

MHAIRI CALVEY

WALEED ELGADI

KEVIN LESLIE

MAKENNA GUYLER



HOBBS HOUSE



PRODUCED BY PAUL DUDBRIDGE | MHAIRI CALVEY | WOLF-PETER ARAND | JULIANE BLOCK

WRITTEN BY WOLF-PETER ARAND | DIRECTED BY JULIANE BLOCK

OVERVIEW

HOBBES HOUSE

OVERVIEW & PRODUCTION DETAILS

GENRE Horror

LOGLINE When down on her luck Jane Dormant learns about the death of her grandmother she expects a life-saving inheritance but finds herself battling bloodthirsty Zombies instead, fighting for her life.

SCHEDULE Development: 2018
Pre-production: Dec 2018 - Feb 2019
Production Feb/March 2019
Postproduction: April 2019 - February 2020
Release: 2020

CAST Mhairi Calvey
Makenna Guyler
Kevin Leslie
Waleed Elgadi
Jo Price

TEAM Director: Juliane Block
Writer: Wolf-Peter Arand, Juliane Block
Producers: Paul Dudbridge, Mhairi Calvey, Wolf-Peter Arand, Juliane Block
Executive Producers: Malcolm Winter, Monika Gergelova

LENGTH approx. 90 minutes

COMPANY Zombie Project Ltd.

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SYNOPSIS & CHARACTERS

When JANE DORMANT is at her wit's end trying to make ends meet, she learns about the death of her GRANDMOTHER. Expecting some potential benefits from the inheritance Jane makes her way to her grandmother's remote estate to attend the reading of the will.

When Jane arrives at the estate she finds herself face to face with her estranged but successful half sister JENNIFER, who has brought along her lover NIGEL THATCHER, an investment banker from London.

The only other people attending are EURYDICE SAUL, the solicitor and NASER MOHAMMEDIN, a Syrian refugee, who worked as the groundskeeper for Jane and Jennifer's late grandmother.

The reading of the will gets harshly interrupted when Saul is killed in a gruesome accident. When a storm cuts off the estate from the outside world, Jane is attacked by the reanimated corpse of Saul. Things spiral more and more out of control and soon enough the group faces a horde of blood thirsty undead corpses seeking to kill.

JANE DORMANT

Jane Dormant (31) is struggling. Her life has never been easy, but recently it has taken a turn for the worse. After losing her job and her flat, she's now living in her car. When she receives the news of her grandmother's passing, she uses her last money to drive up to the remote country estate, where the will of the late widow Dormant will be read. She hopes this will be a turning point in her life, she hopes to inherit the estate so she can then sell it.

JENNIFER "JANNY JONES" DORMANT

Jennifer Dormant (23) is Jane Dormant's maternal step sister. She grew up in Germany with her father. Jennifer is well known as social media star "Janny Jones", and is considered one of the biggest influencers of her generation. She's in a relationship with Nigel Thatcher. She wants the estate as an investment, she would convert it to a guesthouse.

HOBBES HOUSE

NIGEL THATCHER

Nigel Thatcher (29) is a successful investment banker who grew up in the secure environment of the London upper class. He's a distant relative of former PM Margaret Thatcher, whom he admires. Nigel is in a relationship with Jennifer Dormant. He is secretly using Jennifer to secure the estate for his employer.

NASER MOHAMMEDIN

Naser Mohammedin (28) came as a refugee from Syria to Europe. Back in his home country he was a nurse, when the civil war in Syria swallowed his hometown. This was the beginning of a long odyssey. He fled from the war and found asylum in the EU. Through relatives he eventually ended up in the UK. Here the old widow Dormant took him in as a groundskeeper.

EURYDICE "EURY" SAUL

Eurydice "Eury" Saul (49) is a solicitor with a questionable moral compass, who works for the company that handled the late grandmother Dormant's fortune. In the past Eury had a close relationship with the deceased and has now been named to execute her last will. However, always looking to come out on top, Eury always follows her own agenda.

