

LIVING TOGETHER

A Film by Julian Ralston

EXECUTIVE STATEMENT

Singularity Films LLC is an American film production company that prioritizes cost-effective filmmaking by focusing on narrative/thematic innovation without sacrificing the production value that is crucial to the scope of the film itself. As each project is conceptualized and scaled in-house as early as the writing process, stories are shaped in accordance to financial feasibility to maximize the technical capacity in ways that not only maintain a visual standard, but allow for the implementation of formal techniques that are rarely seen in mainstream cinema.

Singularity Films LLC motion pictures often feature a limited number of cast members and locations, allowing for further exploration of individuals and spaces with unique pace and tone, featuring scenarios that are multi-faceted and often transgressive/subversive in their performative and technical methods.

THE INDUSTRY

American independent film is substantially important to the nation's overall film ecosystem, as it provides variety and multi-platformed outlets for both artists and consumers, without the steep financial requirements of the Hollywood studio system. While the independent section of the industry totaled only 7% of the nation's overall revenue in 2021, 2023 saw a noteworthy increase to roughly 23%. Despite a slight decline to 18% in 2024, the market for less expensive works that operate outside the scope of influence from the studios has increased, as audiences are gravitating toward more challenging films that derive their sensibilities from that of international cinema, and the European film festivals in particular.

Despite post-Covid bias, box office numbers for the horror genre are continuing to grow, with many of the films and filmmakers sharing values with formerly niche-market films from prestigious festivals such as Cannes, Berlin, Venice, and Locarno. The small pocket of a large market, is now the middle-ground of a vastly larger market.

BUDGET vs PRODUCTION VALUE

"Production Value" refers to the perceived quality of a project based on its technical elements, such as cinematography, lighting, sound, set design, and special effects. It's essentially how "good" a movie or video looks and sounds, regardless of creative aspects like writing or acting. Singularity Films shoots at higher production value than its budgets reflect because of streamlined methods of both visual and structural standards used outside the studio system. This ensures that the overall value of the film is exceedingly higher than bottomline cost.

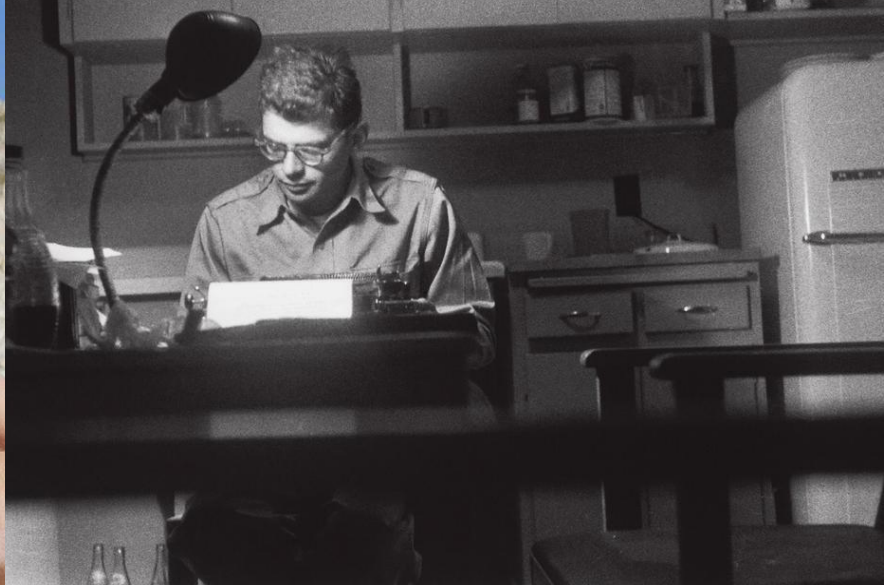
Because of limited cast, cyclical narrative structure, and recycling of major setpieces and locations, a \$220,000 budget still elevates us to a \$2,000,000 production bracket in terms of our festival competition level, and streaming marketability.

