

# BAD

I think when we started out we didn't really have a clue what CINECOUP was – I mean we did but we didn't.

The whole thing sort of took on a life of its own and started to filter down into almost every aspect of our everyday lives – and I think that's the point – you start to live and breathe your film and then the next thing you know, it's like a snowball effect and you start to think 'well maybe this is possible'.

Any creative person is normally plagued with self doubt and after months of sleepless nights, to finally make it this far into the competition and to be able to tell my friends and family - there's some sort of validation there, a reassurance that maybe that the last decade of my life was spent building something that is a legitimate possibility now.

J. JOLY has truly come up with a unique idea here. Cinecoup has been an AMAZING OPPORTUNITY for so many filmmakers. The EXPOSURE alone has been one of the highlights. What independent filmmaker can instantly have their project viewed OVER 2 MILLION times worldwide?

Being the first year of Cinecoup's existence, I think there was a learning curve from both sides. There were up's and downs for sure but the foundation that was built for both sides will be there forever. It's too early to tell but Cinecoup may have just created the new paradigm for independent film to be created with and it's very cool to be there on the ground floor.

At the end of this, no matter what happens, we will have an EXTENSIVE PACKAGE to showcase our project. This package is unique. It's not industry standard – It's more like Standard Plus! All the videos that we've done – a lot of them aren't normally found in a standard film package and that I think is very important – Cinecoup has come along at exactly the right time - the landscape of how to successfully get films made and careers off the ground is changing and we are right in the middle of it. If you look at projects like the Veronica Mars feature or what Kevin Smith is trying to do right now with the studio system, you'll see that we are on the precipice and this package we have may be the new industry standard in days to come.

Along the way we're doing these marketing and social media campaigns and next thing you know I'm going to a friend's house or walking down the street and people are like "you're the guy that did BAD right – I loved it – it's so awesome" and I think it just hit me one day – WE HAVE FANS – people LIKE this! THANK GOD!

And that's obviously important as well. This is one of the most important things that social media has given our generation – it's like a test screening for the world. We are now able to determine where the demand is before the product is fabricated. Risk becomes less and the gamble that studios and filmmakers alike would normally take can now allow for at least a few more hours sleep.

Outside of the main focus of the accelerator, there are auxiliary benefits as well -- We're chatting on Twitter and Facebook with people on the other side of the country, met new friends from the same city - don't get me wrong – it's not always laughter and fun. It takes up your life and if you're truly into it, it'll suck EVERY OUNCE out of you but that's the point right – what are you willing to do that the guy next to you won't do to accomplish your dreams?

One last thing I'd like to touch on—This thing could be huge. I legitimately think that we have the opportunity with this to take Canadian originated material to the mass market. That's why I've been saying all along that I want to make a BIG F\$&%#N MOVIE! Canada has a lot of talent to offer and sadly, whether it's a subconscious stereotype that we adhere to or whatever, we've relegated ourselves to being mainly a production service country. Let's use this opportunity to not make another B movie, to not make a movie that only a minority living in the North of Canada can relate to. LET'S REDEFINE WHAT CANADIAN CONTENT IS - let's make it not define the genre, theme or plot but rather refer to the true talent behind film – the people who make it. Let's make the scope of this huge and make something that is marketable, profitable, compelling and relatable to the worldwide audience.

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If **BAD** is a snowball then Cinecoup is like the kid that came up and pushed it down the hill. And this snowball's getting big and it can't be stopped and it's gonna land with a **BANG** that won't be forgotten...

To all the **BAD** fans out there — thank you again one last time. It's been a blast. Throughout the accelerator we've challenged ourselves to come up with inspiring or provocative images to entertain you guys. Here's one last image to remember us by...