CAST

JANE DORMANT



Mhairi Calvey
- confirmed -

Mhairi Isla Calvey is a Scottish actress who is hugely passionate about her craft with a love for playing character roles.

At the age of 5, Mhairi made her movie debut playing the role of 'Young Murrin' in Mel Gibson's film 'Braveheart', which went on to win five Oscars and 'the thistle scene' became one of the most popular Hollywood scenes of all time. Shortly after filming Mhairi returned to school and started her career on stage performing in several theaters around the UK.

Mhairi also featured in 'Dressed to Kilt', alongside Sean Connery and Brian Cox, which aired on American TV. At age 18, Mhairi was accepted and given a full Scholarship to the Guildford School of Acting. During her training she made an appearance on the BBC's 'Scotland On Screen' with Alan Cumming.

After graduating drama school, Mhairi went on to play leading roles in feature films such as 'Five Pillars', '3 Lives' and 'Abduct' alongside William B Davis and Sienna Guillory. She won best actress for the TV movie 'Gemini' at the L.A Short Film Festival and starred as the title role in the action film 'Eden Grey'. Mhairi also played a guest lead in the series 'Horizon' and starred in 'Alan' directed by Oscar nominated Matthias Lebeer.

NIGEL THATCHER



Kevin Leslie
- confirmed -

Kevin Leslie is a London based actor, critically acclaimed for his portrayal of Reggie Kray in Rise & Fall of The Krays. He has also established himself in theatre touring with English Touring Theatre and was an original cast member in Blue Stockings at Shakespeare's Globe Theatre. His Film credits include; Vengeance, Risen 2, The Escort. Most recently you can see him in the TV pilot The Doorman and later in the year he is expected to be filming 'The Mob Priest' alongside Mickey Rourke.

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JENNIFER DORMANT



Makenna Guyler - confirmed -

This year, Makenna has performed in the two sell out London shows: 'Blurred Lines', and 'Brit Ain't Right'. She has just wrapped principal photography for the lead role in BuddyBox Films latest feature 'Crawl To Me Darling'. Makenna can currently be seen in cinemas in feature film 'King of Crime' in the role of Zoe alongside a named cast. Feature films 'Bloodbags' and 'The Barge People' are being distributed worldwide early 2019.

NASER MOHAMMEDIN



Waleed Elgadi - confirmed -

Waleed Elgadi is known for his work on A Hologram for the King (2016), Tyrant (2014) and Four Lions (2010).

He gained a scholarship aged 16 to the drama six form college Hurtwood House School in Surrey, England, whose alumni has included Hans Zimmer and Emily Blunt. He completed a BA (Hons) degree in English Literature and Philosophy from The University of Liverpool, prior to attending The Mountview Academy of Theatre Arts in 2001.

EURYDICE SAUL



Jo Price - confirmed -

Jo has just filmed a TV pilot for Netflix 'Porcelain'. She recently played Ellen Terry in a new play for the RSC Archive/Arts Council for England in Stratford-Upon-Avon. TV includes a Guest role on BBC Doctors, playing Lady Marion in E! Entertainment's The Royals' season 3, she also filmed in Morocco on a new Netflix TV series 'Captive'. She played Margot Fonteyn in a new play 'Dancing With The Devil' the story of Rudolph Nureyev at Sadler's Wells last year.

TEAM



Director / Producer

Drawn to the dark side of human nature, **Juliane Block's** films have always taken inspiration from the horror, fantasy and thriller genres. From the violent underground world of Asian gangs (Unsecured Loan, 2007, Emperor, 2008) to the psychological trauma of sexual abuse (3 Lives, 2019 & 8 Remains, 2018), Block's unflinching visionary flair has made her an internationally recognised, award-winning filmmaker.

Block grew up in Northern Germany and although she obtained a Masters in Design, an early fascination with make-up and prosthetics led her to experiment with making zombie masks. When she got an opportunity to work on Timo Rose's underground zombie feature Mutation (1999), her fate was sealed.