A peaceful lakeside scene at sunset. A wooden dock extends from the foreground into a calm lake. Two wooden Adirondack chairs are positioned on the dock, facing away from the viewer towards the water. The sun is low on the horizon, creating a warm, golden glow and long, soft shadows. The water reflects the light, and the sky is a mix of orange and blue. In the background, a line of trees marks the far shore. A willow branch hangs down from the top of the frame, partially obscuring the sky. The text "THE FILM" is centered over the middle of the image in a bold, black, serif font.

THE FILM

LOGLINE: When two screenwriters seclude themselves to pen a new script, the line between their work and reality begins to blur.

PREMISE: *Living Together* is an erotic horror/thriller that follows Daniel, a recent graduate with the opportunity of a lifetime to partner with filmmaking wunderkind, Cameron Perry. Though stuck in a creative rut, the award winning festival darling aims to gain new found inspiration from Daniel, though his methods often tow the line between unconventional, and abusive.



STRUCTURE

Living Together functions within two separate modes of reality: Daniel and Cameron, and the narrative they are creating. As the two writers begin to flesh out their narrative - a young woman's reckoning of the abuse she once sustained from her mother - the story begins to absorb elements of Cameron and Daniel's relationship, while the abuse of their fictional world begins to subsequently imprint itself upon their day-to-day interactions and workflow.

The film jumps between the duo's laborious days and drunken nights, to their workshopping/rehearsal of the scenes they have written. As actions and verbiage begin to recycle, the placement of the narrative's timeline becomes subjective.

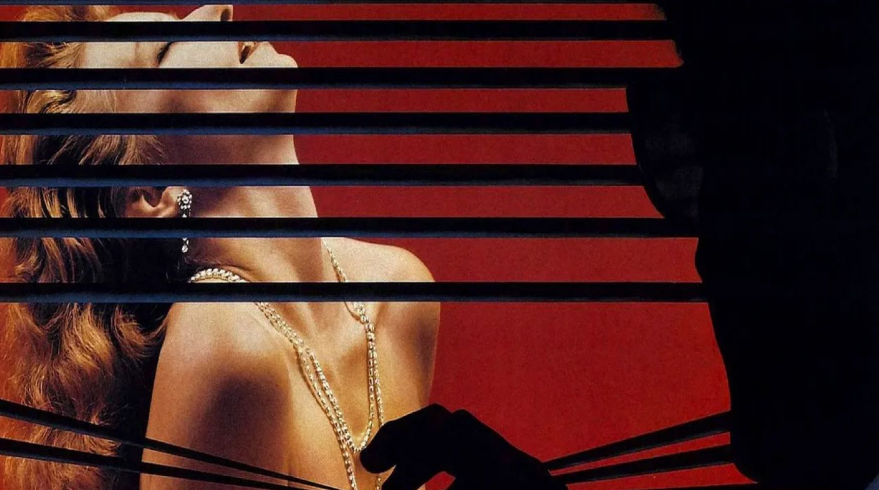


COMPARABLE FILMS ACROSS GENRES:

THRILLER: *Basic Instinct, Black Swan, Mulholland Drive, Persona, Knife in the Water, Stranger by the Lake, Body Double, Images.*

HORROR: *The Lighthouse, Jacob's Ladder, Straw Dogs, Angst, Possession, Don't Look Now, Hagazussa, The Innocents.*

SURREAL DRAMA: *Repulsion, Belle de Jour, Last Year at Marienbad, Portrait of a Lady on Fire, Bad Timing, That Obscure Object of Desire, The Shout.*



DESIRED PERFORMERS



**MIKE FAIST: CHALLENGERS, WEST SIDE
STORY, THE BIKERIDERS, WILDLING**

DANIEL

**GEORGE MACKAY: 1917, THE
BEAST, CAPTAIN FANTASTIC,
PETER PAN**



DESIRED PERFORMERS



JOSH O'CONNOR: *EMMA*,
CHALLENGERS, *CINDERELLA*, *GOD'S*
OWN COUNTRY

DANIEL

REMY YOUSSEF: *POOR THINGS*, *WHY*
HIM?, *WISH*, *DON'T WORRY...He Won't*
Get Far on Foot



