevere”

Emma Watson
“Harry Potter”
“Beauty and the Beast”



Elizabeth Debicki
“The Great Gatsby”
“The Night Manager”

Role of “Robbie”



Brenton Thwaites
“Pirates of the Caribbean”
“Titans”



Penn Badgley
“Gossip Girl”
“You”



Zac Efron
“The Greatest Showman”
“Hairspray”

Role of “Nora”



Sofia Boutella

“Star Trek Beyond”

“Kingsman: The Secret Service”

Mila Kunis
“Black Swan”
“That 70’s Show”
“Forgetting Sarah Marshal”



Role of “Dev”



Ross Lynch
“My Friend Dahmer”
“Chilling Adventures of Sabrina”



Maxim Baldry
“Mr. Bean’s Holiday”
“Rome”
“Skins”

Upcoming in “Lord of the Rings” (TV Series)

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Key Crew

include ...

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新区
ECM AREA

欧划影业

Writer-Director John Huddles, speaking at the Beijing International Film Festival (2017).



JOHN RADEL, ACS: Cinematographer



John is an award-winning Australian-Cinematographers-Society-accredited director of photography, having received over thirty-five film-industry awards for his work.

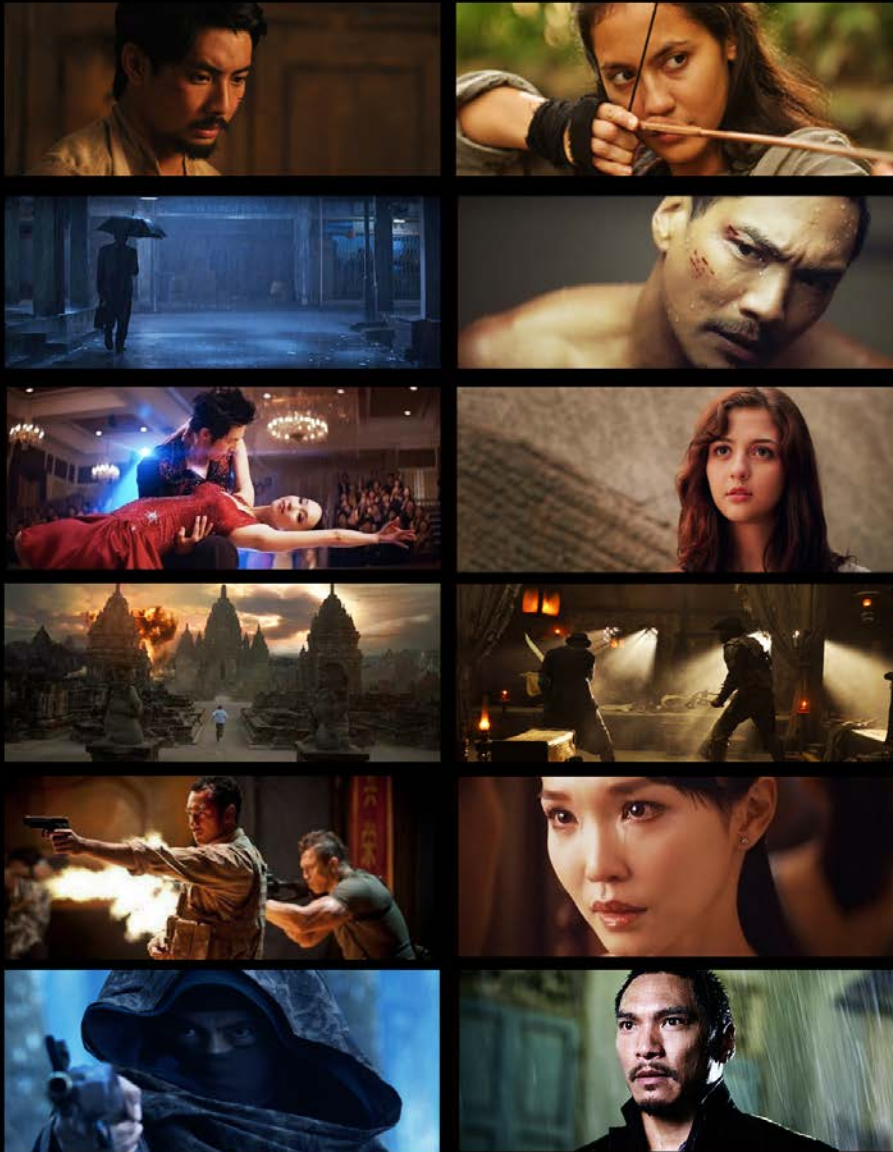
John is also Head Of Film and Television Production at Infinite Studios, Indonesia and Singapore.

