

Movie Studio Boss: The Sequel

Can You Handle Hollywood!

V1.01

The Start

You've just been made the head of your own Movie Studio! You've got 1 billion dollars and 10 years to be the best Studio in town!

On the title screen there are **four** buttons...

Play

Just press Play, select a profile where your career as a Movie Studio exec will be saved and once you've named your Studio and selected your difficulty level (affects your starting money and how long you have to make decisions) you will reach the main screen which shows part of your Studio and has several panels around it.

Note: Rather than diving straight into running your own Studio you can choose the Tutorial option. In this case you'll be given an introduction to the game. The tutorial can be switched on and off by pressing the U key.

Credits

Game credits.

Settings

Here you can adjust how the game plays...

Graphics	Quality	The better the quality (Fantastic is the best) the more powerful the computer needed to run it.
	Screen Resolution	Select the screen resolution.
	Fullscreen	Tick the box and press Apply to run the game in fullscreen
Sound	Music Volume	Set the volume of the music.
	Background Volume	Set the volume of the background ambient fx.
Game	End of Turn Reports	Tick this to see a selection of reports at the end of each week.
	Save Game at End of Turn	The game will be saved / your profile updated at the end of each turn.
	Display Tool Tips	Tells you what the buildings are.
	Show Assistant's	Tells you what the Assistant is working

	Thoughts	on.
	From Now Show Only Your Assistants	Turn this on if the frame rate is low on your computer. With this on any new films generated by your rival Studios will not display a Production Assistant.
	Do Not Show any more Assistants	Turn this on if the frame rate is very low on your computer. No Production Assistants will be displayed for any new films made.

Exit

Select this button to exit the game and return to Windows.

Film Panel



Current Film

The panel on the top left shows you the current film that you are working on – at the start it's blank, as you have not got any films in production yet. As you can have several films in production at the same time left and right arrows are present to allow you to switch between your films.



The *New Film* button is there – press this when you want to start a new film.

Make Sequel Button

Press this to make a sequel to the film you have currently selected.



Slate Button

Shows your films and what phase of production the films are in. **Tip:** You can click on films in your Slate to quickly select that film - this can save time when you are working on lots of films. Also you can filter the list to show only those films in certain phases.

Note: the slate will appear when you click on a production office and the currently selected film is not in that phase. The slate will show you all your films in that phase of development.



Credits Button

See who's doing what on the film you have currently selected.



Last Week Button

Open a panel that will show you what happening financially last week at the box office for your films.

Info Panel



In the top panel you are shown the year and week plus how much money you have. Note: b is for billion, m is for million and k for thousand.



The *Settings Button* brings up a screen that allows you to return to the set-up screens where you can exit the game, set the game options, restart the game and return back to Windows. When you leave the game this way it is **automatically saved to the profile** you selected at the start.



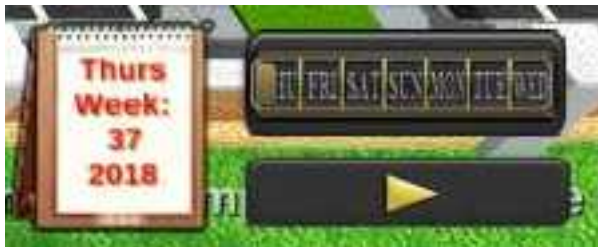
Click on the newspaper to ring up the News section, covering what's happening at every studio.

Studio Navigation - The Map



The map is divided into the six zones found in the studio. Click on the map to move the camera around your Studio. Pressing the - + section on the right will raise the camera high and give you an overview of all the zones. You can also use the keys 1 to 6 to move to each zone. 0 will give you an overview of all six zones.

Time Panel



Time hardly stands still for a busy Executive like you. In this panel you have the day of the week (Mon/Tue/Wed etc.) which updates as time progresses. When the week is over (the bar is full) you can find out the latest information on how all the films are doing – plus get your income from the box office.

Note: this game is **turn based** with each turn representing a week in the life of a Movie Studio.