After spending six years in Asia, in which time she made nine shorts and the feature films Emperor and mockumentary Kinks (2011), ('Best Asian Comedy' winner at Australia's Colortape Film Festival), she returned to Germany to get involved in the multi-director project Train Station (2015) a CollabFeature project which went on to win eight awards, including 'Best Feature' at the Los Angeles Diversity Festival and 'Best Feature' at the Kansas International Film Festival in 2016, as well as the Special Jury Award at the Film Fest Kosova.

Recently Block has returned to her genre roots with psycho-sexual fantasy thriller 8 Remains (2018) - released on Amazon Prime Nov 2018) and 3 Lives (2019), in which Mhairi Calvey (star of Braveheart & Abduct), plays a kidnapped rape victim forced into a bizarre survival game to learn who her real enemy is. 3 Lives was UK-financed and Block's close ties with producer Malcolm Winter will see her return to direct a family fantasy adventure film, Lyra's Wish: Saving Santa, in which a little girl takes it upon herself to save Santa from extinction, as well as Hobbes House, in which Block will be going back to her early roots: Zombies.

Future plans include adapting a German children's book, which would be the first German film she's directed. She also has her eye on a Sci-Fi Action adventure called Foster and The Fall of Men, a more hard-core Sci-Fi thriller.



HOBBES HOUSE

Press about 8 Remains:

"8 Remains, an independent film by Juliane Block, requires strict attention. Its description, which bills it as a sort of after-life murder/mystery fails to do justice to what the film is about. It's a mystery, sure, but an introspective one rather than a 'who done it.' [...]"

The film's production value is pristine, and it's very clear that cinematographers Marc Oberdorfer and Marcus Schwemin know what they're doing and aren't afraid to take chances behind the lens. [...]"

With a dearth of plot, "8 Remains" tasks a lot of its actors, and they deliver. [...]"

All in all, "8 Remains" is a well-made and thoughtful picture that watches well and is an encapsulating hour and eighteen minutes. It touches upon victimhood, salvation, fear, acceptance, and bravery in ways I haven't seen displayed on screen for some time, and features stellar performances from its cast. It's an anthem for change wrapped up in a murder mystery. It's every bit as psychological as it is daring, and a wonderful picture to behold."

- *The Moviebuff*

"8 Remains is [...] shot beautifully, and directed with skill and confidence."

- *Filmthreat*



Screenwriter / Producer

Wolf-Peter Arand published his first book Gedanken-schatten in 2010, a novel about a dystopian future, in which imagination is restricted by law. He frequently conducts readings of his poems and short stories. He worked with Juliane as co-writer on 8 Remains and wrote the screenplay for Juliane's thriller 3 Lives.

Wolf holds a master degree in General and Comparative Literature and Film from the Freie Universität in Berlin.



TEAM



Producer

Along with her acting career **Mhairi Calvey** also works as a producer. She is currently directing and producing her first short film highlighting the effects of domestic abuse and has another two productions in development. She is about to launch her own You Tube channel and is an executive producer on the feature film; working title 'Flora MacDonald'.



Producer

Paul Dudbridge is a British director, producer, and cinematographer making feature films, television, and commercials.

Paul started producing at the age of 11 when he roped in his father to shoot his first short film. When the resulting footage didn't match up to what he had seen in his head, Paul decided to go behind the camera himself, and from there the whole notion of making films; directing, scripts, shots and angles started to come about.

With over 20 years experience in the business, Paul has numerous film and television credits to his name. His first broadcast credits include producing and directing ITV's The Christmas Storybook, featuring legendary actor Joss Ackland. As a producer and director, he helmed the science-fiction series Horizon, which went on to win a number of awards at international film festivals, as well as earning Paul a Best Drama Director nomination at the Royal Television Society (WoE) awards. In 2019 Paul is set to produce and direct Fear the Invisible Man, a re-imaging of the classic HG Wells novel.

