

CONFIDENTIAL

# Soul Of Darkness

*A romantic thriller*



MOTION PICTURE PROJECT / BUSINESS PLAN

PREPARED BY SWISS FINANCE PARTNERS GROUP DECEMBER 2022



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# Table of Contents

<b>Investors Presentation .....</b>	<b>1</b>
Soul Of Darkness.....	1
<b>The Film Project.....</b>	<b>2</b>
The Producing Company.....	2
The Feature Film Project .....	2
The Team .....	3
<b>Film History &amp; Projects .....</b>	<b>.....</b>
Previous Films.....	5
Film Projects.....	7
<b>Investing in the Film Industry .....</b>	<b>14</b>
Film Investment Decision Process .....	15
The Financial Aspect.....	16
<b>Frequently Asked Questions .....</b>	<b>23</b>
FAQ's.....	22
<b>Soul Of Darkness.....</b>	<b>24</b>
The Story.....	24
The Film's Director .....	25
The Film's Producer.....	26
The Film's Casting.....	27
<b>Partners &amp; Resources .....</b>	<b>28</b>
Partners & Resources .....	26
<b>The Film Marketing .....</b>	<b>28</b>
Film Marketing Tools.....	28

# Presentation for Investors

## SOUL OF DARKNESS

**The romantic thriller, set at the Venetian Carnival.**

**Screenplay: Monika Teuber-von Goetz und Schwanenfliess,  
H. Christoph von Goetz und Schwanenfliess.**

**Directed by: Monika Teuber-von Goetz und Schwanenfliess**

**Producers: Monika Teuber-von Goetz und Schwanenfliess,  
H. Christoph von Goetz und Schwanenfliess**

**TAT Film Production Ltd./UK, subsidiary: Soul of Darkness Ltd.**

### **PREAMBLE**

It is to say that all investment is a risk of the market, whether the film project is a good motion picture, or a poor picture, or otherwise nobody can guarantee success or failure.

But it is to say as well, that the motion picture industry US/Global, has changed substantially very fast over the last three decades and continues to evolve rapidly. With new Technologies, with new Channels, new forms of: Cable, Pay TV Television, Syndication, Internet Platforms and broadband access to other Ancillary Markets as for merchandising items: books of film stories, the soundtrack of a motion picture for soundtrack records and money generate revenue.

New giants have established themselves in a short time very successful as: Netflix, Amazon, Apple, Hulu etc., on the US/Global market. All exploitation companies, new and traditional are urgently in need to entertain, satisfy its audience, with a bright Scala of motion pictures.

Because mostly, they have action pictures in their program, with glorification of brutal violence. But a classic picture as the romantic thriller "Soul of Darkness", directed by a woman, set at the mysterious Carnival in Venice, should have a great interest from all mentioned companies, with a guaranteed exploitation worldwide in all media.

This fact should convince every interested investor, to come on board.

Because we, the producers, the director knows very well, the international market by doing and having a long time experience in the US/Global motion picture business. We are informed, what kind of pictures have been successful, a box office and what kind of stories is today international marketable in all media.

The estimated budget "Soul of Darkness" is € 8,1 Mill.

The Veneto Film Fund/Italy/Veneto government pay back 40% of all production costs spend in Venice/Veneto.

The above mentioned fund/investment should be used for the pre-production, production, post production and advertising etc. of the picture.

Conditions and terms:

1. All revenue from box office receipts and distribution will be paid to the investor, as it comes in (first position) of the US/Global exploitation, until the total amount invested has been repaid in full. For transparency, for all parties involved, a collecting agency should be engaged.
2. After 100% of the investment has been repaid to investor, from box office receipt and distribution (US/Global), so that the investor/s are owed no more money, the producers agree to split 50% investor 50% TAT Film of all additional US/Global revenue in all Media from the film, for a period of seven years.
3. A separate Investor/Investment Agreement for the motion picture, between investor and producer/production company should be signed between the parties, to produce an independent film for US/Global commercial distribution/exploitation.