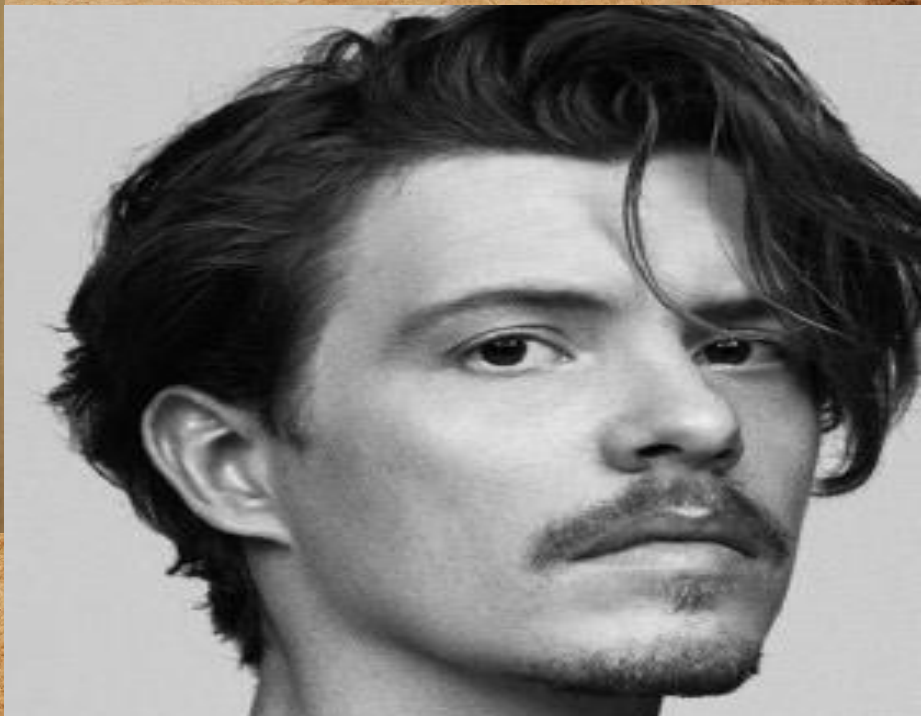
DESIRED PERFORMERS



CHRISTOPHER ABBOTT: *POOR THINGS, FIRST MAN, IT COMES AT NIGHT, POSSESSOR*

CAMERON

XAVIER SAMUEL: *ELVIS, FURY, BLONDE, TWILIGHT*



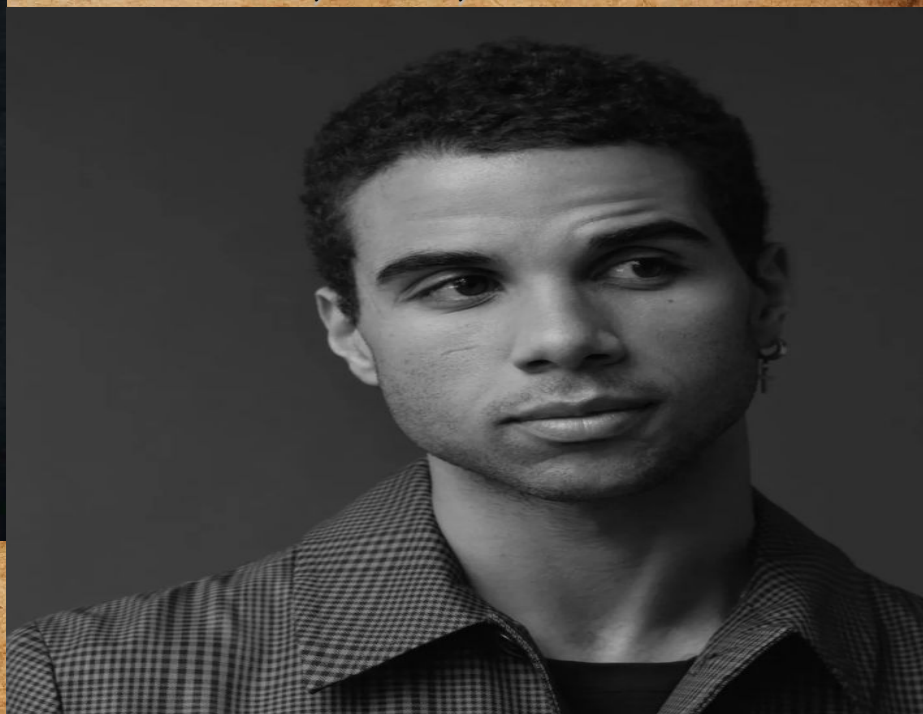
DESIRED PERFORMERS



JOE ALWYN: *THE FAVOURITE*, *KINDS OF KINDNESS*, *BOY ERASED*, *THE BRUTALIST*

CAMERON

**MASON GOODING: *SCREAM*,
BOOKSMART, *FALL*, *I WANT YOU BACK***



BUDGET

A film budget is basically divided in two general areas: Below-the-Line for costs that have standard rates, such as crew, vendors, hotels, etc., and Above-the-Line for actors, director, producers where larger negotiations are required.

DESCRIPTION	COST
DIRECTOR/WRITER	\$10,000
PRINCIPAL CAST	\$20,000
CASTING COSTS	\$3,000
STUNTS	\$15,000
TOTAL ABOVE-THE-LINE	TOTAL: \$48,000

PRODUCTION STAFF	\$50,000
LODGING	\$20,000
CAMERA	\$10,000
GRIP & ELECTRIC	\$15,000
VIDEO PLAYBACK/CAPTURE	\$3,000
TRANSPORTATION	\$5,000
SET DRESSING	\$5,000
WARDROBE	\$2,000
MAKEUP/HAIR	\$2,000
PROSTHETICS	\$12,000
TOTAL BELOW-THE-LINE	TOTAL: \$124,000

PICTURE EDITORIAL	\$10,000
POST PRODUCTION SOUND	\$6,000
MUSIC EDITORIAL	\$4,000
MUSIC RIGHTS	\$4,000
FESTIVAL ENTRIES	\$4,000
FESTIVAL ATTENDENCE	\$20,000
TOTAL POST PRODUCTION	TOTAL: \$48,000
GRAND TOTAL	\$220,000

HISTORICAL AND CONTEMPORARY FILMS & MEDIAN ROI

