



TONY'S MONEY

WHAT'S A MAN WORTH?

TONY'S MONEY



INTRODUCTION

Enclosed is the development deck for the feature film Tony's Money. The story is inspired by a legend set in one of San Francisco's oldest restaurants. From the tuxedoed last stand of Original Joe's in the city's Tenderloin District, to the curtained booths of Sam's Grill, in the Financial District, San Francisco's restaurants provide a wealth of stories. My experience growing up in this world and eventually owning Sam's Grill led me to encounter an eccentric and aging cook who, legend had it, secretly carried his life's savings tied in bags wrapped around his body. Inspired by the world of Sam's Grill and Tony the cook, I developed a script that fused my experiences with elements of working-class family life and the urban underworld.

Tony's Money examines the fears and frustrations of the working class and the difficulties and rewards of responsibilities and commitment. It is a story in the tradition of DeSica's *The Bicycle Thief* (1949) and Kazan's *On The Waterfront* (1954). Like these films, Tony's Money realistically and honestly portrays the lives and conflicts of ordinary people in unusual circumstances. Part drama and part social commentary, Tony's Money is a return to the films about the working class. The tears, laughter, love, eccentricity and struggles of the people that contribute to how the world makes it through the day.

Tony's Money is being developed by Table 21 Films. We have strong connections to both the northern and southern California film communities and access to the locations, crew, and equipment needed to realize this story. Like the films of the Italian neo-realistic movement, Tony's Money aims to capture, not recreate or invent a part of the real world. It is for this reason I feel this film could be made with a budget of between 2-4 million dollars, cast dependent. We will use actual locations mentioned in the script and a cast that would mix both well-known screen veterans and lesser-known but equally talented actors.

This is a story with themes I feel very passionate about, one that I believe can affect an audience and reveal a part of our culture that is disappearing. At this time, I am seeking funding and attachments for Tony's Money. If possible, I would like to set up a meeting with you to discuss the project. Thank you for your consideration and I look forward to hearing from you soon.

TONY'S MONEY



THE STORY

Somewhere deep in San Francisco's seedy Tenderloin District, Tony (70's) an ailing and lonely fry-cook, carries with him his life savings in plastic bags tied around his body. He moves through the city like the ghost of yet another homeless man, but Tony's secret is soon to be discovered by Nick.

Nick Nicoletti (40's) is getting a little too old to be a small time hood. He lives in the south of Spain and only gets in enough trouble to make a living, but he likes it that way. And then someone had to go and die.

Sam's Grill, one of the oldest restaurants in San Francisco, is hanging on to what's left of the old school in a fast changing world. Nick's father, Mario, has been one of Sam's tuxedoed wait staff for the last 35 years. Mario Nicoletti dies on the job and Nick returns home to find his father's death is only the beginning. Nick's father loved life and the long-shot. He left behind enough debt to jeopardize his family, and his family's home. What's worse, Nick's ex-brother-in-law Don (40's) holds the marker and a chip on his shoulder. Mario's big dreams, bad luck and fixed income have left his family in trouble and his son picking up where his father left off.

Nick can't walk away from his family, so he reluctantly

walks into his father's job at Sam's. He needs money to buy his family's life back, and that is not coming easily. Sam's staff is a group of eccentrics, who follow a code of old world work ethics. Nick's adjustment to his new reality is a mess; family expectations, a dead end job, and a debt that just won't go away. But life takes a turn when Nick follows Tony into the Tenderloin district, a mysterious world where Tony lives in a residence hotel called "The Moderne."

Nick's stalking of Tony reveals more than he bargained for. He finds Don in his element, a dark menacing world obsessed with money. He meets Gina (30's), the entrepreneur behind "Peachy's Puffs" old-fashioned cigarette girls, whose beauty and determination capture his attention and offer a chance at love. And he discovers Tony's life in the shadows, where he is trying to live and die on his own terms. Nick's desire to escape the fate of the shrinking working class allows only one answer: get Tony's money.

What's a man's worth? The money Nick needs is tied around a man's body. Nick's choice becomes about people, working class people, who are now, and have always been, a part of his life.

Nick learns how far he has to go to discover himself.

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LOGLINE

A man searching for direction finds himself inheriting his father's job as a waiter in one of the oldest restaurant in San Francisco, an insurmountable debt, and a desperate need for money. When he discovers that he works alongside an eccentric old cook with bags of money tied around his body, Nick learns how far a man has to go to discover himself.

TAGLINE

What's a man worth?