When not filming, Paul guest lectures at various universities and colleges around the country.



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Executive Producer

Malcolm Winter is the Executive Producer on several major films and TV shows, the most recent being 3 Lives, 8 Remains and Checkmate a TV show.

For the past 12 years Malcolm has been executive producing films and TV shows and has a further 5 films in pre-production. He has managed a diverse project portfolio, including market analysis studies, product placement profiles and investor satisfaction.



Executive Producer

Monika Gergelova has over 8 years' experience in film & TV productions, producing and Executive producing.

Monika also created and conceived the successful TV show Checkmate, now being distributed worldwide, and has executive produced several major films & TV shows, including very recently the psychological thrillers 3 Lives and 8 Remains.

Monika has been involved in production for a number of years and has helped to Executive Produce films such as, 3 Lives, Abduct, Warriors, Mightier than the Sword, Fear of Invisible Man, From Beyond and Frankenstein Gothic. Monika has 5 films in pre-production and one TV show. Monika also attends MIPCOM and MIPTV media markets. Monika in her spare time competes in chess tournaments and enjoys teaching children how to play chess.



TEAM



Associate Producer

Clifford De Spenser first worked with the 'Hobbes House' creative team in 2017 as Script Editor and Dialogue Coach on '3 Lives'. He has since collaborated with them as Script Editor and Casting Consultant on 'Frankenstein Gothic', 'Fear the Invisible Man' and 'Lyra's Wish: Saving Santa', all of which are planned for production in 2019. His next project as Associate Producer will be on Hisham Abdel Khalek's 'Jesus and the Others' filming this year.



Editor

Ann Foo first discovered her love of editing on a VHS tape-to-tape system in a Perth high school. Since then, she has lived and worked in Sydney, London and New York City, gathering a diverse experience of scripted narrative, broadcast television, documentary, commercials and advertising.

She holds a Master of Editing from the Australian Film TV and Radio School and was awarded a scholarship to study at Westminster London. She has received editing awards from Hatchfest Montana and the Australian Screen Editors Guild, where she frequently serves on the judging panel. Her films have screened at several international festivals including Raindance (UK), Palm Springs (USA) and Flickerfest (Aust).



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Director of Photography

Marcus Schwemin is a German cinematographer who has worked on 8 Remains and 3 Lives with director Juliane Block. His other credits include; Walter Urbach: Mohnmaler, Schmetterlinge im Bauch.



Composer

Ilia Eshkenazy Jossifov is a composer, musician and professional opera singer with more than two decades of work experience. As a film composer Jossifov is known for the award winning documentaries Star Tours, Mont Blanc and Messner's Alps, following the features The House of Adam, and POX.

He worked with Julia Roberts on the musical interpretation of Birds in Fall (in development) and collaborated with Percy Adlon, Dorris Dörrie and Bernd Eichinger. As an opera singer, he performed at the Staatsoper Berlin under Daniel Barenboim.



Production Company

Zombie Project Ltd consists of an experienced management team, professional advisers and filmmakers, who collectively have produced, created and made profitable movies.



LOCATION

Hobbes House will be shot 90% at Kings Weston House, a Grade 1 listed building that was completed in 1719 and designed by Sir John Vanbrugh, who also designed Blenheim Palace. The house boasts a plethora of 18th-century features, including magnificent ceilings, marble fireplaces, and a stunning suspended central staircase. It is elegant and characterful, yet retains the charm of a lived-in and loved family home.

Surrounding the house are woodlands and green fields, and free parking is available in the woodland car park. Kings Weston House is situated just 10 minutes from Bristol city centre, and a short drive from both the M4 and M5 motorways.



INDUSTRY

"Horror/zombie films have a massive fan base worldwide and box office revenues are very often disproportionate to the budget and the films of this genre generate very large profits for investors.