## The Film Project

The romantic thriller, set at the Venetian Carnival "SOUL OF DARKNESS"

### The Production Company

TAT Film Production Ltd./UK Office 32, 19-21 London W1H 1PJ

Tel.: +44 20 86386907

monikateuber@tat.filmproduction.com/ vongoetz@tat.filmproduction.com

### STORYLINE:

Against the breathtaking Venetian backdrop of violets skies and fog caressed canals, "Soul of Darkness" explores the passion of Nicolo Dandolo, a famous professor at the Venice Music Academy, a man torn between his fire for music has filled his entire life. The tormented reminisces of his childhood, the enduring memory of his murdered mother Katerina, a famous Opera singer. And his dormant emotions of love that have been rekindled by Catherine, an American music student in his class, as well a fashion model.

The narrow walkways of Venice, beautiful yet sinister, entwine like a maze and darken with the footsteps of a masked man, a carnival mask as worn by the thousands that crowd the streets to celebrate the carnival, but one with the eyes of a killer. Three brutal murders, three murders with one trademark, three murders that interlink with an unsolved mystery of over twenty years, a mystery that shrouds the death of the beautiful Opera singer Diva Katerina Dandolo, a mystery that inexplicably links her son Nicolo Dandolo to the present-day murders.

As Nicolo and Catherine become one, a carnal unity of souls, charred layers of Nicolo's past begin to haunt his every thought, exhumed by the relentless pursuit of the police as they strive to prevent the killers next strike, all suspicion falling upon one man.

**Audience:**

**Young:** Loving a breathless love story, an exciting thriller, Venice/carnival.

**Older:** Loving opera, exciting thrillers with an unexpected plot, Venice/carnival.

**Comments:**

„The story has just about everything going for it, that a good film needs: Suspense, heightened tension, a passionate love story, an exotic location and cleverly constructed unforeseen twists and turns“

„This potpourri of proven storylines combined with the Venice location and the music academy aspect, give the script its own very unique identity, depth and most of all quality to mind such classics films as :“The Phantom of the Opera“ and with a twist of „Don't look now“.

## The Team

Producer, Director, screenplay writer

MONIKA TEUBER-VON GOETZ UND SCHWANENFLIESS



Over 25 years successful as producer, director in the US/Global picture business. At present Associate of TAT Film Production Ltd.

Ex Associate of production companies producing successful pictures:

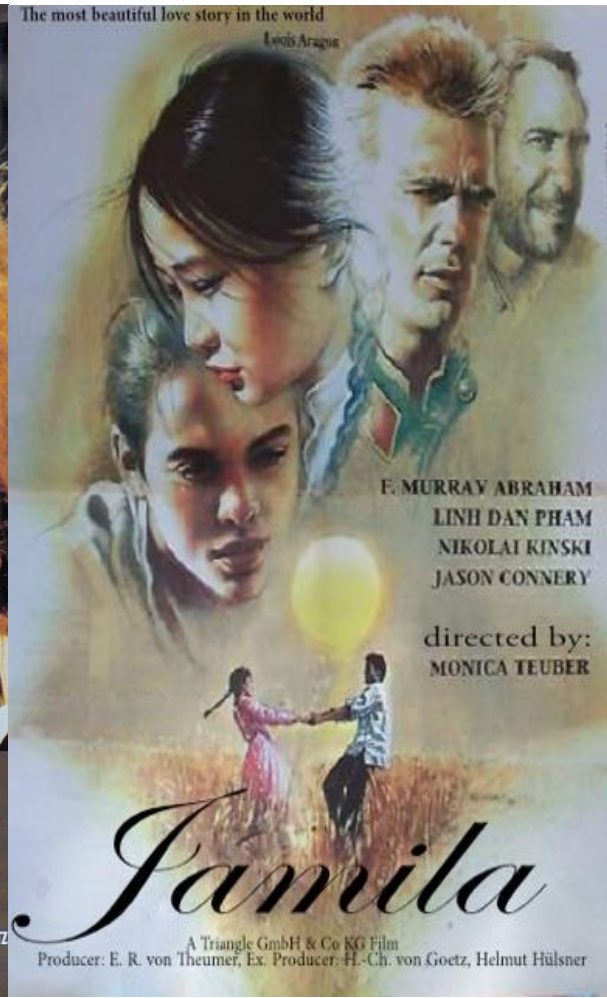
“Cine Tele Team GmbH & Co KG/Germany”;