John's extensive production experience across Asia, the U.S. and Australia includes line producing Michael Mann's feature *BLACKHAT*, starring Chris Hemsworth ... the Ridley-Scott-produced sci-fi film *EQUALS*, starring Kristen Stewart ... the Japanese Action Film *JOKER GAME*, starring Japanese superstar Kazuya Kamenashi ... the sci-fi actioner *BEYOND SKYLINE*, starring Frank Grillo and Iko Uwais ... HBO Asia's new action series *HALFWORDS*, seasons one and two ... the Australian feature drama *JOURNEY* ... the Netflix action thriller *HEADSHOT*, directed by the Mo Brothers ... and the HBO action-drama series *GRISSE*.

John was co-producer on the NETFLIX original action film *THE NIGHT COMES FOR US*, starring Joe Taslim and Iko Uwais ... co-producer on the Asian action film *BUFFALO BOYS* ... and Executive Producer on *DANCE OF THE DRAGON*.

John was Director of Photography on the U.S. feature *THE PHILOSOPHERS* (aka *After The Dark*), directed by John Huddles ... as well as on the aforementioned *BUFFALO BOYS* ... and on HBO Asia's first feature action/thriller *DEAD MINE*, starring Japanese actress Miki Mizuno.

John also shot and co-produced *DANCE OF THE DRAGON*, starring Jason Scott Lee, Korean superstar Jang Hyuk and Fann Wong, which took out ten awards at the West Hollywood International Film Festival, including Best Cinematography ... as well as the feature-length docu/drama *UNFOLDING FLORENCE*, for acclaimed director Gillian Armstrong, which premiered at the Sundance Film Festival ... and the Southern Star television drama series *THE SURGEON*. In New York, John shot *IN OUR NAME*, the controversial feature-length docu/drama for Director Chris Tuckfield, which received a Gold Award ACS award.



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JOHN RADEL ACS
 DIRECTOR OF PHOTOGRAPHY

John originally studied directing and cinematography at the College of the Arts, for three years, followed by two years at the Australian Film, Television and Radio School, mastering in cinematography.

He has received over twenty-five ACS awards, taken out the Australia-wide Kodak Cinematography competition for a record two years running, and the Critic's Circle Award for Best Cinematography.

John's films have been selected to screen at the Cannes International Film Festival, Camerimage in Poland, the Shanghai Film Festival and the Sundance Film Festival.

His love for European and Asian cinema took him to Budapest to learn from master cinematographers Vilmos Zsigmond ASC HSC (*THE DEER HUNTER/CLOSE ENCOUNTERS OF THE THIRD KIND*) and Laszlo Kovacs ASC HSC (*EASY RIDER*).

After working in the camera department on a variety of Hollywood films, John moved to Asia and for the last fifteen years has been shooting and producing films and commercials in Indonesia, Singapore, Korea, China, Philippines, Thailand and Hong Kong.

ANDY HOWARD: *First A.D.*



As an in-demand Assistant Director, Andy has worked across Asia and Europe on both studio and independent productions, including:



Andy shooting in Indonesia

- * 'Hellboy' (Revolution Studios, dir. Guillermo del Toro)*
- * 'Blade II' (New Line; dir. Guillermo del Toro)*
- * 'The League of Extraordinary Gentlemen' (20th Century Fox; starring Sean Connery)*
- * 'Wanted' (Universal; starring Angelina Jolie)*
- * 'From Hell' (20th Century Fox; starring Johnny Depp)*
- * 'AVP: Alien vs. Predator' (20th Century Fox; dir. Paul W.S. Anderson)*
- * 'Hostel: Part II' (Lionsgate/Screen Gems, dir. Eli Roth) ...*

... as well as on dozens of commercials in Europe, Australia and Asia, and such TV productions as the Emmy-Award-winning 'Dune' for Disney/ABC/The Sci-Fi Channel, which remains the latter's highest-rated production of all time.