Very recently a Japanese zombie film costing only \$27,000 to produce has so far taken revenues of 7.5 million dollars therefore generating huge profits for those lucky enough to have invested in this film!"

Malcolm Winter, Executive Producer

UK FILM INDUSTRY BOOMING

A Good Time To Invest in UK Productions

UK Film Industry on a roll as it helps keep economy growing

ONS highlights role of sector as foreign movie and TV studios are attracted to Britain by government tax breaks and weak pound

The British film production boom, including the Han Solo spin-off from Star Wars and a live action remake of Disney's Dumbo, is helping boost services industry growth as other sectors flag.

"Motion picture activities" – including production activity and income from box office hits such as Wonder Woman, Beauty and the Beast and Guardians of the Galaxy Vol. 2 – were singled out by the Office for National Statistics on Wednesday as playing a significant role in the modest growth in UK GDP reported in the three months to the end of June.

The 8.2% surge recorded in the second quarter by the wider film, TV and music sectors – mostly accounted for by the boom in motion picture activity – made it the second largest contributor to the 0.5% increase in services GDP reported by the ONS, after the retail industry.

The ONS figures show that since 2014 the economic value of the UK's film, TV and music industries has grown 72.4%, compared with just 8.5% across the European Union.

This boom is being fuelled by Hollywood studios increasingly choosing to shoot big-budget films in the UK, attracted by significant government tax breaks, as well as access to top-class on- and off-screen talent and studio facilities.

Pinewood, the home of the James Bond franchise, which is in the process

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of doubling its size, is currently filming Tim Burton's live action version of Dumbo, starring Colin Farrell, and the second Star Wars spin-off after Rogue One, focusing on the early life of Han Solo and featuring Woody Harrelson and Emilia Clarke.

The UK box office is also on a roll, with takings up 13% year on year and admissions up 6%, according to comScore.

"The UK cinema industry is enjoying a period of exceptional success," said Phil Clapp, chief executive of the UK Cinema Association. "UK audiences are responding positively not just to a diverse and high quality film slate, but also it seems to unprecedented levels of investment in all aspects of the cinema-going experience."

The TV production industry is also enjoying a golden age of investment, with deep-pocketed new arrivals such as Netflix pouring £100m into royal series The Crown and Amazon investing in Jeremy Clarkson's The Grand Tour and historical drama Outlander. This investment has rocketed due to a film-style tax credit introduced in 2013 for shows costing at least £1m an episode.

The slide in the value of the pound following the EU referendum has added an extra carrot luring foreign film and TV production investment into the UK.

In May, the French maker of lavish TV period drama Versailles, the most expensive French-language drama ever made, set up a London office to tap the UK market for talent and drama projects in a move influenced by the weakening of the pound since the Brexit vote.

Last week, the government revealed that it paid out almost £600m in tax relief last year to the makers of films and big budget TV productions that passed a "cultural test" that qualified them as British-made.

On Wednesday, the culture department said that employment in the creative industries was growing at four times the rate of the wider UK workforce. The DCMS said that employment levels in the sector have grown 5% year on year to almost 2 million people, compared with just 1.2% growth for the wider job market.

