



# STOCKHOLM

A FILM BY LOUIZA ZOUZIAS



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# STOCKHOLM



The poster features a complex, layered visual design. On the left, a close-up of a man's face with a beard and intense expression is partially obscured by a dense network of dark, bare tree branches. In the center, a woman's face is faintly visible, her eyes looking directly at the viewer. On the right, a man in a dark military uniform with various medals and insignia stands in a snowy, desolate landscape. The overall color palette is muted, consisting of greys, blues, and whites, creating a somber and atmospheric mood.

# STOCKHOLM

A FILM BY LOUIZA ZOUZIAS

PAUL GIAMATTI LOUIZA ZOUZIAS WOODY HARRELSON CLOE GRACE MORETZ



# Stock·holm syn·drome

*noun*

1. feelings of trust or affection felt in certain cases of kidnapping or hostage-taking by a victim toward a captor.

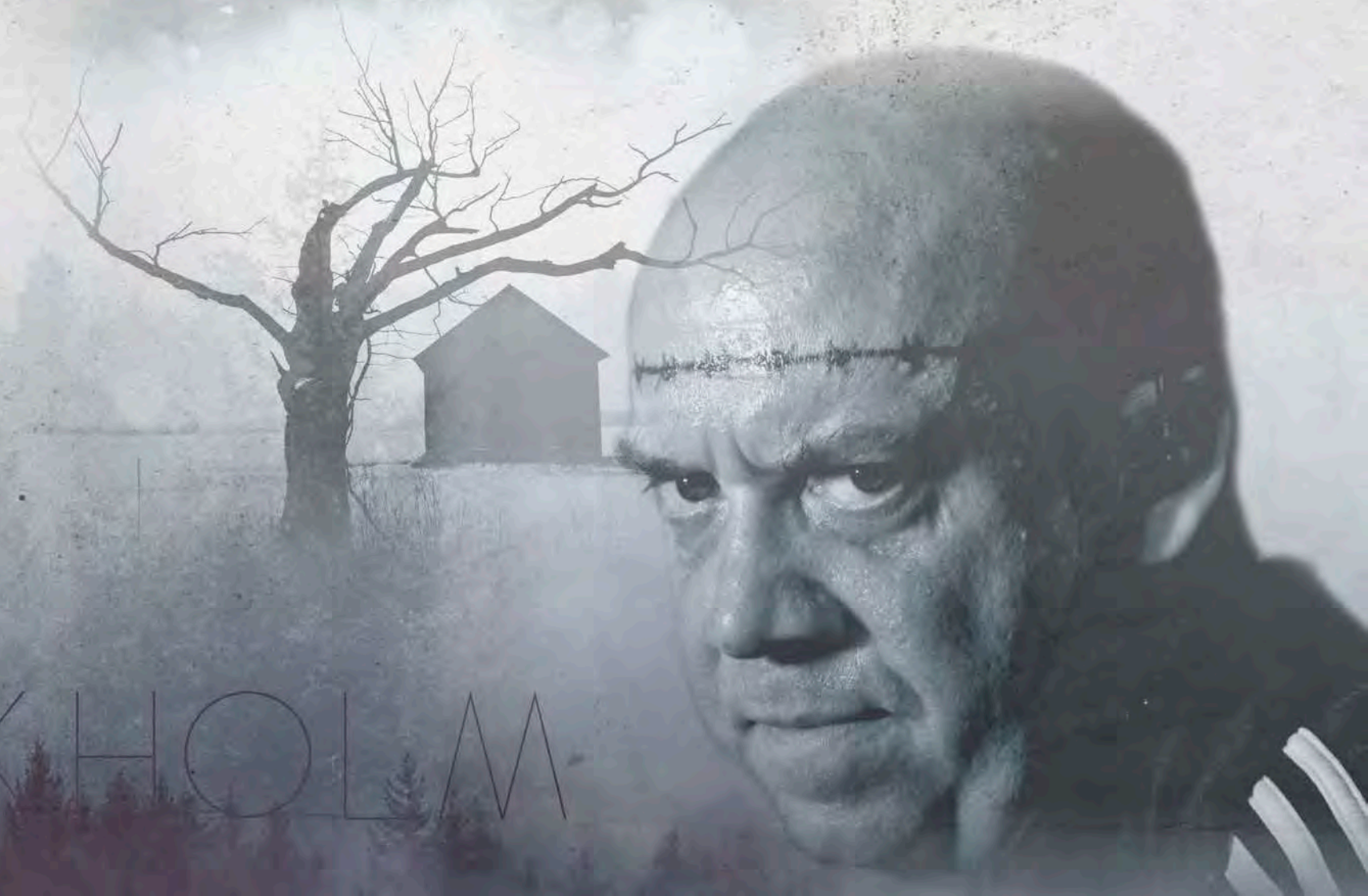
Researcher Azar Gat theorizes that Stockholm syndrome developed primarily in women during the prehistoric years. Caveman days. Women were baby-bearing machines. Men would attack another tribe, kill any men and their offspring and steal the women. The women would then have to bear children for the new tribesmen. Their minds developed a defense mechanism to cope. To adapt. They learned to view any act of non-violence as kindness.

In other words, a human being's need for feeling loved and nurtured is so visceral, that it has the power to misconstrue one's perception of reality.

