

Market Positioning

Rising Star is positioned as a **gritty, adult-skewing crime thriller** aimed at audiences **30–65** who respond to morally complex police procedurals, corruption narratives, and character-driven neo-noir set against real social decay. Set in mid-1980s New York at the intersection of law enforcement, organised crime, politics, and the emerging drug epidemic, the screenplay aligns with prestige crime titles such as **Serpico**, **The French Connection**, and more recent works like **Zodiac** in its procedural detail, bleak worldview, and emphasis on systemic failure rather than heroic resolution. The project is well suited to a **\$10–20 million USD budget range**, achievable through period-authentic but contained urban locations, limited visual effects, and performance-led storytelling. Comparable films in this space have demonstrated strong performance through **festival premieres, specialty theatrical release, and premium streaming platforms**, with particular strength in North America, the UK, Western Europe, and Australia. *Rising Star* offers distributors a hard-edged, socially grounded crime narrative with franchise or limited-series potential, positioning it as a **prestige crime property** with strong international appeal, durable long-tail value, and relevance for contemporary audiences reassessing institutional power and accountability.

Comparable Titles – Sales Reference Table (RISING STAR)

| Title | Year | Est. Budget | Performance / Market Response | Sales-Relevant Comparison |
|------------------------------|------|-------------|---|---|
| Serpico | 1973 | ~\$3M | \$29M WW (inflation-adjusted hit) | Corruption inside NYPD; lone moral centre vs systemic rot; character-driven realism |
| The French Connection | 1971 | ~\$1.8M | \$51M WW + Oscars | Gritty, street-level New York crime; procedural authenticity; commercial prestige |
| Prince of the City | 1981 | ~\$8.5M | Strong critical reputation; long-tail value | Deep-dive police corruption; moral compromise over heroics |
| Zodiac | 2007 | ~\$65M | \$84M WW + strong ancillary | Obsessive procedural; slow-burn tension; institutional failure |
| Donnie Brasco | 1997 | ~\$35M | \$124M WW | Undercover identity erosion; crime, loyalty, and psychological cost |

Positioning Against Comps

| Category | Comparable Films | <i>Rising Star</i> |
|----------------|------------------------------------|--|
| Genre | Prestige crime / police procedural | Gritty period crime thriller |
| Setting | 1970s–80s New York | Mid-1980s NYC at crack epidemic peak |
| Protagonist | Isolated moral agents | Ambitious cop navigating corruption |
| Tone | Bleak, unsentimental | Dark, grounded, socially urgent |
| Budget Profile | \$3M–\$65M | \$10–20M contained prestige range |
| Audience | Adult, awards-driven | Adult prestige + streamer crossover |

Sales Agent Takeaway

Rising Star occupies the **commercially proven space of adult prestige crime cinema**, offering buyers a **period-authentic New York thriller** with strong character drive, limited VFX exposure, and enduring international appeal. Positioned in the **\$10–20M range**, the project is well suited for **festival launch, specialty theatrical play, and premium streamer acquisition**, with franchise or limited-series expansion potential driven by its world and characters rather than IP dependency.