The following comparables indicate highest earning, lowest earning, and median earning ranges for already completed and distributed motion picture properties pertinent to the content and marketing strategy of *Living Together*, so they stand as contemporary and historical evidence for potential performance.

CONTEMPORARY HORROR FILMS & BUDGET/BOX OFFICE

<u>FILMS</u>	<u>BUDGET</u>	<u>BOX OFFICE</u>
SKINAMARINK	\$15,000	\$2,000,000
TERRIFIER	\$35,000	\$500,000
TERRIFIER 2	\$250,000	\$16,000,000
TERRIFIER 3	\$2,000,000	\$90,000,000
THE NIGHT HOUSE	\$50,000	\$15,000,000
LATE NIGHT WITH THE DEVIL	\$150,000	\$16,000,000
THE EVIL DEAD	\$350,000	\$2,500,000
WE'RE ALL GOING TO THE WORLD'S FAIR	\$15,000	\$105,000
THE BABADOOK	\$1,200,000	\$10,500,000
UNFRIENDED	\$1,000,000	\$62,000,000

HISTORICAL COMPARABLES & BUDGET/BOX OFFICE

Adjusted for Inflation

<u>FILMS</u>	<u>BUDGET</u>	<u>BOX OFFICE</u>
MULHOLLAND DRIVE	\$27,000,000	\$90,000,000
BODY DOUBLE	\$32,000,000	\$25,000,000
PERSONAL SHOPPER	\$8,000,000	\$4,000,000
BASIC INSTINCT	\$114,000,000	\$275,000,000
THE PIANO TEACHER	\$11,000,000	\$13,000,000
Who's Afraid of Virginia Woolfe?	\$76,000,000	\$282,000,000
BURNING	\$9,200,000	\$10,000,000
JACOB'S LADDER	\$64,000,000	\$67,000,000
THE TALENTED MR RIPLEY	\$78,000,000	\$269,000,000
BIRTH	\$35,000,000	\$42,000,000