“Trans Globe Film/Rome”;

“Triangle Film GmbH & Co KG”/Germany.

“International Screen Inc./USA”





**PRODUCER/DIRECTOR:**

***THREE BASTARDS AND SEVEN SINNERS (adventure)***

Cast: William Berger, Gordon Mitchell, Herb Andress, Monika Teuber

Director: Ernst Ritter von Theumer

***CREAM (Drama)***

Cast: Rolf Zacher, Catarina Conti, Sabi Dor

Director: Leon Capitanos

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*THE FARMER'S DAUGHTER (Drama) "DAS MÄDCHEN VOM HOF"*

Cast: William Berger, Herb Address, Maria Beck

Director: Richard Jackson

*I KNOW ALL, I WAS EVERYWHERE, (comedy) "KENN ICH, WEISS ICH, WAR ICH SCHON"*

Cast: Monika Teuber, Michael Tregor, René Koldehoff, Alfred Edel

Director/screenplay: Monika Teuber

*PRIMEL MAKES HER HOUSE CRAZY (film for children) "PRIMEL MACHT IHR HAUS VERRÜCKT"*

Cast: Barbara Valentin, Brigitte Mira, René Koldehoff, Katarina Jakob

Director/screenplay: Monika Teuber

*THE CURVE (action movie) "DIE KURVE KRIEGEN"*

Cast: Hup Stapel, Britta Poland

Director/screenplay: Monika Teuber

*CHAINED HEAT (Action) US Box Office*

Cast: Linda Blair, John Vernon, Stella Stevens, Henry Silva

Director: Paul Nicholas

*RED HEAT (action)*

Cast: Linda Blair, Sylvia Kristel, Sue Kiel, William Ostrander

Director: Robert Collector

*RAGE TO KILL (adventure)*

Cast: Maud Adams, Stuart Granger, William Berger

Director: Ernst Ritter von Theumer

*JUNGLE WARRIORS (adventure)*

Cast: Nina von Pallandt, Paul Smith, Woody Strode, John Vernon, Kai Wulf

Director: Ernst Ritter von Theumer

*JULIE DARLING (psycho thriller)*

Cast: Anthony Franciosa, Sybil Danning, Isabel Mejias

Director: Paul Nicholas

*MAGDALENE/SILENT NIGHT (drama, Christmas period picture )*

Cast: Nastasja Kinski, David Warner, Franco Nero, Sir Anthony Quayle,

Ferdy Maine, Gunter Meissner, Katharina Boehm, Max Tidof

Camera: Armando Nanuzzi (Zeffirelli, Visconti, Bertolucci)

Music: Cliff Eidelmann (Columbus, Star Trek IV)

Art Dir.: Ganni Quaranta (Oscar for „Room with a view“)

Director/screenplay: Monika Teuber

Festivals: Cairo, Giffone, Moscow, Dubai, Shanghai (Awards)

*JAMILA/DSHAMILJA (drama,)*

The famous love story by the novel of Tschinguiz Aitmatov

Cast: Murray Abraham, Nikolai Kinski, Linh Dam Pham, Jason Connery

Director: Monika Teuber

Screenplay: Ruth Rothmann (aka M. Teuber), Christopher McGee (aka Christoph von Goetz)

Festivals: Cairo, Casablanca – Marrakech, St. Petersburg, Belgrade, Shanghai (Awards).