Source: the guardian July 27th 2017

1. Hollywood is where money goes to die

TRUTH: Profits DWARF losses for released films

2. The bigger the budgets the better

TRUTH: Films at ALL budget ranges are profitable

3. The studios are the only game in town

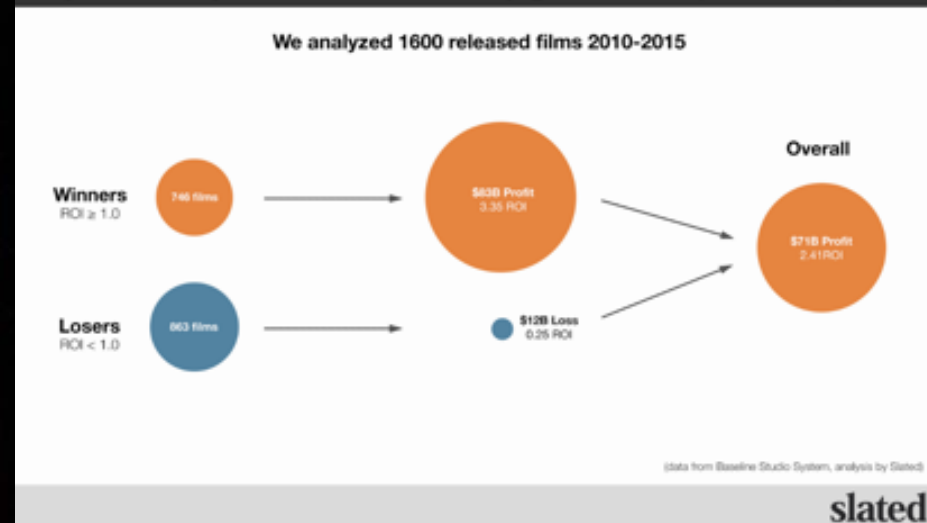
TRUTH: increasing demand for INDEPENDENT FILMS

3 FILM FINANCING MYTHS, HACKED BY DATA

The knives are out once more for the film business. A week into April and we've already had our fill of damning news stories. A Wall Street Journal investigation exposed the convoluted money trail behind Martin Scorsese's "Wolf Of Wall Street;" days later, leaked files from a Panama-based law firm pointed the finger at several big film names as being among those reputed to have squirreled money away in offshore companies; and now comes intimations that yet another Hollywood studio, Warner Bros, is retrenching in favor of fewer, more branded franchise films after a run of lackluster returns from more ambitious, filmmaker-driven projects.

Read all this and cinema comes across as a financial sinkhole that operates behind impenetrable walls of secrecy and corporate layers of risk aversion. A cesspool fit only for billionaire fools and studio bookkeepers. It's a typecast stereotype, however. The boring reality is that Hollywood has fallen prey once more to its own myth-making prowess. Its celebrity machine feeds on the salacious. If you look at the underlying data, as the analytics team at Slated has just done, what you will actually find is a routinely profitable business that flies in the face of so many popular misconceptions, many of them perpetuated by cinema itself. Let's examine the biggest myth of all.

myth#1: Hollywood is where money goes to die. (debunked)



Far from being that treacherous money-pit of common mythology, Hollywood aggregates tens of billions in global profits every year. No wonder China wants in: The overall return on investment rivals that of Silicon Valley. (And no wonder too, perhaps, the urge to shelter some of those impressive returns in tax-friendly havens.)

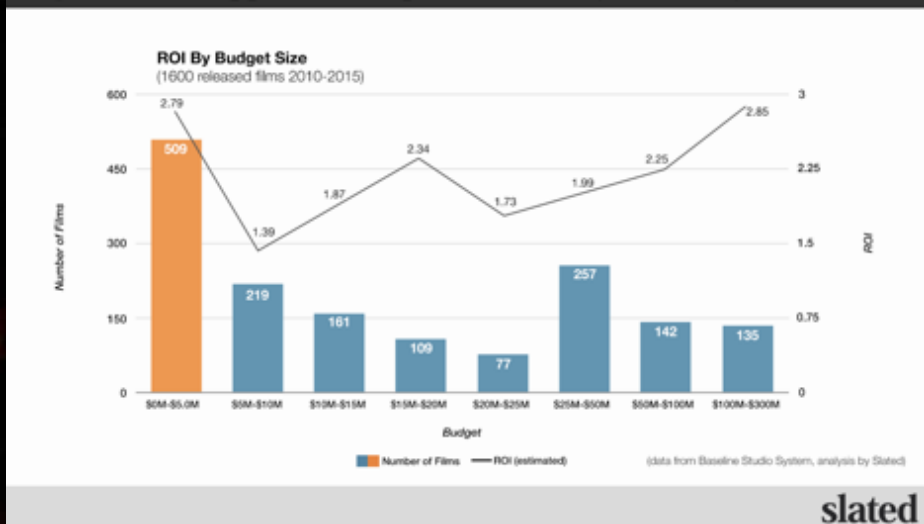
Counter-intuitive as these numbers might seem given all talk of disrupted business models and audience fragmentation, they are based on publicly available figures. Slated summoned them up as part of an internal exercise to test its own scoring system against real world "ROI" results. Slated looked at all movies released theatrically on at least one screen in North America between January 2010 and October 2015. There were more than 2800 films in that dataset, for which it had reliable production budget numbers for 1609.