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**Every 40 seconds** in the United States, a child becomes missing or is abducted. These children are torn from their families, stripped bare of their innocence and many are used as sex slaves. About 74 percent of the victims of non-family child abduction are girls. A stark number of these girls, are held captive for days, weeks, months, and sometimes, *years*. These girls grow into women. Women who spend the largest portion of their life in isolation. Their only human contact is with their captor who routinely abuses them both physically and mentally. These women have had all of their power taken away from them. What would a woman in these circumstances do, if she suddenly got that power back?

STOCKHOLM





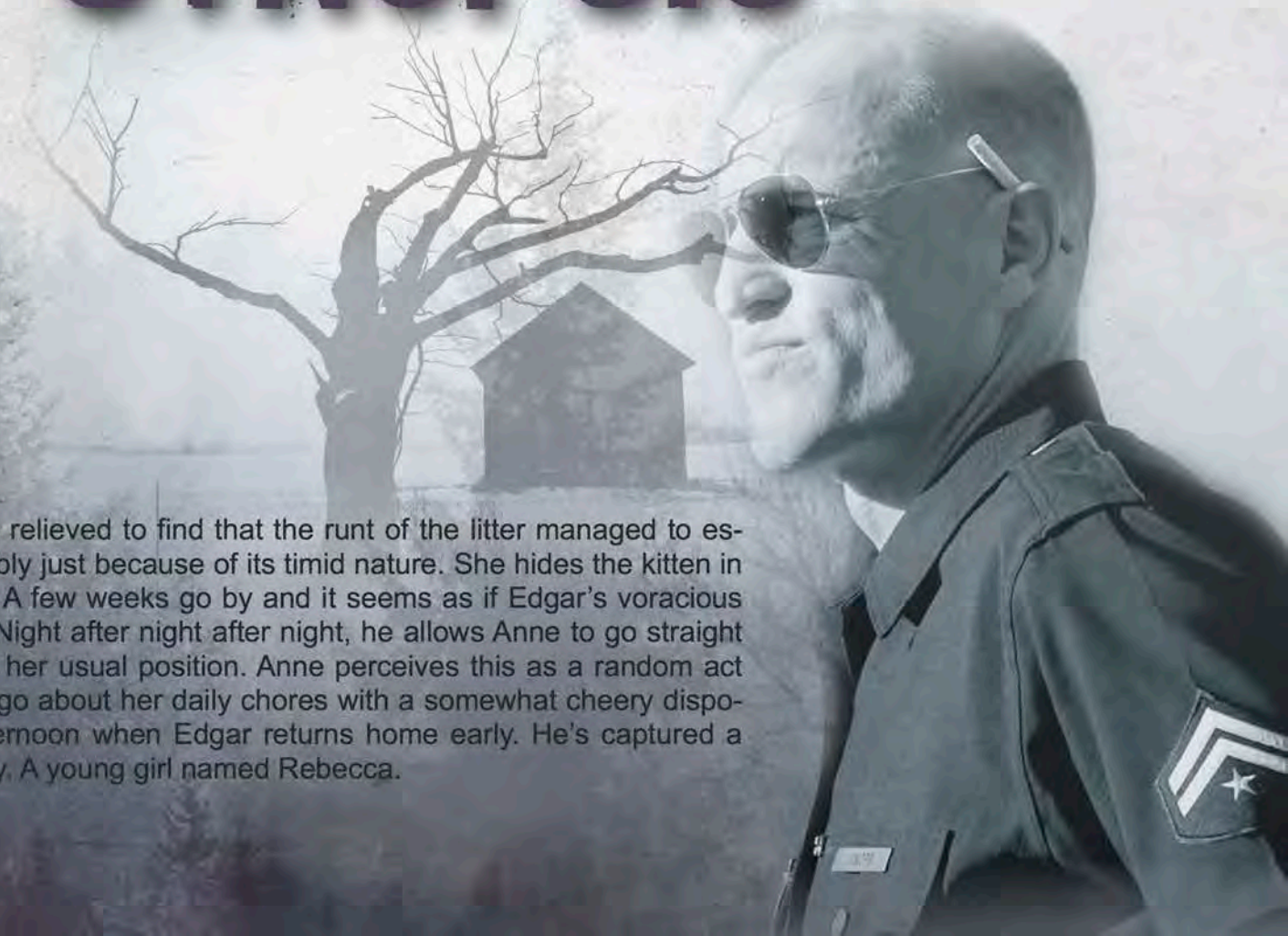
On a bleak winter's day, a young girl with long dark hair, lies barely conscious in the middle of a barren, snowy field as a man, twenty years her senior, relieves himself on her bruised and bloody face. The young girl starts to come to. She props herself up and uses every ounce of her strength to crawl away from the man. He watches the young girl's flailed attempts to flee with amusement, before he grabs her legs and drags the young girl back.

That was the last time that little Anne tried to escape from her abductor. For the last twenty years, Edgar has held Anne captive in his cabin deep in the woods. On the surface her captivity is shrouded in eerie normalcy. Anne now spends most of the day alone, while Edgar works at the factory. She has the freedom to roam about the cabin to do her daily chores. To feed a litter of orphaned kittens living in the backyard. She even has the freedom to wander into the forest if she chooses to do so. But she never tries to escape. Not anymore. She knows better.