**Upcoming projects** based on the screenplays of Monika Teuber-von Goetz und Schwanenfluss and Christoph von Goetz und Schwanenfluss:

“The Holy Devil” Drama based on historical Russian background, set in Venice with Jaret Leto, Murray Abraham (LOI), Franco Nero (LOI), Vanessa Redgrave (LOI) and Cary’s Zeta Douglas (LOI) etc.

"The Pearl Maid Cinderella" Arabic fairy tale Animation

"The Zweistein Family"" adventure fantasy trilogy set in Egypt

1. “The Tut Conspiracy”, 2. “The Alexander Code” 3. „The Fulfillment“.

"God bless America" drama, action, road movie/US

Willi the Kid road movie/comedy/US

All screenplays available.



ACTRESS a.o.:

R. W. Fassbinder: "Warnung vor einer heiligen Nutte", "Bolwieser",  
"Satansbraten".

TV Serie: "Die Gimmecks" (

"Die Ente klingelt um halb 8", "Three bastards and seven sinners" (Action),

"Una balata per un pistolero" (div. Italo Western) etc.



**Hans-Christoph von Goetz und  
Schwanenfluss**

German Aristocrat, Film Producer, Executive  
Producer, Screenplay Writer, Investor.

Over 20 years in the US/Global motion picture  
business.

After his study of the international Hotel  
Management/Business, he worked for many  
years in various countries/Overseas as a Hotel  
Director/General Manager for Hotel Groups like  
Howard Johnson, Intercontinental, Kempinsky  
Group etc.

When he met Monika Teuber years ago in LA, he discovered his love for here, the  
motion picture business and his passion for writing screenplays, producing pictures,  
together with her. Associate of Screen International Inc. TAT Film Production etc.

Monika and Christoph have married, at present, they developed together various high  
standard screenplays/projects (attached), which should be produced by TAT Film  
Production Ltd. etc.

### **Upcoming developed project**

**THE HOLY DEVIL** Drama and Love story

**Screenplay: Monika Teuber-von Goetz and C. von Goetz**

A story between yesterday, today and the supernatural, placed in mysterious Venice and St. Petersburg. Maximilian Faber, successful publisher, has a keen instinct for exceptional people. He meets the 17 year old Alexandra in Venice, which bears an extraordinary resemblance to Anastasia Romanova. When she falls in love with the mesmerizing Russian sculptor Gregori, a descendant of Rasputin, Maximilian becomes a leading actor into the drama, whose inevitable catastrophic end must be avoided at all cost.

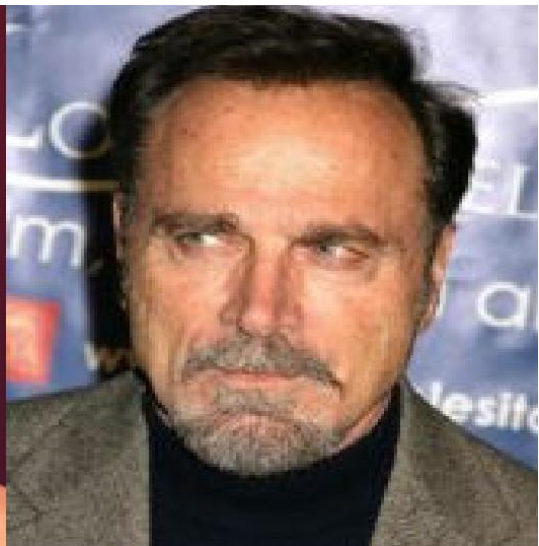
LOIS: Franco Nero - Vanessa Redgrave - Carys Zeta Douglas - Vittorio Storaro (4 Oscars) director of photography - Andrea Morricone (son of Ennio Morricone) composer - Gianni Quaranta (1 Oscar) production designer/art director.