A 25-year veteran of the industry, Andy graduated from the Czech National Film School (FAMU) with a diploma in production.

As the producer early in his career of three award-winning European short films (the Swiss/Czech co-pro 'Reflections' ... the Ecuador/Czech co-pro 'Take It' ... and the Swedish/Czech co-pro 'Angel'), Andy returned to producing on the U.S.-Indonesian action film 'Java Heat', as Associate Producer.

Raised in Thailand, Andy holds British and Australian citizenship and lives in Sydney with his wife and children.

“Out Of The Tower” a John Huddles film

Partners and Resources

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J. Todd Harris

Branded Pictures Entertainment

Branded Pictures Entertainment is a Los Angeles-based production company that acquires and develops branded intellectual properties for film, television and stage. The company was formally established in 2014 by independent film and theatre producer J. Todd Harris working closely with long-time colleague Marc Marcum.

The inspiration for the company is the growing dominance of brands in the increasingly noisy entertainment landscape. In recent years, pre-established brands from all media are at the top of the box office charts both in Hollywood and on Broadway. In addition, the fragmented and content-hungry television and Internet landscape is following suit. At the same time, studios and traditional media outlets have become less inclined to develop projects in-house, making them more receptive to well-developed and packaged properties with built-in awareness.

This is where Branded Pictures Entertainment adds value: discovering under-exploited properties, re-imagining them for today’s audiences and adding commercially compelling actors and directors with compelling marketing approaches.

J. Todd Harris is president of Branded Pictures Entertainment.

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He has produced 47 films. These include the Golden Globe-winning and Oscar-nominated *The Kids Are All Right* (Focus Films), as well as *Bottle Shock*(Freestyle), *Crooked Arrows* (Freestyle), *Jeepers Creepers* (MGM), *Piranha 3D* (The Weinstein Company) and the acclaimed Netflix hit *Wheelman*. Five of his films have premiered at the Sundance Film Festival, including *Digging to China*, *Urbania* and *Lewis & Clark & George*.

Todd Harris’ stage history includes producer credits on the musical production *Doctor Zhivago*, *Heathers The Musical* and, most recently, the stage musical production of *American Psycho*. He is also a producer on the upcoming *Soul Train*, a high-energy musical inspired by the long-running TV show, and developing a stage adaptations based on the film *Death at a Funeral* and the works of Maya Angelou

Harris is a 20-year member of the Motion Picture Academy and recently joined the Producers Guild (2016) and the Broadway League (2015-2018). He is a founding board member of the Napa Valley Film Festival. He earned his BA and MBA from Stanford University and lives in Los Angeles with his wife Amy Powers, a songwriter.

Marc Marcum has spent most of his career in the film business developing brand name franchises, having started his career as a development assistant at Warner Brothers-based Peters Entertainment, working on high-profile projects like *Wild Wild West*, *ALI* and *Superman Returns*. From there, he spent 3 years as Story Editor at Davis Entertainment, where he acquired the rights and oversaw the original *Garfield* feature, which grossed nearly \$200 million worldwide during its theatrical release. In addition, he has worked as an executive on *Daddy Day Care*, *Fat Albert*, *I, Robot*, *Flight of the Phoenix*, *Alien VS. Predator*, *Doolittle 3*, *Bottle Shock* and recently was part of the producing teams for the remake of *It’s Alive!* and the upcoming comedies, *Miss Nobody* and *The Family Tree*. Marc is a film production graduate from the University of Southern California’s School of Cinema-Television.

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Swiss Finance Partners Group



Swiss Finance Partners Group is an international stock holding company being active on a worldwide basis in the field of finance ranging from general investment advice; asset-management services to corporate finance, private equity to investment banking services dedicated to providing innovative and professional financial services to all kind of customers throughout the world.

Its services are aimed as well as to the private investor as to an institutional clientele who is seeking a truly independent and tailor-made approach to their needs.

