

Dolce Dalston

The movie



A proposition for corporate commitment to financing films





Where the heart of new London beats

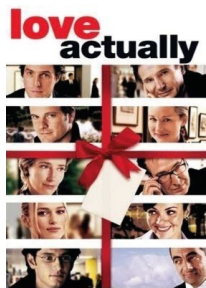




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Synopsis

'Romantic Comedy',
in the vein of Love Actually, Notting Hill or Sliding Doors.



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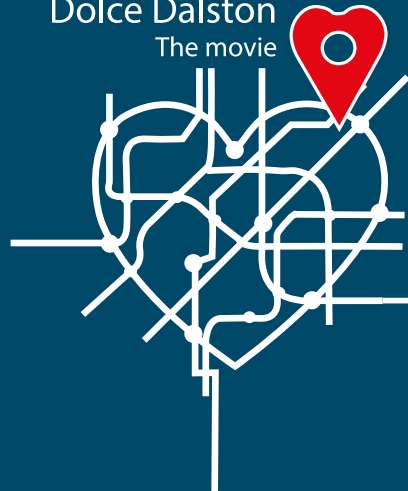


Dolce Dalston follows the romance between a chic Italian business executive, Leo, who moves to newly fashionable Dalston in East London, and the smart, beautiful and successful Sally, having first bumped into her dad, Dennis (a life-long East-Enders), in their local pub.

The trouble is, Sally's position (as a highly paid, Mistress of Capitalism), is a secret from her father and his friends (old school dockworkers, for whom the globalism and the financial markets are not only a mystery but the root of all that's wrong with the world!) and admitting that reality would just be too much. When Leo meets Sally and she needs to keep this truth hidden, the resulting confusions, misunderstandings and near catastrophic consequences are only eventually resolved, when love eternal conquers all!

Casting Ideas

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Sally



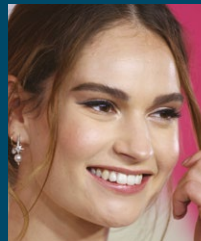
Leo



Dennis



Gemma Aterton



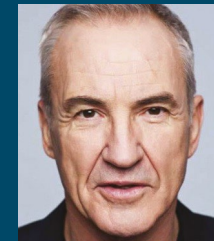
Lilly James



Luca Marinelli



Riccardo Scamarcio



Larry Lamb



Ray Winstone



Corporate Participation in Film: A Fresh Approach

Rather than being an expense, our proposal repositions the opportunity, such that it becomes a profit centre instead.

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Introduction

We are proposing a fresh approach to a corporation's relationship with film. Rather than being a passive provider of sponsorship or 'product placement', we are proposing that an opportunity exists to participate more fully in the financing and that by doing so, the Company will:



Enhance the brand presence across the world in popular culture

Provide significant marketing opportunities over and above traditional product placement propositions.

Recover all the capital outlay AND participate in profits earned over the life of the film

A traditional sponsorship or product placement proposition results in a cash outlay as part of a company's expected annual advertising and marketing spend.

A more comprehensive participation in the financing will give the investing company much greater access to the marketing materials and provide enhanced marketing and promotional opportunities and also means the company will stand to **profit** directly from the success of the film.

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Much More Than Product Placement

Most corporations
(car companies,
soft drink manufacturers, fashion brands and so on)
have either participated in films or have been approach-
ed about doing so, on the basis of **'product place-
ment'**.

As such, that participation is framed in terms of a **'mar-
keting cost'** and whilst that is a valid way of raising a
brand's awareness in the minds of the viewing public, it
does not exploit the **full scale of the opportunity**.



\$OLD OUT

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The worldwide film industry enjoys a **multi-billion dollar annual turnover**, generating substantial revenues for distributors and financiers across the world.

Corporations who participate solely on the basis of providing goods and services and who allow this a marketing expense are leaving a tremendous opportunity on the table for others to enjoy.



Financing Structure

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Q: The Power of the Proposition?
A: The Power of Perception!

To be able to guarantee access to the best cast, director, distributors and so on, we need to be able to present the film as fully financed.

To ensure that we are able to do this, we will need to be able to present the film as being 'Fully Financed'. Presentation is the key here, but we will undertake to structure the film such that the actual net final exposure for our financing partner is **only 50% of the total cost, or less.**

And critically, unlike a sponsorship or standard product placement deal, **the money that goes into the production is not money that will be spent and never seen again.**



Our partner company will:

- Enjoy an advanced recoupment position **to recover the full committed amount**
- Earn a premium **return on the investment PLUS a share in all profits**
- A long-term share in all and any profits generated by the film, from its exploitation in cinemas and on TV around the world.