## Cast: Soul of Darkness



Keanu Reeves as Nicolo Dandolo & Alicia Vikander as Catherine



LADY GAGA as the famous opera singer Katerina Dandolo & FRANCO NERO as Inspector Ianelli

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## SOUL OF DARKNESS

The romantic thriller set at the Venetian Carnival

### Further Cast Considerations:

Nicolo Dandolo : Keanu Reeves

Catherine Lucas: Alicia Vikander

Miller: Jared Leto

Katarina Dandolo: Lady Gaga

Inspector Ianelli :Franco Nero (LOI)

Detective Giorgio Kim: Rossi Stuart

Maldini UK/F/I

Brazzi Fabrizio Biggio

Roberto UK/F/I

Sandra UK/F/I

Oliver UK/F/I

Paolo Fabian: Rolando Villazon

Music-academy Director: Murray Abraham (LOI)

Gloria UK/F//I

### TRAILERS:

Directed/screenplay by Monika Teuber-von Goetz und Schwanenfliess

What should I believe in from

the picture "Jamila" Trailer

after the novel by Tschinguiz Aitmatov

<https://vimeo.com/user98267745>

The picture "Magdalene" Trailer

Paramount,

<https://vimeo.com/773059183>



**Production: TAT Film Production Ltd./Soul of Darkness Ltd.**

Art Director :Gianni Quaranta/1 Oscar/LOI

Director of Camera :Vittorio Storaro /4 Oscars/LOI

Location Manager Venice: Gino Girasoulo /LOI

Line Producer Italy: Francesco Papa/LOI

Music Cliff Eidelman/LOI

Director/Producer: Monika Teuber/von Goetz

Producer: H.-Ch. von Goetz und Schwanenfliess

Assc. Producer: Wolfgang Braun/Ex CEO Disney Germany/16 years



(Scene: Screenplay "Soul of Darkness")

**Seedy Bar Venice/Night:**

Nicolo looks closely at Gloria, a guest. Her makeup is destroyed. A red long scar is showing along her right ear and neck.



NICOLO

What happened?

Gloria starts to dance with him. Whispering in his ear:

GLORIA

“Shakespeare? But I that not shaped for sportive tricks. Nor made to court and amorous looking glass. I that rudely stamped and want loves majesty, to strode before a wanton ambling youth.....

*NICOLO* closing his eyes, whispering:

“ I that am curtailed of this fair proportion, cheated of feature by dissembling nature. Deformed, unfinished, send before my time into this breathing scares half made up. And that so lamely and unfashionable that dogs bark at me as I halt by them.”

Slowly tears pour down Nicolo’s face.

GLORIA

You want to come with me?

Nicolo looks speechless at her and leaves alone the Bar.

**MUSIC OF SOUL OF DARKNESS:**

Opera Norma/Bellini Aria: Casta Diva.

Nina Simone “First time, ever I saw your face”

Title song: “When the world falls apart”/Lady Gaga)

## Time Schedule

### I.) Financing locked: February 15, 2023

### II.) Production in Venice:

1. Location scouting February 20, 2023
2. Casting/Casting Agent/UK Gregg Millard: March 15, 2023
3. Pre-Production: March 1, 2023
4. **Principal photography: April 15, 2023**
5. Production ends: July 15, 2023
6. Post-Production: July 15, 2023 three month/Rome
7. **Delivery: October 15, 2023**

### III.) Marketing before, during and after production.

Participation at Film Festivals: Cannes/Venice

### IV.) US/Global exploitation cinema/distribution: Fall 2024

### v.) Timeline of revenue generation or see "Preamble" Condition and Terms

1. The film should begin to generate revenue within 18-24 months of financing, with the bulk of its income received within 24-36 months.
2. 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.



KEANU REEVES AS NICOLO DANDALO

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## **SWISS FINANCE PARTNERS GROUP:**

### **Investing in the Film Industry**

#### **Film Investment Decision Process**

This document tries to offer a step-by-step introduction to the financial mechanics of an independent feature film project.

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

The following pages prioritize transparency above all else. We've designed this presentation to shed light on the business side of our film while furnishing data-rich and methodologically lucid context to the many questions:

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, is this for you?