If you have completed all your instructions for the week and do not want to wait for the clock to go round, you can click the **Next Week** icon on the bottom right (**Tip:** or press the space bar).

Your Studio

Your Studio is divided into 6 zones.

- finance
- development
- pre-production
- production
- post-production
- on release

Here's a top level plan of the Studio:

On Release	Post-Production	Production
Finance	Development	Pre-Production

Controls

Mostly you'll use the 1 to 6 keys to move between the six zones. Pressing 0 will raise the camera high above the Studio giving you an overview of the six zones.

Using the Mouse:

Action	Result
Left click on Building	This will open the screen associated with that building. For example the new stand will open the News screen.
Left click on one of your assistants.	They will tell you about the film they are working on.
Scroll Wheel	Zooms the camera in and out
Hold the right mouse button down and move to the left and right	Pans the camera left and right

In addition the following keyboard commands are available:

Key	Result
WASD or Arrow Keys	Scroll screen in that direction
Q E	Rotate camera left/right
Z X	Rotate camera up/down
1 2 3 4 5 6 0	Move to that Zone (0 = Overview)
Page Down (or Minus)	Lower Viewing Angle
Page Up (or Equals)	Raise Viewing Angle
Home End	Switch to your other films
On Keypad with Num Lock On	
8 4 6 2	Scroll screen in that direction
7 9	Rotate camera left/right
1 3	Rotate camera up/down
Minus	Lower Viewing Angle
Plus	Raise Viewing Angle
T	Toggle Tool Tips

Y	Toggle Production Assistants Thoughts
U	Toggle Tutorial

Tip: short-cut keys which will open up a specific screen/department are available - see later on the manual.

Finance Zone

Here you keep track of what's going on financially with your company and the opposition. There are several buildings - just click on them to access the information.

Development Zone

Here's where you develop a new film from a concept to a script:

- Hire Scriptwriter
- Hire Director
- Let them write the Script

Starting a New Film

Press New Film on the top left panel. A screen appears, complete it describing what type of film you intend to make - including the concept. For example is you wanted to make a modern day Comedy Horror musical - move the settings for Comedy and Horror up high, select Current Day for the Setting and tick the musical option.

Tip: Have fun trying to recreate the style of films you like.

Items that you must complete are shown in *italic* in the table below:

<i>Heading</i>	
<i>Title</i>	<p>Type in the title of the film you are making.</p> <p>You can amend the film's title by clicking on it. This will put you back into typing mode.</p>
<i>Setting</i>	<p>Your first decision - where is the film set/what's the time period? This helps to describe the film to the audience. Choices are:</p> <ul style="list-style-type: none"> - Current Day (In theory the safest and cheapest option) - Space (Need to spend money to do this well) - Epic (Audience will expect a 'cast of 1,000s') - Historical (Not quite as expensive as an Epic) - At Sea (Fraught with potential delays) <p>Update: You can also make this film a 'sequel' to the currently selected film in the panel on the top left. If you manage to make a better film than the first you will gain additional box office rewards however fail and the film will be 'reviled for eternity'.</p>
<i>Content</i>	<p>Here you complete the description of the film by setting the film's intended content, there are 7 genres:</p> <ul style="list-style-type: none"> - Action - Comedy - Drama - Romance - Suspense - Horror - Sci-fi <p>Each genre is rated from none to 5. So a Comedy rating of 5 means that you intend to make an out and out laugh a second comedy. A 1 would mean the film has a few funny quips in it. Nothing would mean no intended laughs at all.</p> <p>Having described your film you had better get the personnel experienced in that field otherwise you could fail miserably at the box office.</p> <p>The higher the content levels the greater the film's box office potential.</p> <p>Notes:</p> <ul style="list-style-type: none"> - A film must have some content before the Make this Film button works. - To gain top box office you don't have to put everything up to 5. In fact you are likely to fail as

