

# ARRIVAL



Budget: \$3M  
Producer: Jenny Lee

# EXEC SUMMARY

My crew and I are seeking an investment of \$3 million to fund the filming of our truly unique, sci-fi project, Arrival. We are indie filmmakers who are dedicated to the science fiction genre and developing great, memorable stories. Funding this project will provide a great investment opportunity. Science fiction has been one of the longest running trends of the film industry and will continue to be so for many years, if not always. It is human nature to be curious of a universe beyond ours and to imagine situations we have not encountered. Science fiction tests our identity and force us into new perspectives.

The success of recent movies such as Upgrade, Get Out, and The Signal as well as television shows such as Black Mirror and Altered Carbon all verifies this popularity and therefore, make good examples. The 2017 film, Get Out, earned over \$255M worldwide, and managed \$33M at the box office during its opening weekend alone with only a \$4M budget. Our story also has what it takes and we are confident we can give you a similar profit.

Based on projections, we can return profits within 3 years, after the festival circuit, broad platform release, and VOD. In addition, the majority of our shooting will take place in Georgia, a film friendly state. As such, Georgia will give us 30% tax incentive-- an added benefit!

# LOGLINE

Smart, compelling, sci-fi that follows the life-changing events of a government recruited linguistics professor when 12 mysterious alien entities suddenly descend on Earth.

# SYNOPSIS

Louise Banks mourns the death of her 13 year old daughter, Hannah. Flash back to her present, and Banks is a linguistics professor at a University. One day, her lecture is interrupted by the news that 12 alien entities have descended on Earth, at different points around the world. Soon after, Louise is approached by Colonel Weber, who wishes to use her skills to decipher the aliens' intentions. Do they mean harm? Louise agrees and is introduced to another recruited member, theoretical physicist Ian Donnelly. Upon arrival, they are rushed to their meeting with the two 7-legged creatures, named Abbott and Costello or aka, heptapods at the pod. Louise and Ian quickly find themselves in a race against time as countries start to panic and threaten global war. They work together to decipher the alien's language/ a series of symbols. During this time, Louise begins to be plagued with visions of herself and a young girl—a side effect due to prolonged exposure to the beings. The girl calls Louise mom. Back at base, tensions are at an all-time high and all countries cut communication at the alien's most recent message, "Offer Weapon." Louise runs back to the pod and Costello is able to explain they will require humanity's help in 3000 years. This also explains Louise's unique position with her newfound ability to foresee the future. After this message, the 12 pods disintegrate. Louise then comes to understand that the visions of the girl is her future daughter with Ian and that she is to meet an early death. Louise uses this new ability to solve the conflict with the allies, China in particular, and stop war. The film closes with Louise choosing to embrace her future despite being fully aware of the heartbreak and other news to come.

# CREW: DIRECTORS

## Shane Carruth

- Strong experience in making low-budget sci-fi
- Primer* (2004)/Budget \$7000
- Low budgets often force you to choose between quality vs. story. Carruth shows it is possible to have both.

## Credits

- Breakthrough* (2017)
- Upstream Color* (2013)
- Primer* (2004)



# CREW: DIRECTORS

## Gareth Edwards

- Low-budget director finding fame in Hollywood
- Directorial debut *Monsters (2010)* /Budget \$500,000
- First film used only 5 people/ works small.
- All films are sci-fi/fantasy based. May be interested in a small budget film. Going back to roots.

## Credits

- Star Wars: The Last Jedi (2017)*
- Rogue One: A Star Wars Story*
- Monsters (2010)*



# CREW: DIRECTORS

## Greg Strause

- First films *Skyline* (2010) / Budget \$10M
- Understands how to work within budget
- Familiar with VFX/ may cut costs later.
- Good opportunity to take control and have a bit of fun.

## Credits

- Skyline* (2010)
- Usher: Love in this Club* (2008)
- Aliens vs. Predator: Requiem* (2007)



# CAST: LEAD ACTRESS

Role: Dr. Louise Banks

## Brit Marling

- Strong history for indie sci-fi and fantasy
- Worked with several low budget films
- Age & appearance fits the character: mid-30's/  
smart/ professional
- Strong acting skills

## Credits

- The OA* (2016-2019)
- I Origins* (2014)
- Another Earth* (2011)



# CAST: LEAD ACTRESS

Role: Dr. Louise Banks

Alexandra Daddario

- Film majority in B rated comedy
- Opportunity to break out of the rom-com character
- Age & appearance fits the character: mid-30's/  
smart/ professional

## Credits

- When We First Met (2018)*
- Baywatch (2017)*
- Percy Jackson (2010-2013)*



# CAST: LEAD ACTRESS

Role: Dr. Louise Banks

Sophie Skelton

- Relatively new actress; played only minor roles
- Opportunity of a big lead role will help her career.
- Proven acting capabilities
- Young but can pass for 30's with a few touches.