Every day, all those cherished moments of content solitary confinement come to a screeching halt, when the rickety old clock chimes seven times and Edgar comes home from work. For the most part, their interaction is cordial, but devoid of any warmth. With the stark exception, of when Edgar deems Anne "has been a good girl" and allows her to place her head on his lap as he enjoys his tea, which is usually doused with a few drops of muscle relaxant for his ailing back. Every night, before Anne joins Edgar in the bedroom, she closely examines her boyishly cut hair and yanks out any white strands. We quickly come to realize that Anne's action is not done because of vanity. Every night, Edgar sits in his rocking chair in the corner of their bedroom. His eyes are fixated on Anne as she ceremoniously climbs into bed, lies face down on the pillow, lowers her panties to her knees and holds her hands behind her back. Tonight, just like every other night, Edgar straddles Anne and begins to rape her, but, he suddenly stops and leaves the room. He comes back with a shaver buzzing in his hand and drags Anne off the bed. As she scrambles to get away, Edgar hears something that rattles him into stillness. A meowing. Anne has managed to crawl half-way under the bed, when she sees Edgar walk out of the cabin. Meowing yelps are heard coming from outside.

# SYNOPSIS

The next morning, Anne is relieved to find that the runt of the litter managed to escape Edgar's wrath, probably just because of its timid nature. She hides the kitten in the woods near the cabin. A few weeks go by and it seems as if Edgar's voracious hunger for sex, subsides. Night after night after night, he allows Anne to go straight to sleep without assuming her usual position. Anne perceives this as a random act of kindness and begins to go about her daily chores with a somewhat cheery disposition, until one fateful afternoon when Edgar returns home early. He's captured a new addition for their family. A young girl named Rebecca.





# SYNOPSIS CONT'D

After numbly surrendering to her shock, Anne prepares the cellar she is all too familiar with, for Rebecca. For weeks, every night after dinner, Edgar sits in the corner of the cellar and watches as Anne bathes Rebecca in an old tub. With time, Anne and Rebecca slowly develop a close bond. The circumstances of their friendship are not ideal, but it's nice to have someone to talk to. One night after dinner, Edgar tells Anne that tonight, he will be bathing Rebecca alone. Anne knows very well what that means. Her instinct to protect this young girl kicks in, and without thinking it through, Anne pours a hefty amount of muscle relaxant into Edgar's tea. She goes down to the cellar to prepare Rebecca's bath and when she returns, she finds Edgar is fast asleep on the kitchen table. He's barely conscious as Anne helps him into bed. Not knowing what else to do, she goes back down to the cellar and bathes Rebecca alone.

The next morning, Anne wakes up and is in shock to find that Edgar still has not awoken for work. She quietly goes about her daily chores, but after a several hours, Anne tries to nudge Edgar awake. His lifeless body, does not budge. Hours float by until Anne copes with her initial shock. As she prepares dinner that evening, Anne is startled by a knock at the door. It's Bill, one of Edgar's co-workers at the factory, who is concerned that his friend did not show up for work without calling in sick. Anne manages to whittle down Bill's concern, telling him Edgar is sleeping off a bad cold. As the hours turn into days, Anne begins to deviate from her chores. She brings home the cat she saved and visits with Rebecca any time she pleases. Anne's newfound freedom slowly transforms her. For the first time in her life, Anne tastes what it is like to have power. Rebecca observes Edgar's absence and tries to coerce Anne into helping her escape, but Anne wants to hear nothing about it. That night, Bill pays another uninvited visit, only this time the stench of Edgar's rotting carcass puts new thoughts of concern into his mind before he leaves. Anne realizes that Bill will eventually want to see Edgar at some point, and she burns his body.

In the midst of this all, Rebecca's visceral need for freedom grows larger. After a futile struggle to file down her iron chains with a spoon and a failed suicide attempt, Rebecca succumbs to more violent means, hoping they will finally persuade Anne to help her escape. During one of Anne's visits to the cellar, Rebecca grabs hold of Anne's cat and wraps her chains around its neck. Something snaps in Anne. In the blink of an eye, Anne yanks Rebecca to the ground beats her. Punch after punch after slap after punch, until Anne grabs a tray from nearby and bludgeons open Rebecca's head. She continues to violently beat Rebecca's body to a pulp until she is out of breath. Anne calmly climbs off Rebecca. She placidly sweeps up her cat and sits in the corner of the room. Just as Edgar did.

Later that day, lo and behold, Bill pays Anne another visit. Only this time, he has the Sheriff with him and they want to see Edgar. Anne excuses herself to the bathroom, and tries to flee through the window, but she cannot pry it open. With the repercussions of her choices surrounding Anne, her fate is inevitable. Anne gives Bill and the Sheriff the keys to the cellar. As they make her way outside, Anne slides into Edgar's rocking chair. The chair creaks as she calmly sways herself to and fro.

This psychological thriller sets out to explore the age-old question of Nature vs. Nurture. Anais Nin once said, "We don't see the things as they are, we see them as we are." How much of who we are is brought out of our mother's womb? How much of our life experience has a ripple effect into who we ultimately become? A good person? A bad person? A monster?



# DIRECTOR'S WISH LIST





SEAN BAKER

DENİZ GAMZE ERGÜVEN

ALEXANDROS AVRANAS





# CAST WISH LIST

STOCKHOLM





EDGAR

PAUL GIAMATTI





ANNE

LOUIZA ZOUZIAS



A dark, textured background, possibly a wall or a piece of wood, with a portrait of Woody Harrelson on the left. The portrait is a close-up, showing his face and blue eyes. The background has a rough, weathered appearance with some light reflecting off it. On the right side, there is a piece of wood or a log, partially visible.