	finding talent that can deliver a concept set to the max for everything is virtually impossible and will probably lead to your film failing!
<i>Film Quality</i>	Four levels: <ul style="list-style-type: none"> - A (the top level, the public would expect to see some strong talent in this one) - B (general level) - C (low budget – TV Movie quality) - Z (ultra-low budget)
<i>Musical</i>	Tick this if you want the film to be a musical! Tip: on certain reports an A for Animated appears near the film's title.
<i>Animation</i>	Tick this if you want it to be an animated feature. Tip: on certain reports a M for musical appears near the film's title.
<i>Length of Shoot</i>	You can increase the standard length of shoot (set by the intended quality) to give your Director more time to make that masterpiece.
<i>Budget</i>	If you set a budget figure, your expenditure is monitored and you are warned if the production is going over-budget.
<i>Age Rating</i>	Choose between four ratings... <ul style="list-style-type: none"> - Universal - Parental Guidance - 12 Plus - Restricted <p>Think about the type of film you are making - will film goers really want to see a "Universal" rated Horror film?</p> <p>Note: You do get a chance to alter this in the Post Production office - just prior to release.</p>

Note: You can start a New Film in any zone as long as you have some money in the bank.

Production Assistants

Every film is assigned a Production Assistant - you can see them wandering the Studio dressed up to represent the setting of the film they are working on. They tend to head towards the zone that the film is currently in and leave the project once the film has been released.

If you hover your mouse over them you can see what film they are working on and you might find out how it's going. If it's one of your films a sign will be above their head showing the intended quality of

the film. Z for low budget, bronze for C, silver for B and gold for A. If you click on one of your Assistants the Current Film will switch to the one they are working on.

Seeing all the Assistants wandering around each zone will give you a feel as to how busy the release schedule is going to be.

Film Can Help

If you need to do something in a building a film can will appear over it. For example you've just started a film so you need to hire a scriptwriter, so above the scriptwriter's hut is a film can. Once you've hired a writer the film can will disappear.

Hiring a Scriptwriter

Having started a film, you need to get a script together (although in Hollywood this is not always the case) by hiring a Scriptwriter.

Click on the Scriptwriters' Hut in Zone 2. You'll see who's available. You'll see their rating in each of the genres. Try and match up a Scriptwriter experienced in the type of film you are trying to make.

In MSB (Movie Studio Boss) Scriptwriters are a pretty happy bunch and as long as you are happy to pay their fee, they'll nearly always the assignment. So select the one you want and hire them.

Note: The symbol next to their fee shows their personality (easy-going, normal and difficult). Make a note of this as very soon they'll be working with the Director and the film's progress can be hampered if those two do not get along.

Tip: You can right click on the name of a person and a panel will appear giving you more info about them!

Hiring a Director

Select the Directors' Villa. You'll see who is available and their rating. Try and hire a Director experienced in the film's content.

Directors expect control of the picture and are far fussier about taking on a project than Scriptwriters. Things to look out for:

- personality clashes
- hiring them when the scripts been developed
- talent miss-match – great Directors demand great writers
- ambition miss-match – great Directors want to work on ambitious pictures
- Directors that you made enemies of by firing them

Writing a Script / In Development Office

As each week passes if you select the In Development Office you'll see the progress being made on the script. How quick progress is depends on how good your writing team is. Red bars on the progress board indicate that the script is not perfect in that genre. Green bars, the script is great.

When you feel that the script is as good as it's going to get, select the office. Here you can do the following:

- End script development, you should now proceed to the next zone
- Kill the script (if you want them to start again)
- Fire the Director or the Scriptwriter (if you feel you are not getting the right result) – Note: this will affect current progress
- Edit Script (this costs more money but allows you to fine tune the script)

Tip: Message icons will appear at the bottom left of the screen when the script is nearing/has reached a satisfactory level.

Tip: A clipboard appears over the office showing you the script's current rating (A being the best).

To make a successful film involves getting many things right, however one of the most important things is getting a good script so be prepared to scrap the script time and time again or do emergency re-writes until you get it as good as you can.

When you are happy with the script you can move into pre-production however for certain types of film you need to get some more artists on-board sooner rather than later...