To determine ROI, the following formula was used: (worldwide gross box office revenue) minus (estimated marketing costs, as a percentage of production budget) plus (estimated tax credits/soft money) divided by (production budget). Gross theatrical revenue was used rather than theatrical rentals

primarily because reliable numbers for worldwide TV and video revenue are not publicly available for this dataset, but also because worldwide gross box office numbers have historically been a decent proxy for adjusted gross revenue from all sources.

This is an admittedly crude yardstick for measuring ROI, but it offers a truer big picture than all the minutiae of a studio spreadsheet. We are not trying to adjudicate the complexities of profit participation here in an attempt to determine the various beneficiaries—or not—of those investment returns. This is not about the deal terms that investors, studios, distributors, producers and everyone else along the value chain are able to negotiate for themselves. We're simply asking ourselves whether the cinema's box office winners outweigh the losers and, if so, where do the sweet spots lie. As it happens, the answer to that last question may surprise you as well.

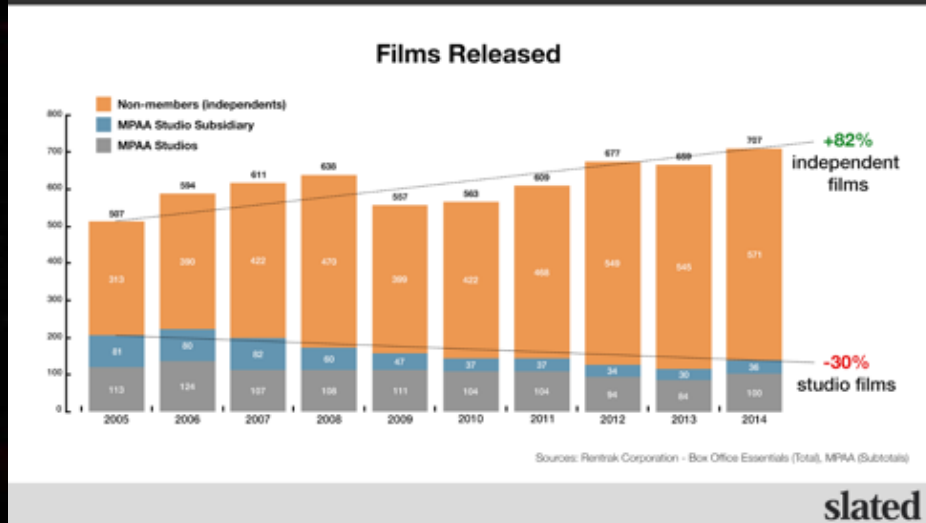
myth#2: the bigger the budget the better. (debunked)



The widely held assumption is that the studios have turned their headlamps onto the big-budget blockbusters because that is where the outsize profits are to be made. With such huge overheads to cover, it doesn't make obvious sense to expend all that costly executive time on smaller films that may end up requiring even more marketing ingenuity to find their audience than comic-book stories. But one look at Slated's ROI by Budget Size chart and you question the wisdom of this mega-budget obsession. When it comes to theatrical releases, it turns out that all budget sizes have shown overall profits. The tent poles show positive returns, for sure, but the good news for smaller studios unable to bet the farm on such extravaganzas is that there are so many other fruitful budget brackets to pick from. Films costing \$20m, even \$50m, are very profitable too and won't bring down the house of cards if several fail at once. For the rest of us, operating in the independent realm, you'll be happy to know that the \$5 million-and-under tadpoles almost match the investment returns of their supersized predators at the box office.