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“Out Of The Tower” a John Huddles film

The Schedule

1) Financing locked: January 15, 2020

2) Pre-Production, Production and Post-Production:

a) Casting formally begins: January 15, 2020

b) Visual Effects Pre-Visualization begins: January 15, 2020

c) Pre-Production begins: February 1, 2020

d) Production (i.e. "principal photography" or "shooting") begins: May 15, 2020

e) Production ends: July 15, 2020

f) Post-Production begins: July 15, 2020

g) Post-Production ends (i.e film is completed and ready for delivery): January 15, 2021

3) Marketing could begin: Spring/Summer 2021

4) Film could be seen in theatres and elsewhere: Fall 2021

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“Out Of The Tower” a John Huddles film

5) Timeline of revenue generation:

a) The film should begin to generate revenue within 18-24 months of financing, with the bulk of its income received within 24-36 months.

b) Alternatively, if the film is “bought out” by a streaming platform (e.g. Netflix, Hulu, Amazon Prime) or the independent division of a major studio (e.g. Sony Pictures Classics, Fox Searchlight, Focus Features), the entire budget of the film plus a premium for investors could be returned earlier and in a single stroke.

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Use of Funds / Budget of Film

The budget of a film includes all costs relating to the film’s development, production and post-production. For example: cost of acquiring the script, payments to talent (i.e. to cast), shooting costs, editing costs, etc.

A full budget will easily run fifty pages, often many more.

A budget “topsheet,” typically one two three pages, represents a snapshot of the overall budget, itemizing costs by category, but without detailed breakdowns of expenditures within each category.

The following three pages contain a preliminary budget topsheet for “Out Of The Tower” ...

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“Out Of The Tower” a John Huddles film

Out Of The Tower
Prelim Budget a/o Nov 12, 2019

Producer: J. Todd Harris
 Writer: John Huddles
 Director: John Huddles
 Line Producer/UPM: TBD

Shoot: 40 Days
 Shooting Location: Mauritius

ALL FIGURES IN EUROS

Acct#	Category Description	Page	Total
1200	STORY & OTHER RIGHTS	1	€35,125
1400	PRODUCERS UNIT	1	€340,989
1500	DIRECTORS UNIT	2	€216,195
1600	TALENT	2	€940,583
1700	ATL - TRAVEL & LIVING	5	€26,000
TOTAL ABOVE-THE-LINE			€1,558,892
2000	EXTRAS	6	€26,441
2100	PRODUCTION STAFF	6	€270,292
2200	ART DIRECTION	9	€100,713
2300	SET CONSTRUCTION	10	€185,410
2400	SET DRESSING	11	€63,530
2500	PROPERTY DEPARTMENT	12	€41,304
2600	CAMERA	12	€333,367
2700	ELECTRIC	15	€163,447
2800	GRIP	16	€134,590
2900	PRODUCTION SOUND	18	€89,515

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“Out Of The Tower” a John Huddles film

3100	SPECIAL EFFECTS	18	€1,375
3200	SET OPERATIONS	19	€125,468
3300	WARDROBE	20	€138,485
3400	MAKEUP & HAIR	21	€57,550
3500	LOCATIONS	22	€200,890
3600	TRANSPORTATION	25	€162,747
3700	STUDIO FACILITIES	30	€46,250
4000	PRODUCTION FILM & LAB	31	€23,000
4100	BTL - TRAVEL & LIVIING	31	€95,900
TOTAL PRODUCTION			€2,260,274
5100	EDITING	33	€156,538
5200	POST PRODUCTION FILM & LAB	33	€80,000
5300	POST PRODUCTION SOUND	33	€101,000
5400	TITLES, POST, VFX	34	€501,500
5500	MUSIC	34	€75,000
TOTAL POST PRODUCTION			€914,038
6200	PUBLICITY & MARKETING	35	€25,000
6300	PRODUCTION LEGAL	35	€37,500
6400	INSURANCE	35	€165,000
6500	MISCELLANEOUS	35	€316,000

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TOTAL OTHER	€543,500
Contingency (Excluding A-T-L and Other) : 2,5%	€131,890
Total Above-The-Line	€1,558,892

Acct#	Category Description	Page	Total
	Total Below-The-Line		€3,717,812
	Total Above and Below-The-Line		€5,276,704
	Grand Total		€5,408,594

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PREPARED BY SWISS FINANCE PARTNERS GROUP



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