Animation Films

You need to start on the Animation right away. So head over to the CGI building (zone 5/Post Production) and choose the team that best suits your budget.

Musicals

You need to have your composer lined-up, so head over to zone 5/Post Production and hire the person that's going to write the tunes! Now if you are making a musical hiring a great composer is a necessity!

Pre-production Zone

Okay, you've got your script so now is the time to sort out:

- Director of Photography (D of P) and what film stock you intend to use
- Your lead Actress
- Your lead Actor
- Your supporting cast and extras
- Costumes
- Makeup Staff

Once you've hired your team go into the Pre-Production office. Here you can see a summary of what you've done and also press the finished zone button to move the film into production.

Director of Photography (D of P)

Two things to do here, engage a D of P and decide on what film stock you'll be shooting the film on.

The D of P is more concerned with the film's setting than the content. So on entering the D of P's hut – the one with the camera outside – you'll see a list of available D of Ps, how much it costs to engage them (this cost includes their crew) and their ability.

Try and get the best D of P for the film's setting, things to look out for:

- D of Ps have a hard enough time without personality issues with Directors so you'll find that easy going D of Ps do not like hassle
- Director's interference (they are hired now and have a say as to who works with them)
- Great D of Ps want to shoot great films

After engaging a D of P it's time to choose your film stock, choices are:

Stock	Use
DV	Digital Video format for use in ultra-low budget projects
16mm	Student films, documentaries and low budget (plus hand held grainy scenes)
35mm	Standard film format
70mm	For the mega-budget movie
Super Format	For the spectacular action packed mega-budget movie

Both the Director and the D of P will ratify your choice and they will certainly let you know if you're making the wrong decision.

The cost, listed underneath each film stock, is paid for every week you are in the production phase (actually filming the picture).

In addition for the larger formats you can decide whether to shoot in 3D and/or digital. Shooting in 3D will mean you won't have to do 3D in post-production - which sometimes can result in a poor quality transfer which can affect the film's box office. Digital shoots help special effects heavy films - but some Directors just prefer the look that shooting on film brings. As I write this game - digital film is becoming the norm!

Actor & Actress

Select the trailer for the Actress or the one behind it for the Actor and begin negotiations. Select whom you want to hire and offer them the role. You will get their immediate feedback. Things to watch out for are:

- Personality clashes
- Whether they are good enough for the job
- What they think of you, the script and the Director

Having past that hurdle you'll get involved in cutting the deal. How much they get paid up front and what their cut will be of the film's box office. Big stars demand big salaries and also expect a cut in the take.

Tip: negotiations can be painful and take a while but be warned other studios are making films and can ruin your plans by hiring your choice.

If you are making a musical or an animated film check the actors voice rating - this is in fact more important than their star rating as you definitely want actors who can sing in a musical and actors with great/memorable voices in your animated feature.

Once an actor is signed as a lead they won't be available to work on any other picture until the Production phase/shoot is complete.

Rest of Cast

The run-down cabin is where you can find the rest of cast. Decide on how many Supporting Actors and Extras you need. The fee shown is for the duration of the shoot.

Your Director will guide you to the numbers he thinks are suitable - note the better the Director the more accurate the prediction. Things to keep in mind:

- Epic films tend to have the largest casts numbering in the 1,000s

- Getting the numbers wrong will effect box office
- The intended quality of the film is what sets the Supporting Actors & Extras fees

To increase the cast numbers faster use the RMB (right mouse button) on the icons.

Supporting cast tend not to work on the film for the whole length of the film so most actors are available for this type of role. Just select the Hire button and select whether you want an actor or an actress. You'll find that as they'll only be working for a short time on the picture their salary is less than normal. Once again match the actor's ability with the film you are making.

Costumes

Select the costume shop to set the quality of the costumes.

The rate shown is charged every week that the film is in production.

Note for **animated** films this building is where you recruit background scene designers who will create wondrous environments for the film to take place in.

Make-up

Select the Make-up shop and set the quality of Make-up Artist that you need. Horror and Sci-fi productions must ensure that they have good personnel in this area.