**BILL**

WOODY HARRELSON





REBECCA

CHLOE GRACE MORETZ



# PRODUCTION TEAM







## WRITER / PRODUCER

LOUIZA ZOUZIAS is a bilingual actress and writer. She studied marketing and finance at the University of Chicago, but her passion for acting ultimately led her abroad to the birthplace of theater. For nearly a decade, Louiza lived in Greece and enjoyed a lucrative acting career in Athens, Greece. After graduating from the Neo-Hellenic Conservatory of Greece, she was given the *National Hellenic Award of Excellency* for her thespian craft. During the years, she spent in Greece, Louiza collaborated with the *National Theater of Greece* and has been part of the few privileged actors in the world, to perform in the *Ancient Theater of Epidaurus*. Several of her film collaborations have won numerous awards. The most recent project being "At the Center of the World", which won the *Moving Image Award* and was screened at the MoMa in New York and various other museums in London, Athens, Berlin and Istanbul. This script is her first writing endeavor, but since then she has been commissioned as the writer for various other projects, ranging from a being a ghost writer for a TV series in development with HBO to an epic historical drama about the Japanese-Russo War.

LOUIZA ZOUZIAS





# EXECUTIVE PRODUCER

Independent feature film producer Franco Sama boasts a remarkable and extensive history in public speaking, public relations and a decade of independent film development, production and financing. Sama has Executive Produced an impressive array of over twenty (20) independent feature films including most recently, "Guns, Girls and Gambling" starring Gary Oldman, Christian Slater and Dane Cook which is quickly becoming a cult favorite; this film was released into theatres on December of 2012 and, in January 2013, acquired a worldwide distribution deal from Universal Pictures. Other films Sama has produced include; "Black Limousine" starring David Arquette and Vivica Fox, "Tooth and Nail" starring Michael Madsen and Vinnie Jones, "Paid," starring Corbin Bernsen and Tom Conti and "The Penitent Man," starring "The Terminator's" Lance Henriksen. Sama also serves as Executive Producer on the recent film festival darling "Petunia" starring Thora Birch, Brittany Snow and Academy Award winner Christine Lahti. The company plans to release two films in 2016, the first of which is the highly anticipated "Game of Aces" directed by Aussie Director Damien Lay and starring heartthrob and former "American Pie" star Chris Klein alongside "Transformers" Victoria Summer (Transformers: Age of Distinction") and Werner Daehn ("Valkyrie", xXx) which was released into theaters on September 2, 2016 and is being sold Internationally at the 2016 American Film Market (AFM). The second, "Chimera" a Sci-Fi Thriller written and directed by first time Helmer Maurice Haeems and starring "Apollo 13" Oscar nominated actress Kathleen Quinlan, veteran "Lost" alumnus Henry Ian Cusick and the incomparable "American Horror Story" scene-stealer Erika Ervin is currently in negotiations for worldwide distribution with several high-profile distribution companies.

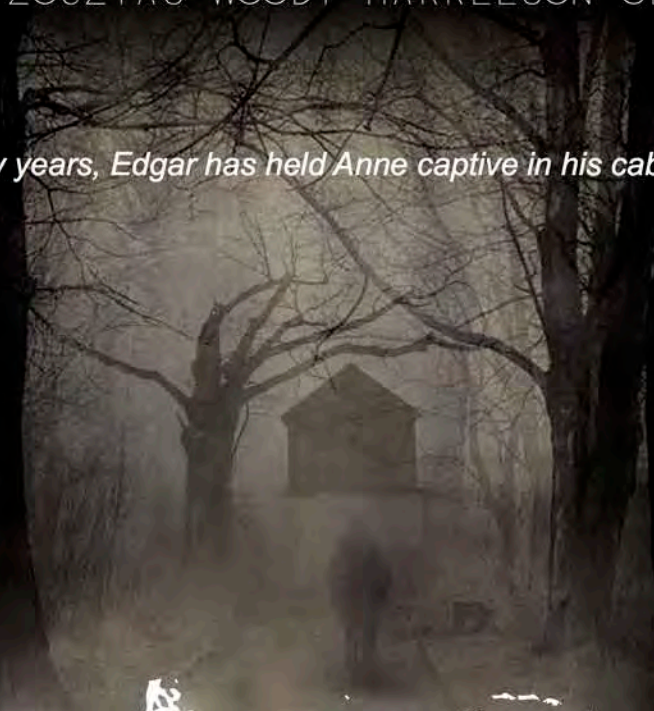
FRANCO SAMA





PAUL GIAMATTI LOUIZA ZOUZIAS WOODY HARRELSON CLOE GRACE MORETZ

*For the last twenty years, Edgar has held Anne captive in his cabin deep in the woods.*



# STOCKHOLM



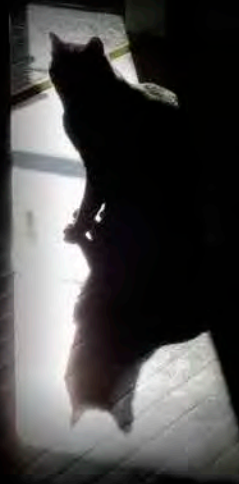
Once a wise man to the ways of the world  
Now I've traded those lessons for faith in a girl

And the difference with me is I'm falling in love  
Stockholm, let me go home

WHERE IS MY CAT?