Territory-by-Territory Sales Expectations

| | | |
|---|-------------------------|--|
| North America (USA / Canada) | Very Strong | Core market for gritty NY crime stories and corruption narratives. Strong theatrical/streaming crossover; comparable appetite to <i>Serpico</i> , <i>Zodiac</i> , and prestige police procedurals. |
| United Kingdom & Ireland | Strong | British audiences respond well to US-set prestige crime with moral complexity; reliable theatrical niche and strong broadcaster/streamer interest. |
| France | Strong | Longstanding enthusiasm for American noir, police procedurals, and urban realism; strong arthouse theatrical and festival support. |
| Germany / Austria / Switzerland | Moderate–Strong | Reliable market for adult crime dramas; strong public broadcaster and VOD value with selective theatrical play. |
| Spain | Moderate | Period crime sells best via streaming and curated theatrical runs; festival pedigree increases value. |
| Italy | Moderate | Crime and corruption narratives resonate; theatrical modest but strong TV/VOD uptake. |
| Benelux (Belgium / Netherlands / Luxembourg) | Moderate | Solid arthouse attendance and broadcaster interest; long-tail performance strong. |
| Nordics (Sweden, Denmark, Norway, Finland) | Moderate | High engagement with crime drama and institutional critique; primarily streamer-led with limited theatrical upside. |
| Eastern Europe (Poland, Czech Republic, Hungary) | Limited–Moderate | Crime narratives resonate, but prestige positioning favours streaming over theatrical. |
| Australia & New Zealand | Strong | Consistent appetite for US prestige crime and police dramas; strong broadcaster and streamer support. |
| Japan | Moderate | Appreciation for detailed procedural storytelling and period authenticity; niche theatrical with strong ancillary value. |
| South Korea | Moderate–Strong | Crime and corruption narratives strongly resonate; streamer-first strategy particularly effective. |
| Southeast Asia (Singapore, Malaysia, Thailand) | Limited–Moderate | Adult crime dramas perform best via curated streaming platforms. |
| Latin America (Mexico, Brazil, Argentina) | Moderate | Crime and corruption themes are culturally resonant; primarily streamer and VOD-driven revenue. |

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|--|-------------------------|---|
| Middle East (UAE / Gulf States) | Limited–Moderate | Political and crime content travels selectively; strong streamer positioning recommended. |
| Africa (South Africa) | Limited | Minimal theatrical; long-tail streaming value only. |

Overall Sales Profile (Agent Summary)

- **Primary revenue drivers:**
North America, UK/Ireland, France, Germany, Australia/New Zealand
- **Optimal release pathway:**
Festival premiere → specialty theatrical (key territories) → premium streaming / broadcaster
- **Commercial strength:**
Recognisable genre, period authenticity, limited VFX exposure, and moral urgency create strong **downside protection** with solid **long-tail international performance**.

Market-Ready Positioning Sentence

Rising Star is a **prestige period crime thriller** designed to perform strongly across North America, the UK, and Western Europe, leveraging festival credibility and premium streamer demand for adult, socially grounded crime narratives.

RISING STAR — One-Slide Finance Waterfall (FEATURE FILM)

Total Production Budget

£12.0 million

Period crime thriller (1980s New York)

Urban locations • Practical action • Period production design • Minimal VFX

Prestige theatrical + streamer crossover

SOURCES OF FINANCE

| Source | Amount | % of Budget |
|---|---------------|-------------|
| Domestic Distributor MG (US/UK) | £2.4M | 20% |
| International Presales (EU / ANZ / ROW) | £3.6M | 30% |
| UK Film Tax Relief (25%) | £3.0M | 25% |
| Equity Investment | £2.4M | 20% |
| Gap / Soft Money | £0.6M | 5% |
| TOTAL FINANCE | £12.0M | 100% |

RECOUPMENT WATERFALL (STANDARD FEATURE MODEL)

1. **Sales Agent Fees & Expenses**
(typically 10–15% of gross receipts)
2. **Senior Lenders / Gap Finance**
100% recoupment + agreed premium

3. **Equity Investors**
100% recoupment + negotiated uplift (typically 20–30%)
 4. **Producer Corridor**
(10–20% of net profits)
 5. **Backend Participation Pool**
Writer / director / key cast
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RISK MITIGATION & COMMERCIAL UPSIDE

- Proven **crime-thriller genre** with strong international demand
 - Period authenticity driven by **locations and production design**, not VFX
 - UK Film Tax Relief materially reduces equity exposure
 - Strong fit for **festival launch → theatrical → premium streaming acquisition**
 - Potential franchise or sequel upside (*Rising Star II*)
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SALES AGENT POSITIONING LINE

Rising Star is structured as a **mid-budget prestige crime feature**, leveraging UK tax incentives and international presales to minimise downside risk while retaining meaningful backend upside through global exploitation.