The rate shown is charged every week that the film is in production for each Make-up Artist engaged.

Tip: To increase the numbers faster use the RMB (right mouse button) on the icons.

Note for **animated** films this building is where you recruit character designers who will create the look and behaviour of your "actors".

Finished Pre-production

When finished the film cans hovering over each building will have disappeared. Click on the office and press the button to move the film into the Production Zone.

Production Zone

The film is shot in the large building/sound stage in front of you. Each week a situation may arise, sometimes good and sometimes bad. You will be notified with an on-screen icon (bottom left) and a Film Can will appear over the building. You should click on the building or the message icon.

The situation is described and the three actions that you can take are displayed. Select one and live with the consequences.

There are over 25 situations that can arise. Many of the situations occur because of the decisions that you made earlier. Here are some situations that you may come across:

- Problems with the script
- Actor gets injured
- Costumes fail to turn up
- Actress falls ill
- Film gets damaged by the operator
- Make-up is laughed off the set
- Actor gives a brilliant performance

Note: If you fail to make a decision your Director will try and handle it the best they can.

Production continues until the shoot is finished. If you've had some problems with the production this could be longer than the time originally allotted. As soon as production is finished the film will go into Post-production and your Production Assistant will head off into that zone.

If more than one film is being shot at the studio at the same time, the message icon will appear if any of your films in production have a problem. On selecting the sound stage the currently selected film will switch to the one in trouble.

Tip: sometimes the best way to sort a film out is to fire your crew and re-hire some fresh and hopefully more talented people. When you fire someone, say an actor, the film production is suspended until the position is filled. So if you fire an actor immediately go to Pre-Production and select the actor's trailer and hire someone.

Post-production Zone

There are six more things to do before the film is ready for release. You need to hire:

- An Editor
- A Composer to score the film
- Sound FX Unit
- Sound Team
- CGI Unit (for those computer graphics)
- Special FX Team

Editor

The Editor works with the director to create the final cut of the film. Some Editors are faster than others, those with the symbol '>' work the fastest and those marked '<' are the slowest. Some Editors will refuse your offer to work on the picture.

For best results either give the Editor lots of time in the editing room or hire someone who's experienced in the type of film they will be cutting.

Composer

The Composer works with the Director to score the picture. Strong composition can really make the difference at the box office so try and hire the best you can. Composers can be a bit 'arty' and refuse to work on second rate pictures. Some Composers can work really fast – check out the speed indicators.

For best results either give the Composer lots of time or hire someone who's experienced in the type of film they will be scoring.

Sound FX Unit

This unit is responsible for creating the sound effects that will be added to the soundtrack. How important to the film their work is depends on the genre of the picture. Sci-fi, horror and action need more effort than the other genres.

The fee you see is a one-off charge. The longer you can give them the better the end result.

Sound Team

This team is responsible for mixing the soundtrack. With all the high quality sound systems found in many of today's cinemas a good sound mix is essential.

The fee you see is a one-off charge. The longer you can give them the better the end result.

CGI Unit

This unit is responsible for creating the computer-generated special effects that appear in nearly all films nowadays. Some films such as current day romances can get away with a low CGI budget, but try doing a Sci-fi action blockbuster at low cost and you may find yourself with a straight to DVD production.

The fee you see is a one off charge. The longer you can give them the better the end result.

Special FX Team

This team is responsible for creating those physical effects such as car crashes and miniature model work. Like CGI, films in the action genre will need higher quality work to achieve box office success compared to a romantic picture.

The fee you see is a one off charge. The more time you can give them the better the end result.

Post-production Complete

Now give them time to do their job. Visit the office to see the standard they have reached. When you feel they've progressed enough enter the Post-production office and click on 'Set for Release'. You can now head off to the final zone – On Release.

On Release

So you've made your film, now you need to start marketing and when you feel the time is right, release your epic on the world.

The normal release pattern for motion pictures is to release first in the US with an international release following shortly. After 6 months the title is then made for sale direct to the public in either DVD/Blu-ray format.