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 maximized for fully realizing the vision on screen (and consequent success at the box office) that inspired everyone to sign up in the first place.

And while it remains the case that film investment, as a key ingredient in the peculiarly complex recipe of cinema, carries with it a greater degree of inherent risk than is found in many 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 our industry, taught in film schools on day one, is that moviemaking is both a business and an art. It's a contradiction in terms that reminds the science nerds and philosophy fans among us of the very paradox of wave-particle duality at the heart of quantum physics, underlying the nature of absolutely everything in our world. Apropos light itself being both particle and wave—and let it be lost on no one that light is the sine qua non of capturing images on film—that famous film buff, Albert Einstein, wrote:

We have two contradictory pictures of reality; separately neither of them fully explains the phenomena of light, but together they do.

The phenomena of making movies might best be explained in the same way: by looking at—and folding together in your mind—both pictures: the art and the business, the business and the art.

Or you could simply think of making "Soul of Darkness" as a thrilling act of creation with a really strict accountant.

## The Financial Aspect

Anyone who has produced an independent film will tell you the most difficult task is raising money to pay for the production (although the rest is not easy either).

Raising money is the key to any independent film, regardless of your position, experience, and past credits, and there are only a few ways to actually accomplish that.

Those ways are as follows:

### Equity

Equity based financing is simply having investors contribute money—actual cash—to the production in exchange for an ownership interest in the film and the profits derived from the exploitation of the film. While there are many ways to structure these types of deals with many different ways for the investors to re-coup their investments and turn a profit, they all revolve around the same questions that must be answered: (i) How much



ownership does the investor receive for the investment? (ii) How will the investor recoup their investment? (iii) How will the investor's see a profit?

The main thing to remember when dealing with investors is to be up front with them regarding the production. Investing in film is an inherently risky game, especially considering that independent films rarely make money for their investors, and you must disclose this risk as well as all other investment risks or you could be held liable for misrepresentation and/or violating other securities regulations. Therefore, it is imperative that you spend the money to consult with an attorney on any equity structure.

### **Pre-Sales**

Pre-sales agreements are pre-arranged and executed contracts made with distributors before the film is produced, and are based on the perceived strength of the project as assessed by each distributor after reviewing numerous factors, including the script, the attached talent, and the marketing strategy. Once you enter the pre-sales agreements, there are two ways to go: (i) you can take out a bank loan using the pre-sales as collateral; or (ii) receive a direct payment at a discount from the distributors themselves.

This financing strategies requires the filmmaker to either repay the loan based on the pre-sales or a direct payment from the distributors before profiting on the film, and the filmmaker will likely have to personally guarantee the loan or advance payment in the event the film cannot be completed. Because of the complexity of these pre-sales deals, it is wise to consult with counsel before entering into one.

### **Loans/Gap or Bridge Financing**

Many filmmakers obtain loans for their films, although loans are usually only given once other financing is in place. Usually, filmmakers only use loans to fill in the "gap" or as "bridge" financing between what they have raised and the total cost of the film. Again, a filmmaker will likely have to personally guarantee a loan and put up the film and related intellectual property as collateral. If the film does not earn sufficient return to repay this loan, the filmmaker will be on the hook for the total unpaid loan amount. Another area to make sure that you are protected.

### **Tax Credits**

Like bridge loans, tax credits can be helpful in filling in the gap between the money a filmmaker raises and the budget of the film. Individual states and countries allow film

producers to subsidize the money spent on production through tax benefits. Typically, this requires the filmmaker to film a significant portion of the production in a local area, hire a certain number of local crew employees, rent from local vendors, and run payroll through local services. Tax credits are based on a lengthy application process and are often difficult to procure. But, depending on the state or country, the benefits can be significant. For example, a \$1 million movie can end up actually costing \$750,000. This means that the filmmaker only needs to raise 75% of the film's budget. Moreover, certain credits are sellable, transferable, and even trade-able, which means that if the filmmaker does not use the full amount of the granted credit, they can sell those credits for hard cash. As with the other forms of financing, due to the complexity of these transactions, its important for a filmmaker to know the rights regarding tax credits.