GENRE

Drama / Crime / Romance

ANTICIPATED BUDGET

\$2 million to \$4 million; cast dependent

TONY'S MONEY

POSITIONING STATEMENT

Our film is based on a true story that gives us a glimpse of the extraordinary in the ordinary. Life in the shadows of one of the oldest restaurant in San Francisco plays out as Nick sets his sights on Tony's money.

The general public and movie-going audience as a whole find themselves reevaluating their relationship with money. "Tony's Money" addresses adult issues and finds its primary audience with the "baby boomers" which comprise approximately one third of all movie goers and over 50% of the independent film audience.

The secondary audiences bookend the primary audience. As a whole, they reflect the adult market both domestically and internationally that are currently facing the timely financial themes of our story along with the enduring themes of family, love, loss and redemption.

Like the films of the Italian neo-realist movement, "Tony's Money" aims to capture, not recreate or invent a part of the real world. It is for this reason we feel this

film can be made with a relatively low budget (approximately 2-4 million dollars). We plan on using actual locations and a cast that mixes well-known and lesser-known but equally talented screen actors.

"Tony's Money" is being developed by Table 21 Films. The production team includes many experienced film veterans, including Lori Petty. This collaboration is a follow up to a successful teaming on "The Poker House," which was distributed by A24 and then sold to Twentieth Century Fox Home Entertainment. The production brings together a team with strong connections in the California film community and access to the locations, crew, and equipment needed to realize this story.

We will be pursuing all relevant California Film Commission, Film SF Commission and Make it Bay incentives and rebates. These rebates and in-kind contributions have the potential to offset production costs in the range of 40-45% for the qualified production expenditures.



TONY'S MONEY

FACT SHEET

GENRE Drama/ Crime/ Romance

LOCATIONS San Francisco, California / Malaga, Spain

RELEVANT FILMS The Bicycle Thief (1948),
On The Waterfront (1954)
French Connection (1971)
Dinner Rush (2000)
La Cocina (2024)
The Cooler (2003)

RUNNING LENGTH Approximately 90 Minutes

PRODUCERS Peter Quartaroli
Lori Petty
Sean San José

PROJECTED BUDGET \$2 – 3 million

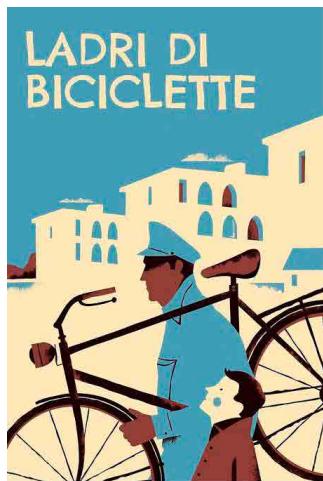
WRITER Peter Quartaroli

DISTRIBUTION OBJECTIVE Theatrical Release-Domestic And Foreign/
Streaming

DIRECTOR TBD

TONY'S MONEY

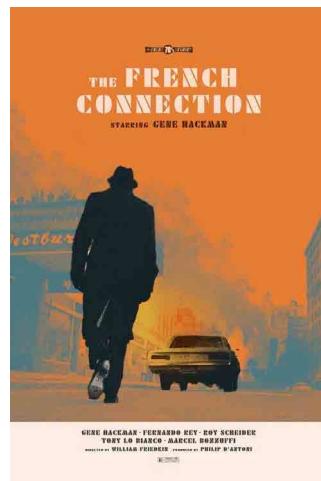
RELEVANT FILMS



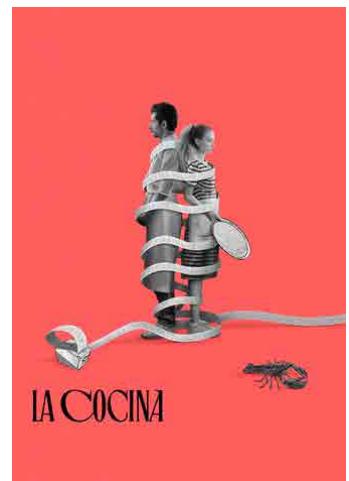
The Bicycle Thief (1948)



On The Waterfront (1954)



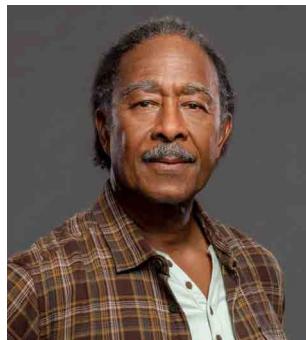
French Connection (1971)



La Cocina (2024)