Psychological

COME HELP ME



GENRE

thriller



# SIMILAR FILMS

SECRET WINDOW

BUDGET

\$61MM (estimated)

OPENING WKD

\$38MM (USA)

GROSS

\$366MM (Worldwide) | \$168MM (USA)

AWARDS

Nominated for 1 Oscar. Another 77 wins & 157 nominations

SUMMARY

With his wife's disappearance having become the focus of an intense media circus, a man sees the spotlight turned on him when it's suspected that he may not be innocent.

JOHNNY DEPP



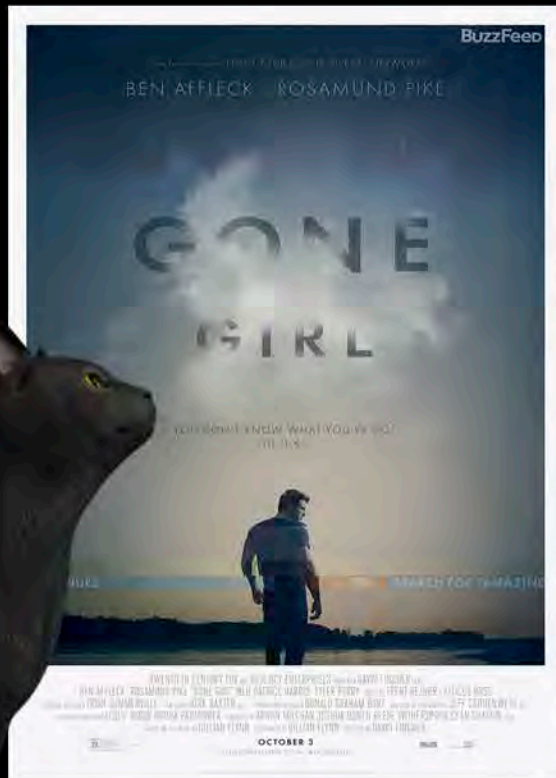
FROM THE WRITER OF "PANIC ROOM"

**SECRET WINDOW**

SOME WINDOWS SHOULD NEVER BE OPENED.

WARNER BROS. PICTURES PRESENTS A PARAMOUNT PRODUCTION "SECRET WINDOW" JOHN DEPP MARY ELIZABETH WASTON CHARLES S. DUTTON "PANIC ROOM" DEPP  
CASTING BY JAMES H. HANCOCK COSTUME DESIGNER JAMES H. HANCOCK EXECUTIVE PRODUCERS JAMES H. HANCOCK PRODUCED BY JAMES H. HANCOCK  
SCREENPLAY BY JAMES H. HANCOCK DIRECTED BY DAVID L. LEE  
MAY 11, 2007



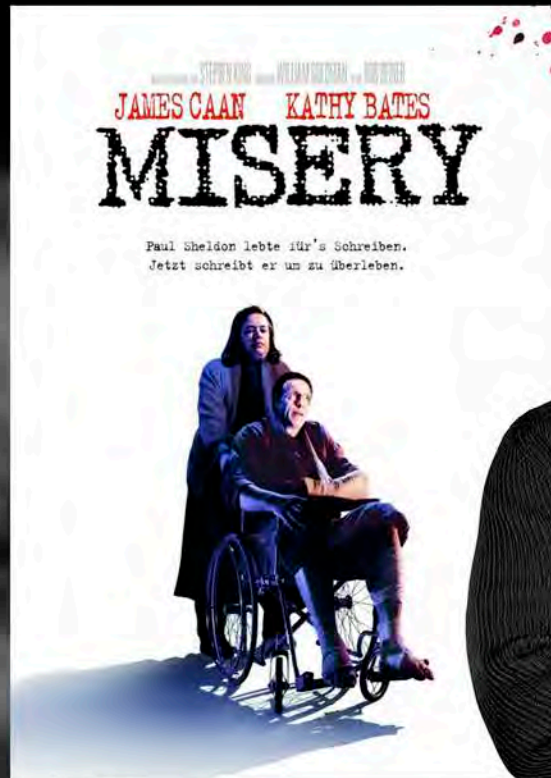


BUDGET  
\$61MM (estimated)  
OPENING WKD  
\$38MM (USA)  
GROSS  
\$366MM (Worldwide) | \$168MM (USA)  
AWARDS

Nominated for 1 Oscar. Another 77 wins & 157 nominations

#### SUMMARY

With his wife's disappearance having become the focus of an intense media circus, a man sees the spotlight turned on him when it's suspected that he may not be innocent.



BUDGET  
\$20MM (estimated)  
GROSS  
\$61MM (USA)  
AWARDS  
SUMMARY

Won 1 Oscar. Another 4 wins & 7 nominations

After a famous author is rescued from a car crash by a fan of his novels, he comes to realize that the care he is receiving is only the beginning of a nightmare of captivity and abuse.





BUDGET  
\$19MM (estimated)  
GROSS  
\$273MM (Worldwide) | \$131MM (USA)  
AWARDS  
SUMMARY

Won 5 Oscars. Another 54 wins & 30 nominations

A young F.B.I. cadet must confide in an incarcerated and manipulative killer to receive his help on catching another serial killer who skins his victims.