## Credits

- Outlander (2014-2020)*
- 211 (2018)*
- Day of the Dead: Bloodline (2018)*



# CAST: SECONDARY LEAD

Role: Ian Donnelly

## Justin Chatwin

- Mostly represented minor roles but strong skills.
- Opportunity to act a strong supporting role to lead may be intriguing.
- Age & appearance fits the character: mid 30's/  
mature/ serious

## Credits

- Shameless* (2011-2020)
- The Invisible* (2007)
- War of the Worlds* (2005)



# CAST: SECONDARY LEAD

Role: Ian Donnelly

## Steven Pasquale

- All credits deal with serious issues; fits well with film
- Age & appearance fits the character: mid 30's/  
mature/ serious. At the same time, seems friendly and approachable.
- Connection with Greg Strause. If Strause were to be director, they could be a package deal.

## Credits

- American Son (2019)*
- Rescue Me (2004-2011)*
- Aliens vs. Predator: Requiem (2007)*



# CAST: SECONDARY LEAD

Role: Colonel Weber

## Dule Hill

- Credits are mostly comedy-based.
- Film could give him more exposure; change of pace.
- No sci-fi experience; does have experience with serious roles. Will adapt quickly.

## Credits

- Psyche (2006-2014)*
- Suits (2011-2019)*
- Sleight (2016)*



# CAST: SECONDARY LEAD

Role: Colonel Weber

## Bryan Cranston

- Stunt casting the actor may help with marketing.
- Worked on a variety of dramas; few low-budget
- Little sci-fi experience; film may be of interest and pose as a passion project.
- Character doesn't have much screen time, the cost of his appearance wouldn't affect the budget too greatly.

## Credits

- The Upside* (2017)
- Wakefield* (2016)
- Breaking Bad* (2008-2013)



# CREW: CINEMATOGRAPHER

## Rasmus Heise

- Consistent work history
- Preferences are clear; films with deep/dark messages
- Mood and style he demonstrates work very well.
- Apart from one, all credits are TV shows. Didn't see much success; Arrival would be a good time to give feature films another try.

## Credits

- The Outsider* (2020)
- The Rain* (2018)
- I Kill Giants* (2017)



# CREW: CINEMATOGRAPHER

## Zack Mulligan

- Nominated for 5 Independent Spirit Awards
- Understands how to work small-scale projects
- Work history match well with Arrival/ complicated plot, interesting camerawork.
- Apart from one, all credits are TV shows. Feature film will pose as a wonderful opportunity.

## Credits

- Wendy* (2020)
- We the Animals* (2018)
- House of Cards* (2014)



# CREW: EDITOR

## Michael Ellis

- *The Boy in the Striped Pajamas* carries big heart-touching aspect and executed perfectly. Proven ability.

-Willingness to work on low-budget films.

-Credits include shorts, documentaries, mini-series.

May crave more fresh, exciting work.

## Credits

-*Meeting Gorbachev (2018)*

-*Jessamine (2017)*

-*The Boy in the Striped Pajamas (2008)*



# CREW: EDITOR

## Pete Beaudreau

- Queen and Slim; bit of a stretch
- He knows how to excite the audience, (i.e. *Maniac*)
- complex storyline and flashbacks require skills.
- Arrival also has these elements.
- Worked with low-budget. Fits perfectly.

## Credits

- Queen and Slim* (2019)
- Maniac* (2018)
- Beasts of No Nation* (2015)



# CREW: CASTING DIRECTOR

## Beth Sepko

- Experience in both low and high budget films
- Ability to spot good talent. All actors in her films played beautifully.
- Boyhood* / Budget \$4M- great actors
- New challenging task!