US Release

Enter the US part of the warehouse. First thing to notice is the awareness rating. This is set by how big the film is (big films get lots of 'free' press coverage) and the marketing spend. Don't just release the film, spend some marketing dollars - in fact 10s of millions of them, then when awareness is at a suitable level decide on how many screens your film should be shown at - hopefully you will then start to see the money roll in.

Set the marketing spend for this film. This money is spent to raise the awareness rating. **Tip:** you should spend the marketing dollars *before* the film is put in the cinema.

When you are ready set the number of screens you want the film to be shown on. The warehouse will automatically get enough prints of the film made and sent to the cinemas.

To help you there are several release patterns you can click on to set the number of screens the film is being shown on:

- Wide (over 3,000 US screens, 9,000 International)
- Average (around 2,300 US, 7,000 International)
- Low (around 1,500 US, 5,000 International)
- Art (around 400)
- None (the film is no longer being shown)

To help you decide when best to release your film you are given the predicted attendance for the coming weeks - Very High, High, OK, Low and Very Low.

Tip: this prediction covers most films however you do get a box office bonus for releasing Horror films around Halloween and Romantic films around Valentine's Day.

You are charged for every print made. If the film is not pulling in the dollars the cinema owners will take it out of the cinemas.

When a film goer buys a ticket to see a film, some of that money is retained by the cinema owner and the rest goes to the film-maker – you! In Movie Studio Boss you have the choice between two deals, either a 50 / 50 split or a 90 / 10 split after the cinema owner has taken a cut (there are guaranteed minimums which reduce over time). If your film is going to be a blockbuster go for the 90/10, otherwise take the 50 / 50. Further information can be found in the Notes section at the end of this manual.

Tip: the next and previous film buttons with a \$ symbol on skip over films that are no longer on release.

Super Format

You get to set how many Super Format screens your film will be shown at. Really big action/sci-fi spectacular films work best here.

3D

The percentage of screens projecting the film in 3D. Now not every one likes 3D and not every film benefits from having 3D so if you've got a 3D release think carefully. If it's a big all action exciting feature try going for upwards of 25% of the screens in 3D.

Test Screening

Before the film is released in the US you can pay for a test screening. Your film will be shown to a specially selected group of cinema-goers that will then tell you what they think. If you do this before you release the film you can spend some money to hopefully, improve the film.

Overall

How well they enjoyed the film.

Story

Whether the story appealed to them or not.

Comprehension

Did they understand the film?

Acting

Was the acting up to scratch?

FX

Were the visual effects any good?

Sound

Was the sound okay?

You then get the opportunity to spend some more money on the picture in the hope that it will improve. **Tip:** your fixes do not always work!

Re-Edit

The film is re-cut, this could improve the comprehension, 'hide' bad acting and increase the overall film rating.

Re-Shoot Ending

The ending is re-filmed, this could improve the comprehension and greatly increase the overall film rating.

Shoot More

More film is shot, this could improve the comprehension, 'hide' bad acting and dramatically increase the overall film rating. This is not a cheap option but could save the film.

Re-do Music

The film is re-scored and the soundtrack re-mixed, this could improve the sound and increase the overall film rating.

Web Review

Your friendly Web based film reviewer is always happy to review pre-release films and let you (and his pals) know whether the film is any good or not. Note: Only Movie Moguls who have thick-skins should visit this site.

International Release

This works much the same as US release and gives you the opportunity to double your money – many films can earn over half their box office outside the US.

DVD/Blu-ray

Here you have to work out how many units you need to manufacture each week rather than screens. But otherwise it works pretty much the same as US Release. Don't forget to pay attention to this revenue stream as top titles can pull in over \$100M in their first week.

There are two features to help you manage your inventory. The first is ReOrder Point. Whenever your stock falls below that point an order will be suggested for enough stock to bring your stock level back up. The second is Auto ReOrder. After you have released the film your stock control system will try and reorder enough stock to keep your sales flowing. Auto ReOrder can be turned off, so you can have full control.