# EXECUTIVE SUMMARY







TITLE: **STOCKHOLM**

BUDGET: **\$678,544**

Writer / Producer:

**LOUIZA ZOUIAS**

Director :

**PHEDON PAPAMICHAEL, IDENIZ GAMZE ERGUVEN, ALEXANDROS AVRANAS** (Wish List)

Executive Producer:

**FRANÇO SAMA**

**Production Company:**

Samaco Films

Genre:

**PSYCHOLOGICAL THRILLER**

Location:

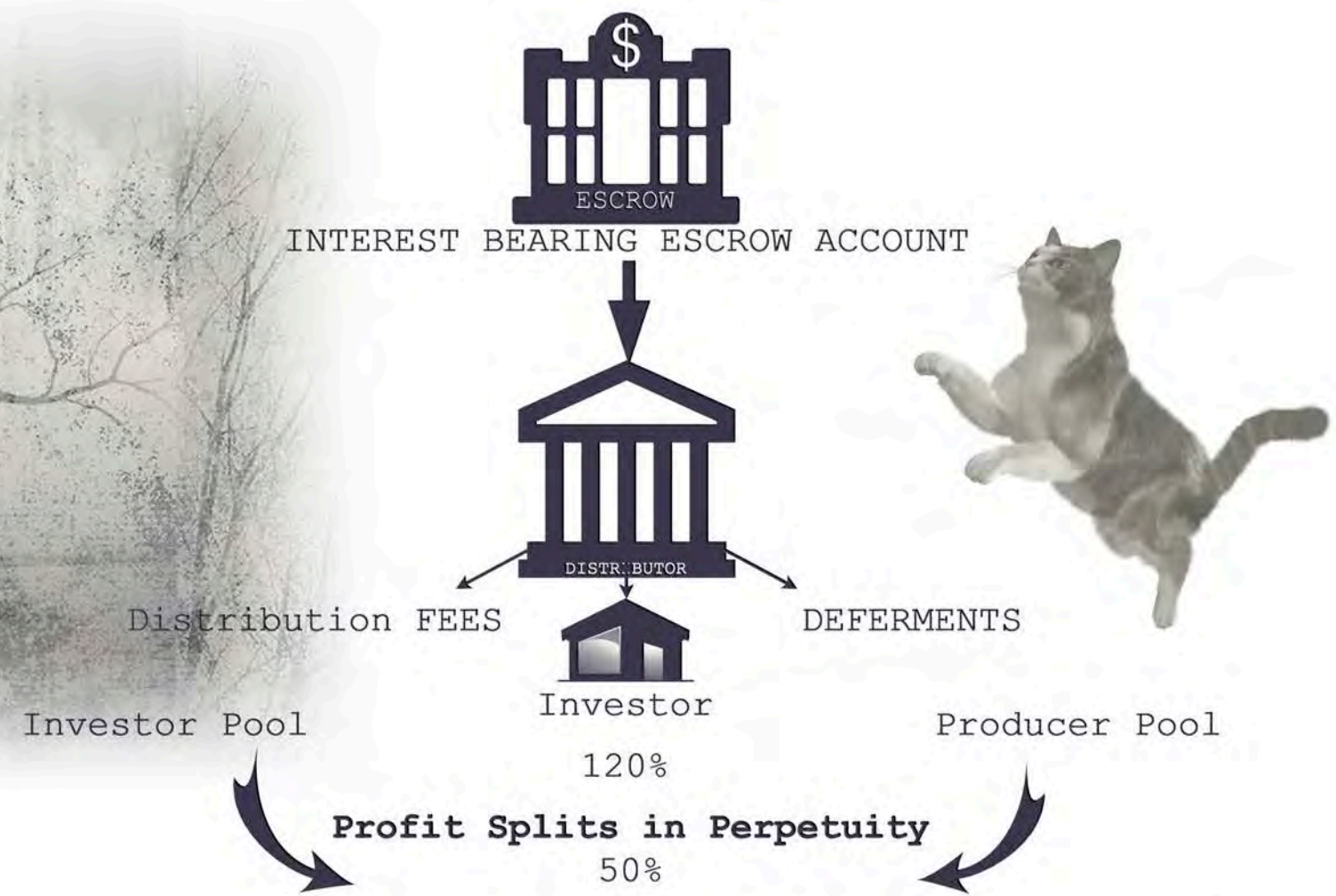
**UTAH**







# WATERFALL







# BUDGET

Stockholm  
THIS BUDGET IS CONFIDENTIAL

Director:  
Producer:  
Executive Producer: F. Sama  
Director:  
Writer: L. Kouzias  
Prepared By: J. Hewitt

Start Date: TBD  
Prep: 15 days  
Shoot: 15 Days  
Production Location: TBD  
Unions: SAG, Teamsters MOW

Acct#	Category Description	Page	Total
1100	STORY & RIGHTS	1	\$11,750
1200	PRODUCERS UNIT	1	\$20,500
1300	DIRECTION	1	\$24,000
1400	CAST	1	\$126,559
1500	ATL TRAVEL & LIVING	3	\$2,310
TOTAL ABOVE-THE-LINE			\$185,119
2000	PRODUCTION STAFF	4	\$57,525
2200	SET DESIGN	5	\$11,255
2300	SET CONSTRUCTION	6	\$2,500
2500	SET OPERATIONS	6	\$30,028
2700	SET DRESSING	7	\$14,450
2800	PROPERTY	8	\$8,806
2900	WARDROBE	8	\$13,361
3100	MAKEUP & HAIRDRESSING	9	\$29,273
3200	ELECTRICAL	10	\$24,454
3300	CAMERA	11	\$41,290
3400	SOUND & VIDEO	12	\$16,740
3500	TRANSPORTATION	13	\$43,916
3600	LOCATIONS	15	\$47,650
3700	PICTURE CARS	17	\$400
3800	FILM & LABORATORY	17	\$3,810
4000	ANIMALS & WRANGLERS	17	\$3,000
TOTAL PRODUCTION			\$348,458
4500	PICTURE EDITORIAL	18	\$39,205
4600	POST PRODUCTION SOUND	18	\$17,000
4700	POST PRODUCTION FILM/LAB	19	\$18,400
4900	MUSIC	19	\$7,500
5000	TITLES/DISSOLVES/WIPES	19	\$1,000
5200	VISUAL EFFECTS	20	\$2,000
TOTAL POST PRODUCTION			\$85,105
6500	MISC CHARGES	21	\$8,550
6600	INSURANCE	21	\$18,000
6700	PUBLICITY	21	\$1,000