## Credits

- Alita: Battle Angel* (2019)
- Queen of the South* (2016-2018)
- Boyhood* (2014)



# CREW: CASTING DIRECTOR

## Shaheen Baig

- Worked with high profile casting directors- success!
- Jury for the British Independent Film Awards
- Her films require big emotional commitment- great actors.
- Most credits are in TV. Feature film may be exciting.

## Credits

- Summerland (2020)*
- Girl/Haji (2019)*
- The Last Day on Mars (2013)*



# CREW: PRODUCTION DESIGNER

## Joel Collins

- Great visual style; Credits show he knows how to create elegant, clean, and futuristic settings.
- Solid understanding of VFX. Knows teamwork.
- Most credits are TV and music videos. May know how to work with a small budget.
- New experience!

## Credits

- Black Mirror (2011-2017)*
- London Has Fallen (2016)*
- The Hitchhiker's Guide to the Galaxy (2005)*



# CREW: PRODUCTION DESIGNER

## Gregory S. Melton

- Strong knowledge in futuristic/apocalyptic/military design. Credits reflect such.
- Set, costumes, and props all match the tone of the shows very well.
- All credits are TV. Getting into a new area could be appealing.

## Credits

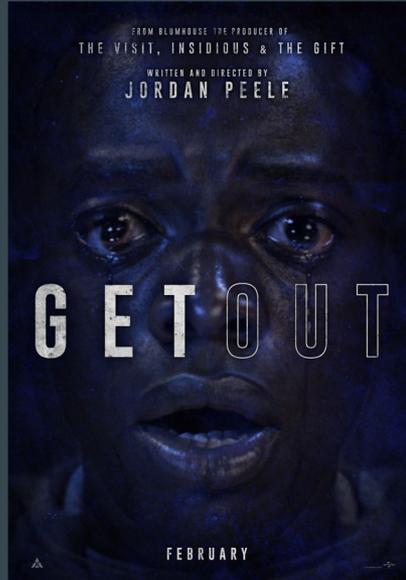
- Agents of Shield* (2013-2019)
- The Walking Dead* (2010-2012)



# COMPARABLES



Budget: \$5M  
Domestic: \$11,977,130  
Foreign: \$4,616,424  
Total: \$16,593,554



Budget: \$4.5M  
Domestic: \$176,040,665  
Foreign: \$79,373,052  
Total: \$255,413,717



Budget: \$4M  
Domestic: \$600,896  
Foreign: \$1,994,726  
Total: \$2,595,622

# FINANCIAL STRATEGY

## Plan

Asking Budget: \$3Million

Our comparable, *Get Out* was funded by Blumhouse Productions for \$4.5 million dollars.

Shooting Location: Georgia

- Film Friendly State
- 20% rate on certified expenditures
- +10% if production holds GA promotional material

Total: 30% Tax Incentive

# FINANCIAL STRATEGY

## Equity Investment: \$3M

Tax Incentive 30% → \$900,000

Total Investment Risk →

\$2,100,000

Marketing Expense → \$3,000,000

Distribution Fee → 25%

Domestic Box Office → \$17,000,000

Foreign Box Office → 13,000,000

Domestic Ancillary → \$2,000,000

Foreign Ancillary → \$1,000,000

Total Revenue → \$18,000,000

## Distribution Costs

Distribution Fee 25% → \$4,500,000

Marketing Expenses \$3,000,000

Total Distribution Costs → \$7,500,000

Revenue → \$18,000,000

Costs \$7,500,000

Gross Profits to Distributor → \$10,500,000

Distributors Share → 25% → 2,625,000

Investor's Share → 75% → \$7,875,000

Investor's Return → \$5,775,000

# DISTRIBUTION PLAN

## Steps

- Cut trailer and finalize film.
- Develop a social media campaign
- Trailer tease + enter film festivals
- Submit proposals to potential distributors
- Release in select theaters (eventful)  
+ streaming platforms

## Time of Release

- Late July/August
- Primary Audience is aged from 20-25.
- Audiences would still be experiencing the highs of summer-time movies.
- Premiering at this time would also avoid back to school dates, end of summer gigs, and Labor Day.

# FILM FESTIVALS

Buffalo Dreams Fantastic Film Festival

-Category: Feature Film

Sci-Fi Film Fest

-Category: Feature Film

Tribeca Film Festival

-Category: Narrative



# DISTRIBUTION COMPANIES

## IFC Midnight

- One of the top distributors of quality independent film.
- Admirable distribution model: theater and VOD- same day release. / 50 million homes.
- Made available on all digital platforms.
- Good experience in distributing compelling, low-budget sci-fi films.

