

CONFIDENTIAL

# Operation LSD

An action comedy motion picture

*OPERATION L.S.D. is a mix of real events, quasi-real events and wholly unreal events.*



MOTION PICTURE / BUSINESS PLAN

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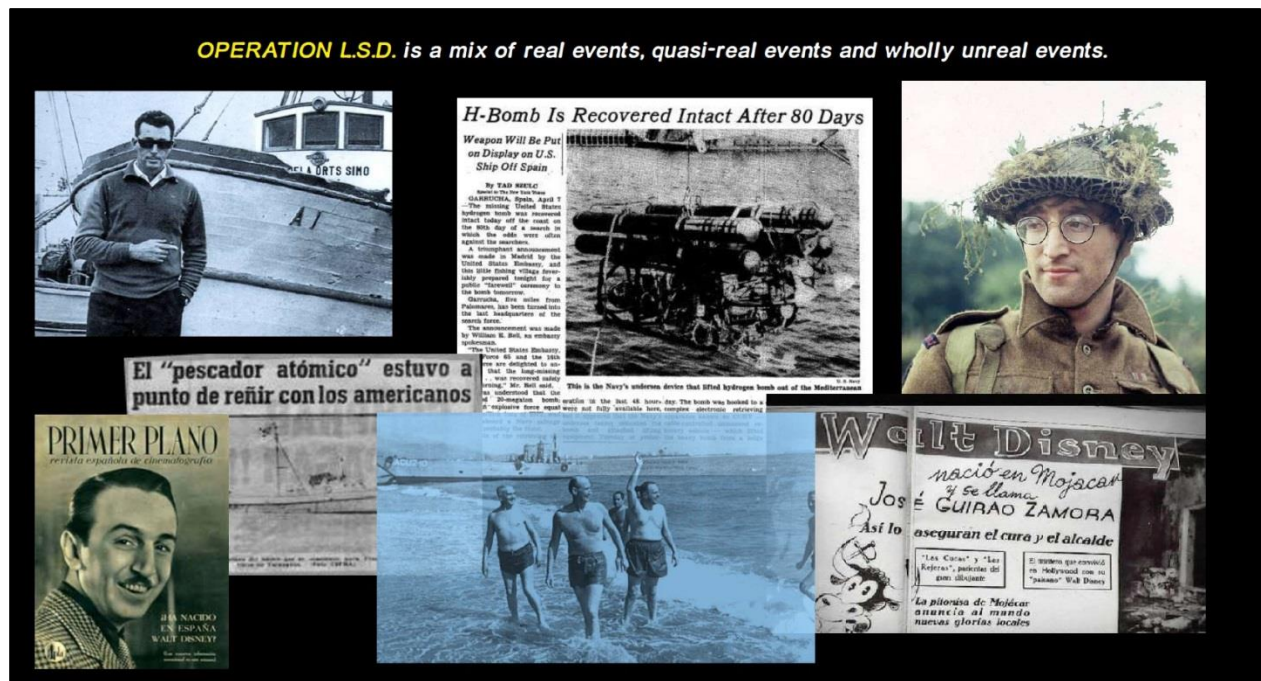
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# Investors Presentation

## Operation LSD

1966. The Cold War rages as Russia and the United States battle over space. The Beatles are about to change music forever with Sgt. Pepper, Stanley Kubrick has just begun his masterpiece 2001, LSD is hitting the masses, and somewhere in the Spanish desert of Almería John Lennon is filming the absurdist movie “How I Won the War.” Strange events are unfolding that will put these happenings on a madcap collision course with the CIA, KGB, Walt Disney, a Hollywood obsessed Spanish housewife, a fugitive NASA chimp, and a B-52 full of H-bombs.



Andy “The Hammer” Johnson, once a respected and feared agent within the CIA , has been relegated to small-time missions since taking the fall for an incident in Cuba several years prior. More than anything, Andy wants to regain his former glory within the Agency and be trusted with high level operations on the front lines of the Cold War. Instead, he’s forced to partner with rookie agent Michael Sears, a handsome, Ivy League Congressman’s son with two left feet and dreams of becoming a “super-spy.”