We are not the only ones revisiting some of Hollywood's core tenets. In his revealing profile of STX Entertainment, The New Yorker writer Tad Friend noted in January that the blockbuster game is a fantastic business to be in when it works, which is why conglomerates keep buying studios. But, as Warner Bros may now be learning with "Batman vs Superman: Dawn of Justice", it's getting steadily less fantastic. Which is why conglomerates keep selling those studios. As one studio head told the author: "The hundred-million-dollar Roland Emmerich movie that does five hundred million worldwide—every year, our profit on it goes down." Already, we are seeing the danger signs. Last year, more than 25% of total box office revenues—as opposed to profits—came from just five films. The endgame, as Cowen & Company analyst Doug Creutz warned recently, may be more far-reaching than just a marketplace condensing into fewer, but bigger hits. When the videogame industry faced a similar dilemma, several of its biggest players crashed and went out of business.

myth#3: the studios are the only game in town. (debunked)



Any studio contraction would be a continuation of a decade-long trend. As you can see from our third chart, the Hollywood studios have been pulling back steadily on the number of annual releases ever since 2006, the height of Hollywood's hedge fund binge. In their place has come an increasing volume of lower-budget films financed and distributed outside the studio system, all competing to fill the demand vacuum.

That demand is fueled as much by the theatre chains and their audience needs, as it is by the collective appetite of all digital distribution outlets such as Netflix and Amazon that have mushroomed. STX had no discernible track-record of making movies and yet AMC Theaters, now the largest chain in the US, committed to exhibiting its future pipeline because of that very demand. As AMC's chief explained to Tad Friend:

"WE NEED MORE MOVIES. THE STUDIOS ARE IN THE SIXTEEN-WEEK-A-YEAR BUSINESS, SO THEY WORRY ABOUT SIXTEEN FRIDAYS. I WORRY ABOUT FIFTY-TWO FRIDAYS. AND STX WILL BRING BACK A BROADER AUDIENCE FOR THE BRAINIER, MORE INTRICATE MOVIES - NOT JUST THE TWENTY-ONE-YEAR-OLD WHO'S THERE FOR THE EXPLOSIONS."

As it happens, STX based much of its business plan around a key data-point

stumbled across when deciphering ten years worth of box office performance figures. STX's research showed that star-showcase films, within a budget range of \$20m-\$80m, were profitable thirty per cent more often than the average Hollywood film. Emboldened by this insight, and considerable Chinese backing, STX has plans to make as many as twelve to fifteen such movies a year.

Other would-be studios are also applying this "Moneyball" approach to filmmaking, including Legendary Entertainment which has turned to an applied analytics team from the world of sports in a bid to improve the cost-efficiency of its marketing campaigns. They know that film is an inherently stable business provided you confront the risks objectively, dispassionately and with an understanding of what statistics brings to the equation. As Legendary's data scientist Matt Marolda explains:

"ANALYTICS NEVER CREATED A GREAT ATHLETE. BUT THEY CAN HELP A MANAGER PUT HIM IN THE BEST POSITION TO SUCCEED. IT'S THE SAME WITH ENTERTAINMENT CONTENT. YOU WANT TO PUT IT IN THE BEST POSITION TO SUCCEED. WE'RE JUST TRYING TO INCREASE OUR ODDS AND BE SMARTER."

At Slated, we believe it's high time that independent filmmakers, together with investing support systems, take advantage of the same methodical thinking. Data-driven analysis may not appeal to our romantic notions of filmmaking as a defiantly quixotic adventure. We like our movies to be dangerously unpredictable—but that doesn't mean the business surrounding those movies needs to be too.

Source: <https://filmonomics.slated.com/3-film-financing-myths-hacked-by-data-db>



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