COMPARABLE FILMS & MEDIAN ROI

In the *Living Together* contemporary horror comps:

The highest generated revenue was \$90,000,000

The lowest generated revenue was \$105,000 (on a \$15,000 budget, therefore 700% return)

The median generated revenue was \$10,500,000

In the *Living Together* historical comps:

The highest generated revenue was \$282,000,000

The lowest generated revenue was \$4,000,000

The median generated revenue was 42,000,000

INVESTOR & PRODUCER RETURNS

- The lowest ROI on contemporary comps would be approximately \$52 thousand split among the Investors Side and \$52 thousand to the Producers Side [producers, writer, director, and talent] Again, the lowest ROI was based on a \$15k budget (therefore a 700% return). Our other \$15k budget picture generated \$2,000,000. Our tax rebate guarantees an additional \$60k return on investors for shooting in the New York State Area, totalling \$164,000 ROI if using this comp.
- The median ROI would be approximately 5,250,000 million split among the Investors Side and \$5,250,000 million split among the Producers Side;
- The highest ROI would be approximately \$45 million split among the Investors Side and \$45 million split among the Producers Side.
- The lowest ROI on historical comps would be approximately \$2 million split among the Investors Side and \$2 million to the Producers Side [producers, writer, director, A-list talent TBD];
- The median ROI would be approximately \$21 million split among the Investors Side and \$21 million split among the Producers Side;
- The highest ROI would be approximately \$141 million split among the Investors Side and \$141 million split among the Producers Side.

DISTRIBUTION

Singularity Films LLC will engage distribution companies that have handled high-quality, award caliber films such as: A24 (*Moonlight, Minari, I Saw the TV Glow*), Neon (*Titane, Parasite, Crimes of the Future*), Janus Films (*Drive My Car, EO, Evil Does Not Exist*), MUBI (*The Substance, The Girl with the Needle, Queer*), Studio Canal (*Past Lives, The Devil's Bath*).

We will also negotiate a 1-to-1 relationship regarding P&A provided, where the distributor matches the P&A that we bring to the equation (P&A budget will be discussed with investors once an offer is made, along with a second-round investing opportunity being made open for new/prospective investors after principal photography.

We will also negotiate with independent and nonprofit theaters in the Big Four cities regarding a limited run of the film, regardless of any potential multiplex arrangements. Theaters such as IFC in NYC, Laemmle Royal in Los Angeles, The Logan Theater in Chicago, Violet Crown Theater in Austin TX, Landmark's Midtown Art Cinema in Atlanta, & Belcourt Theater in Nashville.

THE VISUAL TEAM

Julian Ralston [Writer/Director] is an independent filmmaker with a decade's experience in producing cost-effective feature films. His second feature film, *Take the Flesh From My Bones*, was a semifinalist that screened at the Blow-up Art Film Festival in the Gene Siskel Center in the heart of downtown Chicago. His screenplay for *Living Together* placed as a semifinalist in the 2024 feature-script competition for ScreenCraft, one of the premier screenwriting competitions in the United States.

THE VISUAL TEAM

Chris Hirschhauser [Cinematographer] is an award-winning German cinematographer. He has worked on a variety of feature-length films, music videos, and commercials since 2011. He has built over 30 film credits as a DP. His last film, *Toprak*, has been presented in over 100 international film festivals. Chris has received four awards for *Toprak* from the Woods Hole Film Festival, Ischia Film Festival, Oceanside Film Festival, and the Sherman Oaks Film Festival, respectively.

VISUAL REELS:

Chris Hirschhaeuser: Cinematographer

www.chris-hirschhaeuser.com ←

Singularity Films: Visual Team

www.singularityfilms615.com/reels ←