### **Crowdfunding**

Crowdfunding is a relatively recent phenomenon with a lot of hype. In reality it is expensive to do a full campaign and, unless a filmmaker has intellectual property rights with a cult following or a major attachment to the film, they likely will not be able to raise significant money via crowdfunding. However, it is an easy way to tap friends and family for small dollar donations through social media websites like [Facebook](#) FB +0%, twitter and Instagram to raise money for films. A filmmaker with 500 people donating \$100 raises \$50,000, which is a good start. Moreover, crowdfunding can be done through donations or equity—when using donations, the filmmaker does not have to repay that money to the donor.

### **Deferred Payments**

Most filmmakers in the independent film world likely have to defer their producer fees and, if other talent will agree to defer their fees, then that much less money has to be raised to make the film. The problem with this method is that the “risk takers” are working for free and relying on the film's success for payment. Certainly a gamble especially since all deferred fees will likely be paid only after the loans and investors have recouped.

Whether a first time or experienced filmmaker/producer, you will probably have to use a combination of the above financing options to make a film. Under any of the above options, the key is to present as complete a package as possible with all relevant, legally airtight attachments, a fleshed out budget and, at least, one experienced person to lend gravitas to the film. You might give financiers some assurance that the film will be made if all of these requirements are met.

Now, let's 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 NBC/Universal 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.

In the standard independent scenario, before you make your film, you request a "sales agent" to provide you with estimates (low, medium, and high), representing the amounts that said agent believes your film can 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 US\$1,200,000. The \$1,200,000 is paid up front—and generally speaking, that's that. 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 penalized. 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."

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 "Soul of Darkness" 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 (the top streaming platforms—which also have the capacity for theatrical distribution, i.e. placing films in movie theatres, just like the classic studios).

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).

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.)

Then we subtract marketing/sales expenses: 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 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 finalized 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 20%, this means we're paying \$200,000 on a rebate of \$1M. (Debt is of course always paid back before equity.) FYI: we might be able to do better than 20% interest on the loan—or even find a lender who will only take a token amount for this service.

(Sometimes equity investors in a film also 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.**

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 "Soul of Darkness" 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, equaling 80% of the film's budget of \$5M), therefore receive 80% of the investors' share of net profits going forward, in perpetuity.

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, 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.



## Frequently Asked Questions

### **What will our film's rating be?**

In the U.S. our rating should be PG-13. (Some Material May Be Inappropriate For Children Under 13.)

In the UK it should 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 should 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 around 100 pages, which would equal 100 minutes, or 1 hour and 40 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 profits. Here are two examples of well-respected collection companies, one of which we'll likely employ: <http://www.fintagehouse.com> & <https://www.freeway-entertainment.com>

### **When does revenue begin to come in?**

A film may begin to generate revenue as early as 18-24 months after an initial investment, with the bulk of revenue coming within 24-36 months.

As previously described, in a scenario where a major studio or streaming platform makes an offer to buy a film outright and the offer is accepted by producers/investors, recoupment + profits could come even earlier and in the form of a lump sum.

**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?**

Of course. Sometimes the organizers 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. And at our premieres you'd be V.I.P.'s

## The Film Marketing

### Film Marketing Tools

The marketing of a film is one of the most important aspects of the filmmaking process and in our case shall include indeed:

- Creating a Marketing Materials Packet
- Utilize the Internet and Social Media
- Generating various Press Releases
- Creating a Series of Trailers
- Listing on IMDb
- Participating in various Film Festival such as for instance the Sundance or Cannes/Venice Film Festival

**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 credits—Executive Producer, Co-Executive Producer,

Co-Producer, Associate Producer—are within our right to assign to partners as we see fit.