## Credits

- Alien Outpost (2015)*
- Extraterrestrial (2014)*
- Hangar 10 (2014)*

The logo for IFC Films, featuring the letters "IFC" in a large, bold, black sans-serif font, with the word "Films" in a smaller, black sans-serif font directly below it, all set against a white background.

# DISTRIBUTION COMPANIES

## BH Tilt

- Subsidiary of Blumhouse Productions
- Deals exclusively with low-budget sci-fi/horror films
- Participates widely in theatrical releases
- Considers story and entertainment potential #1

## Credits

- Upgrade (2018)*
- Delirium (2018)*
- Sleight (2016)*



# DISTRIBUTION COMPANIES

## Freestyle Digital Media

- Flexible options: Theatrical/VOD or DVD/VOD
- Service Deal option; filmmaker pays distribution and marketing fees
- Considers casts' social media followings important. We have a relatively well-known lead and stunt casting in place.
- History of distributing several low budget sci-fi.

## Credits

- The Control (2018)*
- The Capture (2017)*
- Radio Free Albemuth (2010)*



# MARKETING- AUDIENCE FOCUS

## Primary

-Age range: 23-55 year men of all demographics. Targeted towards thinkers, experiencers, and believers as the story explores complicated concepts such as time, memory, communication, and the meaning of life. In terms of financials, studies show these age groups are also the most likely to go out and enjoy a movie. The trailer will play a big part into hooking these groups- Filled with transitional colors, calm vs. chaotic music.

## Secondary

Age range: Secondary target audience includes women. Uncommon sci-fi with a strong woman lead. Certain elements such as the sleek, futuristic visuals and male casting choices will interest them.

## Tertiary

Everyone else. Science fiction films are known to appeal to a wide range of audiences. Anyone who is in the mood for a great, compelling story may come. Our marketing strategy will especially spark curiosity

# MARKETING- SOCIAL MEDIA

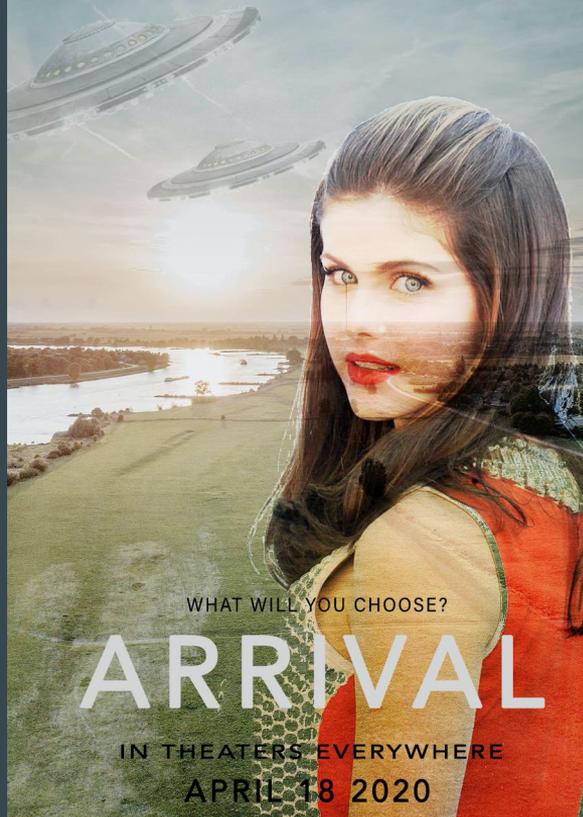
## Compelling Campaign

1. Plan a fake news broadcast of aliens landing on Earth. Take extra footage of reporters on scene and crowds panicking and running through the streets. Upload to Youtube and commercials without context. Instill anxiety and curiosity in viewers.

## Transmedia

1. Animated TV series- telling the story of the aliens before they came to Earth.
2. Web toon series/online comic book.
3. Partner with participating stores/build an app game. Decipher the heptapod's message and get a prize.

ALEXANDRIO DADDARIO



WHAT WILL YOU CHOOSE?

# ARRIVAL

IN THEATERS EVERYWHERE

APRIL 18 2020

# PRODUCER CONTACT



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