You'll get a set amount for every unit you sell – however after a while retailers will only give you half that. Eventually they will only buy it at clearance prices.

Rights

You can get additional income by licensing the rights to your film to the following secondary markets:

- TV showings
- Books
- Toys
- Video Games
- TV Spin-off series
- Soundtrack

When selling the TV rights you can either take what the TV companies are offering or wait and see what happens at the box office. If the film does strong box office you'll get a better offer however should the film "stiff" you'll be worse off. So if you have faith in your film then waiting is the best policy.

In order to give the manufacturers time to produce their products the Book and Toy rights must be sold before the film is finished.

Status

If you enter the On Release building you can see how all your films are doing in the three markets: US, International and DVD/Blu-ray.

Tip: you can also open the Last Week panel (button on the Current Film panel) to see how your films are doing.

Income

How much money you take depends on so many factors, here's a list of some of them:

- How ambitious the film was in the first place (it is possible for low budget films to strike it big, but it is less likely)
- Whether you've got any top stars in roles that are 'perfect' for them
- Whether you've got the wrong actors in the wrong parts
- The Script failing to match your original intentions
- Marketing / Awareness
- How long the film's been on release
- What time of the year it is
- If you've got it on enough screens or you have enough stock
- How good the Director is (at making your film)
- Scriptwriter's quality

- Do you have enough supporting actors or rest of cast
- Are the costumes good enough
- Make-up (for certain genre, i.e. horror, Sci-fi, quality make-up is vital)
- Editor
- Is the musical score any good
- Did you let the post-production teams (FX, Sound etc.) have enough time
- Did you get the right post-production teams for the level of film you made
- Have you sold the DVD too early (harms cinema release)
- Was the production schedule tight or did you allow the Director time to get it right
- Did you properly resolve any problems that occurred during production
- Have you just made a film that is in an over crowded genre
- Has the film won any awards
- What competition is there in the marketplace – if there are lots of new releases in the week you open you'll have a harder time

Many factors, but nearly all of them controlled by decisions you make as the Boss. So if your film flops it's probably because of decisions *you* made!

Note: the cinema owners take half of the box office each week, so if your film does \$100 Million at the box office, you'll lose \$50 Million to the cinema owners.

The Aim

You are up against seven other movie moguls (all computer controlled). Your task is to beat them and at the end of your ten years in charge be top of either one, but ideally all three of the following categories.

- Turnover (how much money you take in)
- Profitability (how much money you've made)
- Awards (total number of awards your films have won)

Finance Zone Revisited

Now you have some idea as to what Movie Studio Boss is all about, let's go over the buildings in the first zone - the finance zone.

Current Position

Studio Ranking

Three tables showing the eight Movie Companies ranked by turnover, profitability and awards. As this is how you are finally ranked, a most useful group of tables.

Studio Film Development

For each Company you can see how many films they have made and how many more they have in the pipeline. You can use this to gauge how many films are coming out next week.

Film Overall Summary

You can see which film has taken the most money plus lots of other good information. Note: you click on the column headings/**Sort** button to rank the table by that property.

Film Box Office Summary

You can see which film has taken the most at the Box Office in the US, International and DVD/Blu-ray markets.

Film Opening Week

You can see which film has opened big in the US, International and DVD/Blu-ray markets.

Film Last Week

You can see which films did well last week in the US, International and DVD/Blu-ray markets.

Production Slate

Shows your films and what phase of production the films are in.

Tip: there are **Sort** buttons on most of these report screens which can be used to sequence the report how you want it to be.

News

News

Top news stories from the movie world are presented on the first page.

Awards

Around about week 14 of each year, the movie industry gathers to see who has won the coveted Movie Studio Boss Awards. There are several categories, all of which can help boost the film's income and improve the prestige ('salary') of the winner.

Note: the award ceremony doesn't take place the first year.

Finance

Your company's profit and loss account for the year.