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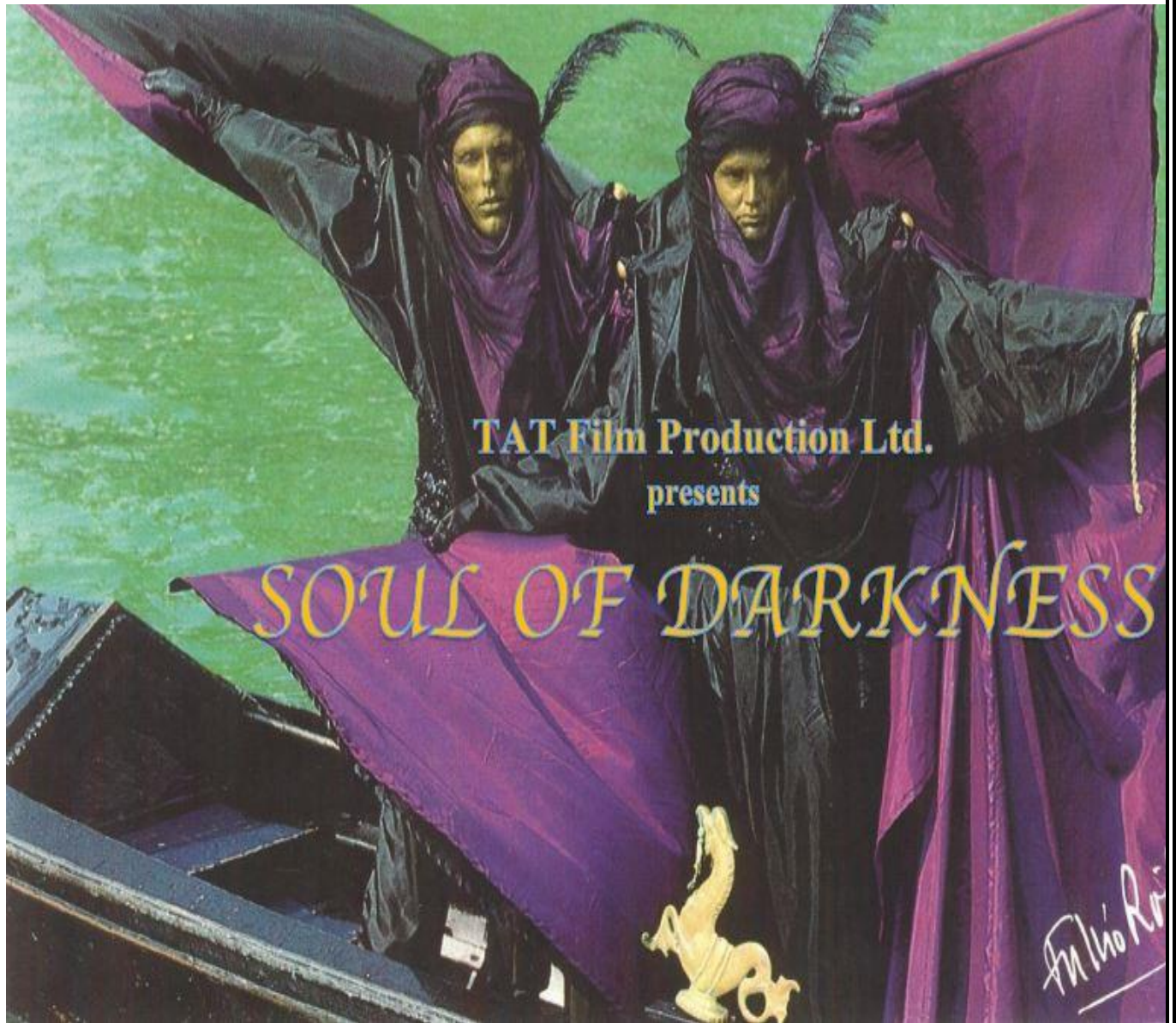
## Partners & Resources



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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