Global Distribution; a Global Audience; Consumers Pay You To Learn About Your Product

Worldwide Distribution

DOLCE DALSTON is a film in the tradition of the great, classic British Romantic comedies. Films such as this have an enviable position in the hearts of the worldwide audience, not just during their first run in cinemas, but with repeats long after this on television and the myriad on entertainment platforms around the world.

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Anticipated Worldwide Audience

Our forecasts suggest cinema audiences alone ranging from 4 to 15 million individuals, worldwide, before allowing for all the other viewing platforms.

Cinema and Secondary Life

Cinema viewing will only be the start, with many additional viewers seeing the finished film on television and elsewhere. Gross Box Office Receipts and the number of paying cinemagoers go hand in hand: the more people go, the greater the box office, of course. We have provided a number of forecast scenarios, ranging from a simple baseline revenue model for the selling of licences to distributors around the world, to the amount of additional income our partner can expect to enjoy, in the event that the film is a worldwide hit.



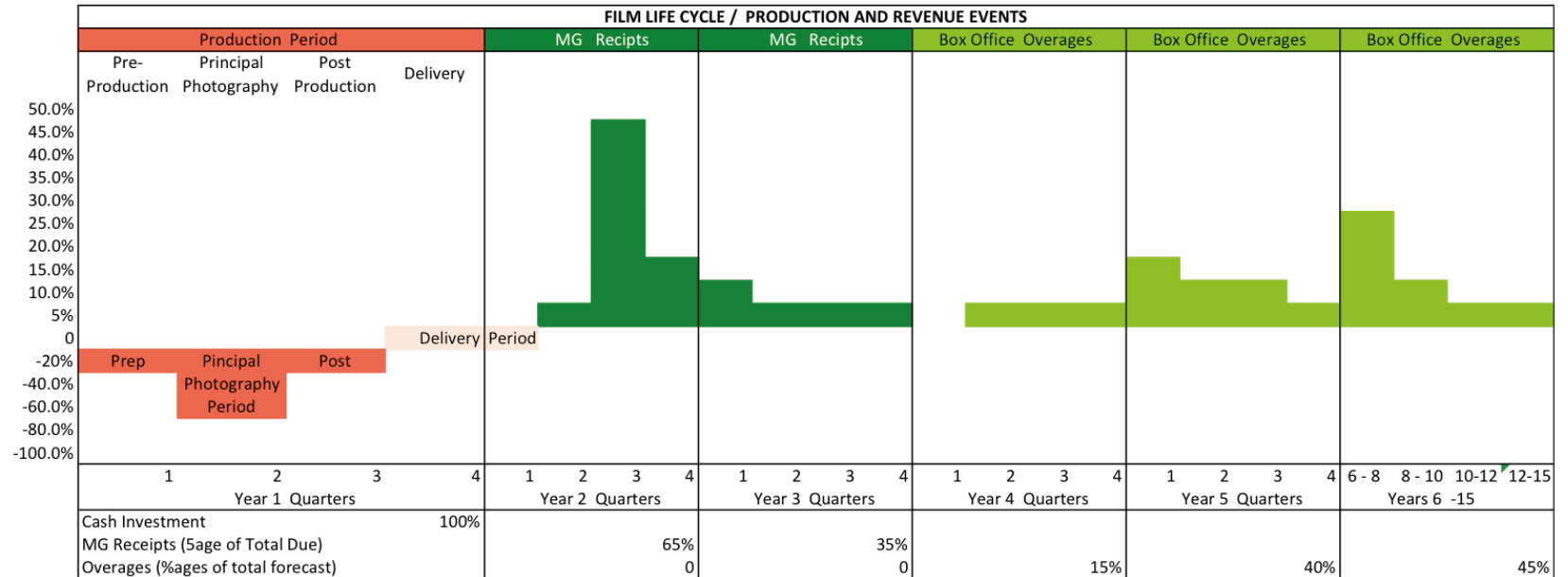
Gross Box Office and Admissions

	Estimated Ave. Unit Price (US\$)	25,000,000	50,000,000	75,000,000	100,000,000
USA & Canada	8	6,105,654	12,211,309	18,316,963	\$24,422,617
Admissions		763,207	1,526,414	2,289,620	3,052,827
Western Europe	6	9,291,213	18,582,426	27,873,640	\$37,164,853
Admissions		1,548,536	3,097,071	4,645,607	6,194,142
Eastern Europe & LatAm	5	2,336,076	4,672,153	7,008,229	\$9,344,306
Admissions		467,215	934,431	1,401,646	1,868,861
Asia & Australasia	7	6,291,479	12,582,957	18,874,436	\$25,165,915
Admissions		898,783	1,797,565	2,696,348	3,595,131
All Other Overage Receipts	5	975,577	1,951,155	2,926,732	\$3,902,310
Admissions		195,115	390,231	585,346	780,462
TOTAL		\$25,000,000	\$50,000,000	\$75,000,000	\$100,000,000
TOTAL Admissions		3,872,856	7,745,712	11,618,567	15,491,423

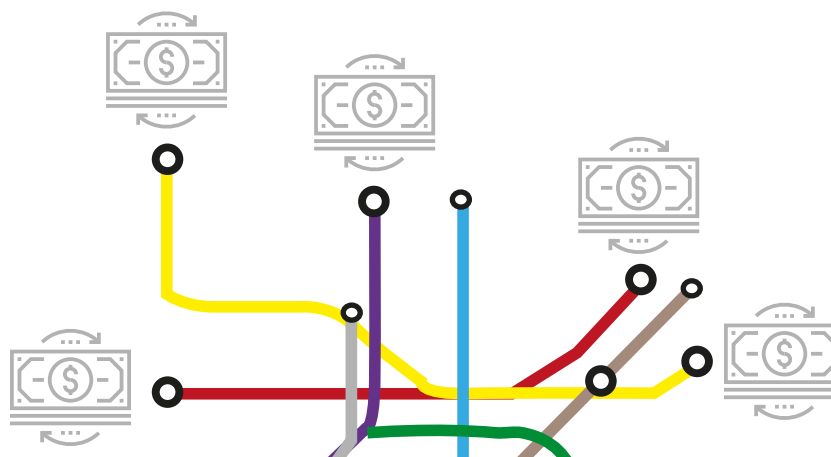
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Investment Time Line