Keyboard Short-cuts

To help you play quicker:

Key	Function
1 to 6	Move to that zone
Space bar	End week
Page Up	Changes the currently selected film (that appears in the panel in the top left) to your next film
Page Down	As page up but goes in the other direction

You can save your favourite screens to the Function keys (F1 to F10). With the screen open that you want to store a shortcut key for - hold down shift and press the F key you want to associate that screen with. So if you save the screen to F3 - pressing F3 in future will display the screen straight away.

Studio Plan

Here's a plan of the Studio and what takes place in each part:

<p>On Release Warehouse (Marketing, US & International Release, DVD Sales, Test Screenings, Web Reviews), TV Rights, Status</p>	<p>Post-Production Editor, Music, Special Effects, Sound, CGI, Sound Effects, Post-Production Progress</p>	<p>Production Sound Stage (Filming)</p>
<p>Finance Current Position, News (Film News, Weekly Box Office), Awards, Profit & Loss</p>	<p>Development Scriptwriter, Director, Script Progress</p>	<p>Pre-Production Director of Photography (Film Stock), Actor, Actress, Rest of Cast, Costumes, Makeup</p>

Game Performance

If the game visuals are running a bit slow, adjust the Quality of the graphics on the Settings -> Graphics screen or only show your Production Assistants, Settings -> Game.

Auto Save (Optional)

At the end of every week the game can be automatically saved. You can turn this on by accessing the Settings -> Game screen.

Fin

So now it's up to you, you've got that billion dollars, you are head of that new studio you've always wanted, so go out there and make us some classics.

Lights, camera, action...

Movie Studio Boss The Sequel Development Team (Gary & Eddy!)

Notes

Calculating the Cinema Owner's Cut

When a film goer buys a ticket to see a film, some of that money is retained by the cinema owner and the rest goes to the film-maker – you! In Movie Studio Boss you have the choice between two deals, either a 50 / 50 split or a 90 / 10 split after the cinema owner has taken a cut. So how do these deals actually work?

The 50 / 50

50% of the box office goes to you and the rest to the cinema owner.

The 90 / 10 Variable Deal

The 50 / 50 deal is a simplification of what can be a quite complex subject. In the real world deals are negotiated by the studios with the exhibitor and vary from film to film. For instance I have found on record a deal which is 90% (film company) to 10% (exhibitor) *after* the exhibitors expenses. With minimum revenues being set by each week. An example seen has the percentage changing over the period the film is shown:

Week 1 70%
Week 2 60%
Week 3 50%
Week 4 40%
Week 5 35%

So if a screen took in 10,000 and the running costs were 3,000 a week. Week 1 would be $10k - 3k = 7k * 90\% = 6.3k$. The guaranteed minimum is 70% and 70% of 10k is 7k. So the Studio would get 7k.

In Movie Studio Boss you can now do a 90%/10% split after a \$3,000 deduction. With guaranteed minimums depending on the category of the film:

	A	B	C	Z
Week 1	70	65	60	55
Week 2	60	55	50	45
Week 3	50	45	40	35
Week 4	40	35	35	30
Week 5	35	35	35	30
And beyond	35	35	30	30

The rational. If you have an A picture (one that's had a large budget) the exhibitor wants to show it. If it's Z you want them to show it, so you have to make it worth it to them.

So if you are launching a blockbuster that's going to do most of it's money in the first few weeks – which is the norm - the 90/10 is the best for you.

To illustrate the table below is for a well made B picture, released wide in the US – but not at the height of the season. There is very little difference between the two schemes.

Week	Wide US Box Office	Deal 90/10 Profit	Deal 50/50 Profit
1	17.6	1.9	-0.5
2	11.7	6.3	5.85
3	6.9	3	3.45
4	4.6	1.5	2.3
5	3.9	1.3	1.95
6	2.8	0.967	1.4
7	2.4	0.837	1.2
8	1.8	0.623	0.9
9	1.4	0.481	0.7
10	1.5	0.521	0.75
11	0.944	0.623	0.472
12			
13			
Total	55.544	18.052	18.472

What you can see is that with 90/10 you make more money early in the film's release – so if you have an A picture, 90/10 is probably the best way to go.