TONY'S MONEY POTENTIAL CAST

TONY • Clarke Peters



DONNY



Mark Ruffalo



Barry Pepper

GINA



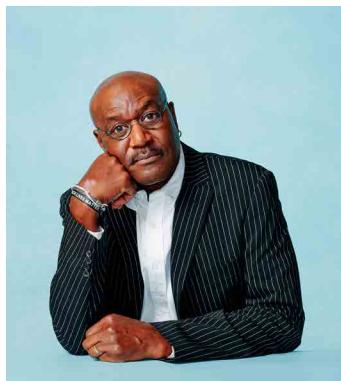
Rosario Dawson



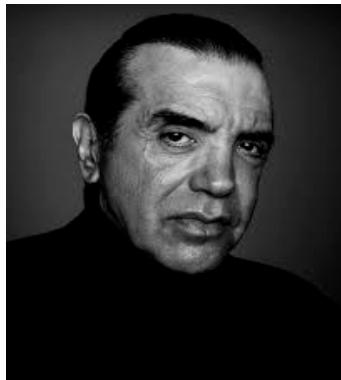
Marisa Tomei

TONY'S MONEY POTENTIAL CAST

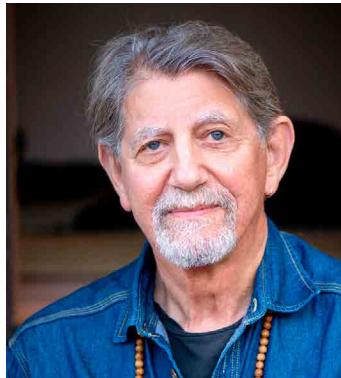
SYDNEY • Delroy Lindo



MARIO • Chazz Palminteri



DRISCOLL • Peter Coyote



TONY'S MONEY

PETER QUARTAROLI

Peter Quartaroli is an actor / producer / writer who has worked consistently in film and television over a 35 plus year career. Peter has been a Screen Actors Guild member since 1986 and has been the lead actor in the independent films ("The Confessional," "Broken Arrows," "Isolated.") He has had strong supporting roles in "Zodiac," "Valley of the Heart's Delight," "Village Barbershop," and "Confined." He has worked with David Fincher, Mark Ruffalo, Jennifer Lawrence, Selma Blair and Lori Petty.

Earlier work has included the studio films "Scorpion King" with The Rock, and "Bandits" with Billy Bob Thornton, and Cate Blanchet. Past independent films have been in a variety of different festivals, with his television work being on both network and cable, and credits in over 40 film and television projects. Peter's television work includes NBC's show "Trauma," "Nash Bridges" with Don Johnson, "The Siege of Ruby Ridge" with Laura Dern and "Sense 8" with the Wachowski siblings.

Peter started the production company Table 21 Films and works closely as an Executive Producer with Double Dutch Productions. He co-produced the feature film "The Poker House" that was directed by Lori Petty and distributed by A24. "The Poker House" was an

award winning film at the 2008 Los Angeles Film Festival and other festivals.

"The Poker House" was the debut for Academy Award winner Jennifer Lawrence and had strong performances by both Jennifer and Chloe Moretz. Peter has worked as a producer on the feature films "Broken Arrows," "Confined," and "Isolated," as well as multiple short films. He is one of the founding members of the Film SF Alliance that focuses on collaborations with the film community and support for the Northern California Film Commissions.

Currently Table 21 Films is developing Tony's Money, an independent feature film based on an original story by Peter; and "Deep Blues / Flamenco Jondo" a documentary about blues and flamenco, in collaboration with projazz from Málaga, Spain. As well as a slate of films under development for Reel SF. His goal as a filmmaker involves the creative collaboration, growth, and quality necessary to best convey stories that both entertain and move their audiences.

Peter also owns the iconic restaurant Sam's Grill & Seafood along with Sam's Tavern. Sam's has been a part of San Francisco history since 1867.

LORI PETTY

Lori Petty is an actress, director, and screenwriter known for her edgy charisma and bold performances across film and television. She made her mark in Hollywood with a breakout role opposite Keanu Reeves in *Point Break* (1991), followed by her unforgettable portrayal of Kit Keller in the beloved sports classic *A League of Their Own* (1992), alongside Geena Davis and Tom Hanks.

In 1995, Petty took on the lead role in the cult favorite *Tank Girl*, showcasing her signature punk-rock attitude and fearless energy. Her versatility as an actress has been evident throughout her career, with roles ranging from dramatic turns in *Poetic Justice* (1993) to voice work in animated series like *Superman: The Animated Series*.