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Regions Generating Income	Baseline Minimum Guarantees	Total Recoupment Waterfall revenues (Overages + MG's) with gross Box Office Receipts at:			
		25 million	50 million	75 million	100 million
USA & Canada	\$1,900,000	\$3,050,000	\$4,200,000	\$5,350,000	\$6,500,000
Western Europe	\$700,000	\$2,450,000	\$4,200,000	\$5,950,000	\$7,700,000
Eastern Europe & LatAm	\$800,000	\$1,240,000	\$1,680,000	\$2,120,000	\$2,560,000
Asia & Australasia	\$1,200,000	\$2,385,000	\$3,570,000	\$4,755,000	\$5,940,000
All Other Overage Receipts		\$183,750	\$367,500	\$551,250	\$735,000
TOTAL RETURNED REVENUES	\$4,600,000	\$9,308,750	\$14,017,500	\$18,726,250	\$23,435,000

Equity Partner		Total Cash Returned to Equity Partner, with Gross Box Office at:			
		25 million	50 million	75 million	100 million
Equity Partner Cash Investment	3,000,000 €	4,768,000 €	6,412,500 €	8,045,000 €	9,609,750 €
Equity Partner Return on Investment		59%	114%	168%	220%



Producers

Gareth Wiley

Gareth has produced feature films with two Oscar winning directors, with budgets totalling over \$100 million including four with Woody Allen. Having persuaded the New Yorker to move his 2004 movie to London the collaboration grew until he won a Best Picture Golden Globe for Woody's "**Vicky Cristina Barcelona**". This was Gareth's second Golden Globe nomination in four years, having been previously nominated his first collaboration with Woody Allen, "**Match Point**". Before moving into film, Gareth worked in international banking and finance with some of the world's leading banking institutions, including, Salomon Brothers & UBS Warburg.



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Giulia Salvadori

A member of the UK Production Guild, Giulia has worked across film, TV, advertising. Most recently she worked as line producer for the **Sky TV series** "Devils", A Sky Italy/Sky Vision co-production shot in London and Rome, the Hong Kong movie "**To the Fore**" by Dante Lam, shot in Milan, the action film "**One-Nenokkachine**" by Sukkumar Bandreddi, shot in London and Belfast, and she associate produced "**The Trip to Italy**", directed by Michael Winter bottom for the BBC.



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