Acct#	Category Description	Page	Total
TOTAL OTHER			\$27,550
	Contingency		\$32,312
Grand Total			\$678,544





# SALES PROJECTIONS

## Sales Projections



TITLE: Stockholm  
SUBMITTED BY: Franco Sama

Territories	High	Mid	Low
<b>EUROPE</b>			
Germany/Aus/Switz	\$865,000	\$605,500	\$346,000
France	\$1,730,000	\$1,211,000	\$692,000
Benelux	\$287,500	\$201,300	\$115,000
Italy	\$287,500	\$201,300	\$115,000
Spain	\$1,442,500	\$1,009,800	\$577,000
Portugal	\$287,500	\$201,300	\$115,000
Greece/Cyprus	\$230,000	\$161,000	\$92,000
Scandinavia	\$692,500	\$484,800	\$277,000
United Kingdom	\$865,000	\$605,500	\$346,000
<b>SUBTOTAL</b>	<b>\$6,687,500</b>	<b>\$4,681,500</b>	<b>\$2,675,000</b>

<b>EASTERN EUROPE</b>			
CIS	\$405,000	\$283,500	\$162,000
Pan Eastern Europe	\$2,020,000	\$1,414,000	\$808,000
<b>SUBTOTAL</b>	<b>\$2,425,000</b>	<b>\$1,697,500</b>	<b>\$970,000</b>

<b>AFRICA/MID EAST</b>			
S. Africa	\$462,500	\$323,800	\$185,000
Israel	\$462,500	\$323,800	\$185,000
Middle East	\$865,000	\$605,500	\$346,000
Turkey	\$692,500	\$484,800	\$277,000
<b>SUBTOTAL</b>	<b>\$2,482,500</b>	<b>\$1,737,900</b>	<b>\$993,000</b>

Territories	High	Mid	Low
<b>ASIA/OCEANIA</b>			
Australia/NZ	\$462,500	\$323,800	\$185,000
China	\$115,000	\$80,500	\$46,000
Hong Kong	\$115,000	\$80,500	\$46,000
India	\$115,000	\$80,500	\$46,000
Indonesia	\$345,000	\$241,500	\$138,000
Japan	\$1,155,000	\$808,500	\$462,000
Malaysia	\$230,000	\$161,000	\$92,000
South Korea	\$287,500	\$201,300	\$115,000
Taiwan	\$115,000	\$80,500	\$46,000
Thailand	\$577,500	\$404,300	\$231,000
<b>SUBTOTAL</b>	<b>\$3,517,500</b>	<b>\$2,462,400</b>	<b>\$1,407,000</b>

<b>LATIN AMERICA</b>			
Pan Latin TV	\$3,462,500	\$2,423,800	\$1,385,000
Brazil	\$1,442,500	\$1,009,800	\$577,000
Mexico	\$865,000	\$605,500	\$346,000
<b>SUBTOTAL</b>	<b>\$5,770,000</b>	<b>\$4,039,100</b>	<b>\$2,308,000</b>

<b>NORTH AMERICA</b>			
USA/Canada	\$3,750,000	\$2,625,000	\$1,500,000
<b>SUBTOTAL</b>	<b>\$3,750,000</b>	<b>\$2,625,000</b>	<b>\$1,500,000</b>