More recently, she gained a new generation of fans through her recurring role as Lolly Whitehill in the critically acclaimed Netflix series *Orange Is the New Black*, a performance praised for its depth and emotional complexity.

Beyond acting, Lori Petty made her directorial debut with the semi-autobiographical film *The Poker House* (2008), which won awards at the Los Angeles Film Festival and featured early performances by Jennifer Lawrence and Chloë Grace Moretz.

Known for her distinctive voice, eclectic roles, and unapologetic individuality, Lori Petty continues to be a dynamic force in entertainment.

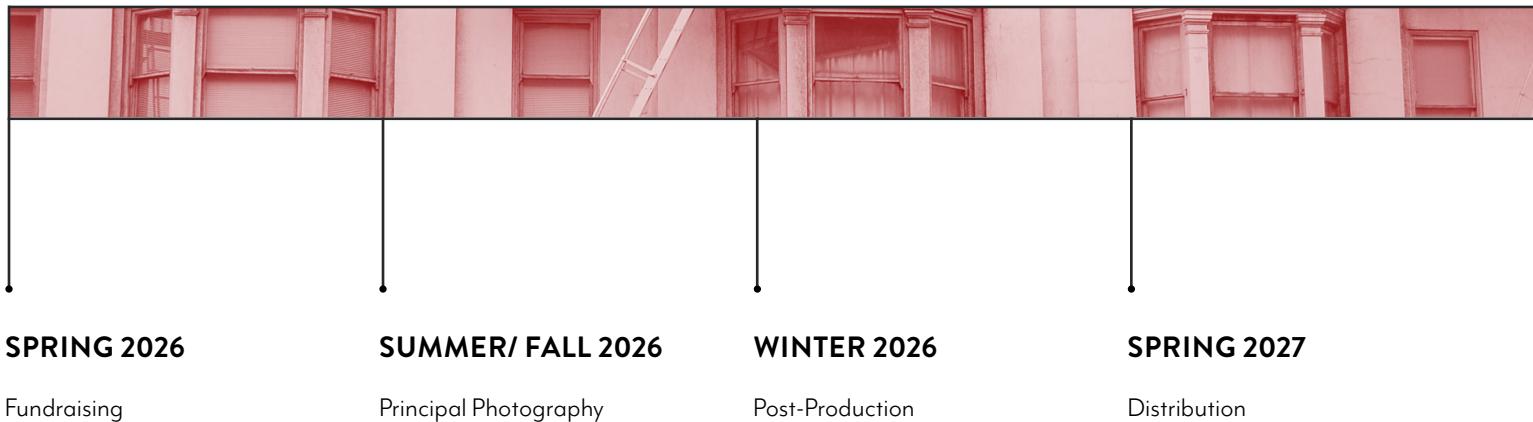
SEAN SAN JOSÉ

Sean San José is an actor, producer and screenwriter. Sean is born and raised in San Francisco. San José has been, for decades now, a maverick theatre leader in San Francisco. As Co-Founder of the renowned new performances group Campo Santo (established 1996 in the Mission District), and the current Leader of the storied Magic Theatre in Fort Mason Center, San José has developed and premiered hundreds of new pieces in the Bay Area.

Sean San José works in film as the Creative Executive for Edith Productions in Los Angeles. San José's long-time collaborator is the multi Oscar nominated artist Colman Domingo, who is also CEO of Edith Productions. More recently San José is a co-star and part of one of the production companies in the now Oscar nominated film "Sing Sing."

TONY'S MONEY

TIMELINE



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INVESTMENT OPPORTUNITY

We are currently seeking between \$2 million to \$4 million in capital, which, along with "softmoney" sources if necessary, will cover the entire cost of production. All net profits from Tony's Money will be disbursed with a 97/3% split (Investors/LLC) until investors receive 120% of their investment. After the 120% return to investors, profits will be split 50/50% between the investors and the producers. The minimum share per investor is \$25,000.

We will be actively pursuing the California Film Commission Tax Credits that will be combined with the Film SF and Make it Bay Rebate Programs. The potential of these programs are up to 40% return of the qualified production expenditure.

To Date: Tony's Money LLC has raised \$50,000 in development funds and \$100,000 in capital commitment, along with multiple in-kind commitments for the film's primary locations.

- Partial development funds have been used to attach talent to the production, secure reputable entertainment industry legal representation, assemble documentary footage that explores story elements and develops an audience, and shoot teaser footage.

The teaser footage was shot with the help of a grant from Kodak film, post production by Company 3 and shot on location in Spain on 35mm film. We currently anticipate the Spain footage to comprise approximately 10 minutes of actual film time.

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