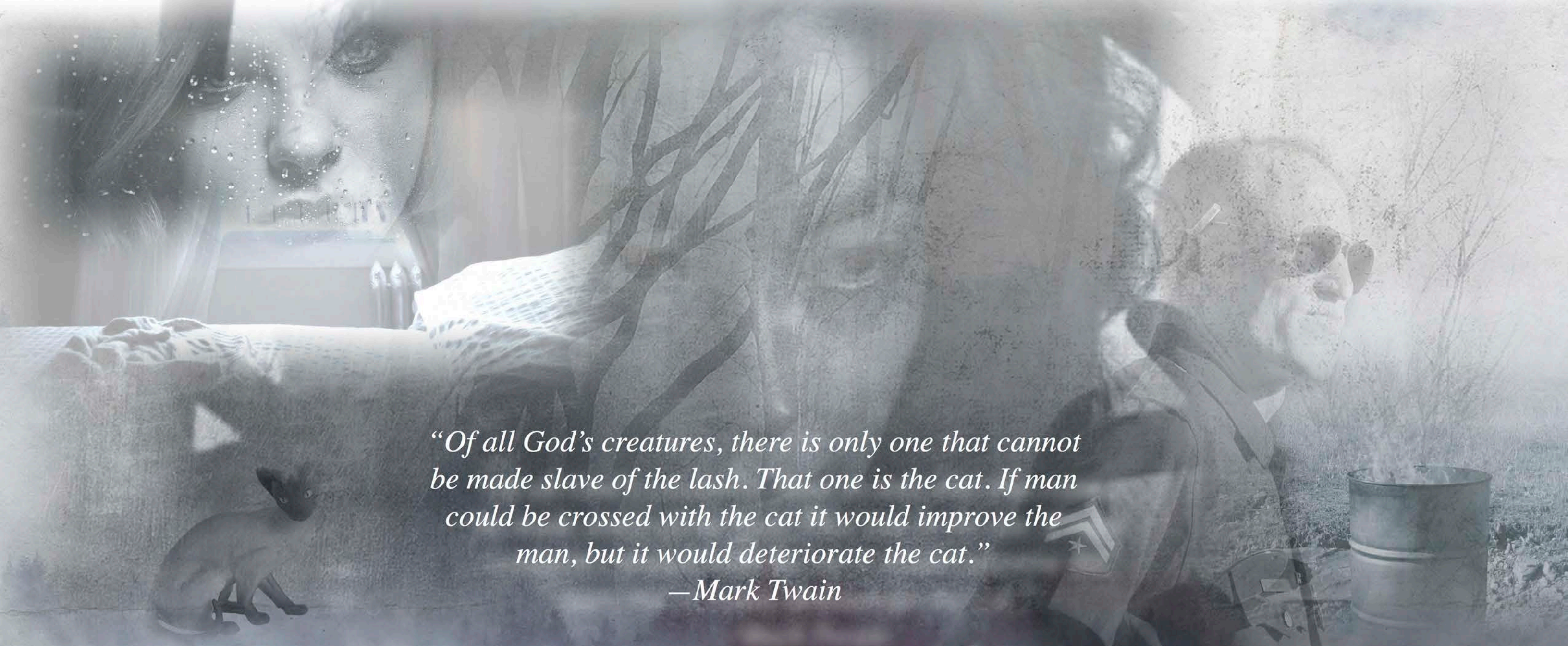
**TOTAL FOREIGN** \$20,882,500 \$14,618,400 \$8,353,000

**TOTAL WORLD** \$24,632,500 \$17,243,400 \$9,853,000

The above projections are based on the below cast.  
The above projections are based on a combination of any 2 of the below 3-star names.  
Other talent combinations will yield varying projections.

Paul Giamatti\*\*  
Woody Harrelson\*\*\*  
Alex Baldwin\*\*\*  
Jason Sudeikis\*(\*)  
Chloe Grace Moretz\*\*  
Dan Aykroyd\*\*  
Vincent D'Onofrio\*\*  
Jason Segel\*\*  
Zach Galifianakis\*\*  
Nick Offerman\*  
Hailee Steinfeld\*



A composite image featuring a woman's face with water droplets, a Siamese cat, a man in a military uniform, and a steaming barrel.

*“Of all God’s creatures, there is only one that cannot be made slave of the lash. That one is the cat. If man could be crossed with the cat it would improve the man, but it would deteriorate the cat.”*

*—Mark Twain*



Our film has completed the “Development” phase and is well on its way towards the “Pre-Production” stage.

We are in the enviable position of having already secured \$225, 000.00 in hard cash equity (proof of funds available upon request) which currently represents one-third (1/3) of our entire production budget.

We plan to shoot this film in the state of Utah which offers a generous 20%-25% cash rebate as a tax incentive to film-makers such as ourselves. Additionally, because of our direct relationships with several major domestic and international distributors and sales agencies (including Lionsgate, Shoreline Entertainment, Voltage, Scatena & Rosner) we are currently working on securing with a Minimum Guarantee against future sales or one or more actual “pre-sales” to certain territories around the world which have the potential to range between \$250,000 - \$300,000 which we then have the capacity to monetize and/or cash flow as an advance towards the production budget of the film. Although the current production budget remains at \$678,440.00, in our efforts to secure a name actor such as Paul Giamatti, we anticipate a requirement of an approximate additional \$350,000 which would increase our overall budget to \$1,028,440.00 but would, in turn, insure greater domestic box office success and attract far more interest and buy out figures across the globe, internationally. We are confident that we can acquire these additional funds through Gap/ Mezzanine and/or additional equity or debt financing.

All receipts paid to the LLC will be allocated to investors at a 120% rate of return to the limited partners on a Parri Passu basis, until they have recouped their original investment - before the 50/50 split of profits is allocated to the investors and creative team.

As revenues are generated and returned to the filmmakers from the sale and/or licensing of the film. All returned revenues will first be directed to the repayment of the equity investors until the investment (negative cost, legal, publicity, and marketing expenses) has been recouped, after which, the equity investors and the creative team will divide any remaining revenues.

# FINANCIAL PLAN

## Stockholm Financial Plan

**Budget \$678.440**

+

**Cash on Hand \$225,000.00**

(Proof of Funds Available upon Request)

+

**Utah State Tax Credit**

+

**20% Cash Rebate**

**\$220,000.00**

+

**Potential Pre-Sales and/or Minimum Guarantee (MG)**

(Via Distributor)

**\$250,000.00**

## Additional Funds

*(to acquire an A list actor*

*\$350,000.00*

Said funds would be acquired using:

**Gap/Mezzanine and/or**

additional equity or debt financing

**Final Production Budget**

**\$1,028,440.00**







STOCK





HOLM





FRANCO SAMA  
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310-927-9355

# STOCKHOLM

A FILM BY LOUIZA ZOUZIAS