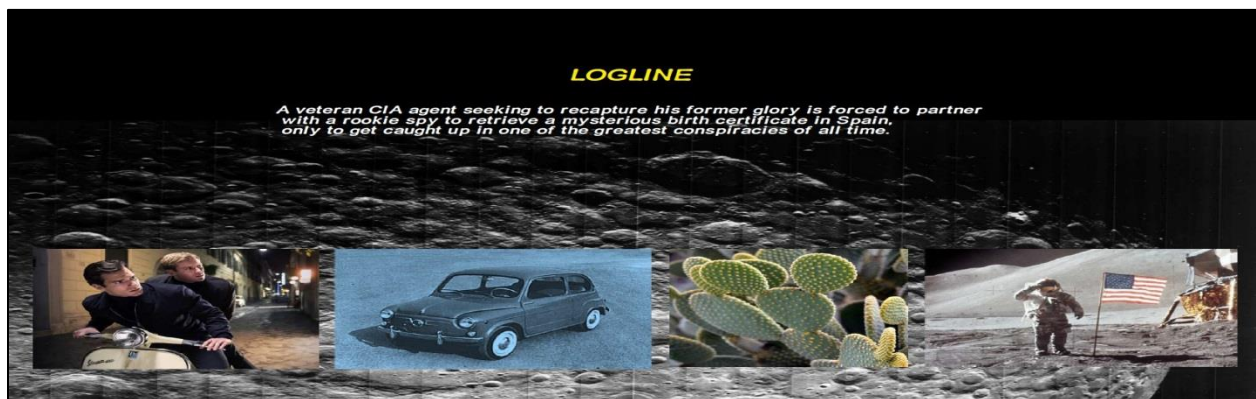
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## The Film Project

### The Producing Company

Wind Fish Motion Pictures Ltd. (U.K.) is producing an action comedy feature motion picture for the global market. The picture is entitled “Operation L.S.D” (the “Picture”), original language in English and Spanish, written and to be directed by established Hollywood director Tom Dey based on an original screenplay by Jose Luis Acosta. Two A-list Hollywood stars (i.e. Matthew McConaughey and Taron Egerton) to be confirmed are contemplated for the leading roles and two Hollywood and two Spanish actors to be confirmed in the main supporting roles. Technical crew will be led by six-time Goya Award winner director of photography Javier Aguirresarobe.



The Picture’s unique selling proposition explores today’s most relevant theme: fake news/history is built on lies. A mix of real and quasi-real events that occurred circa 1966 in southern Spain around Stanley Kubrick filming a fake moon landing and an aftermath of H-Bombs falling over the village of Palomares.

### The Feature Film Project

The production budget for the Picture is EUR 22 million. The Picture will be shot entirely in the Canary Islands, Spain and will be post-produced in London, U.K. The Picture qualifies for an aggregate of EUR 4.0 million in production incentives from both jurisdictions.

The Producers are seeking to raise EUR 22 million in equity investment to fund the entire production budget of EUR 22 million. The equity investment will recoup in first position plus a premium of twenty percent (20%) over the principal invested and a thirty forty percent (40%) participation in the net profits of the Picture.

North America (U.S. & Canada) rights to the Picture will be licensed to a major or mini-major distributor based on a USD 10 million P&A (prints and ads) commitment and a maximum distribution fee of thirty percent (30%). The remaining international territories will be licensed through a first-tier international sales agent based on a negotiated sales commission and capped expenses until full recoup of the equity investment plus any premium. Producer’s gross receipts including incentive are projected at EUR 37.312 million (USD 39.178 million) from worldwide.

The timeline is for a start of principal photography on or about 29 May 2023.



## The Team

### Director

#### TOM DEY



Tom Dey grew up in New England and studied philosophy, religion and film at Brown University. He continued his pursuit of film at the Center for International Educational Exchange in Paris, where he lived for several years before moving to Los Angeles to enroll in the American Film Institute. While completing his graduate studies, he began a series of apprenticeships on commercials and films and became a

contributing writer to *American Cinematographer* magazine.

After completing a Master of Fine Arts degree at AFI, he put together a commercial director's reel shot primarily with a hand-wound 16mm camera borrowed from a friend. A year later his work caught the attention of commercial production house Ridley Scott Associates. Dey joined RSA in 1994 and worked there for eighteen years.

In 1998 Dey made the transition to feature filmmaking on Disney's *Shanghai Noon* (2000), starring Jackie Chan, Owen Wilson and Lucy Liu. He followed with *Showtime* (Robert DeNiro & Eddie Murphy), *Failure to Launch* (Matthew McConaughey, Sarah Jessica Parker, Zoey Deschanel, Bradley Cooper, Kathy Bates), and *Marmaduke* (Owen Wilson, Emma Stone).

### Producer

#### JULIUSZ KOSSAKOWSKI



A graduate of New York University – Tisch School of the Arts and an MBA from Pace University -Lubin Graduate School of Business. Produced amongst others: "Prisoner of Rio" (1987) a controversial portrait of Great Train Robber "Ronald Biggs", directed by Lech Majewski, starring Steven Berkoff, Paul Freeman

and Peter Firth; “The Zookeeper” (2001) directed by Ralph Ziman, starring Sam Neill, Gina McKee, Ulrich Thomsen and Om Puri, a Denmark, UK, Netherlands, Czech republic co-production with support from Eurimages, official selection at the 2001 Toronto International Film Festival; “The Man From London” (2007) based on the novella by Georges Simenon, directed by Bela Tarr, starring Tilda Swinton, a Hungary, France, Germany co-production with support from Hungarian Motion Picture Fund, CNC in France, Medienboard Berlin-Brandenburg in Germany, and Eurimages, an official selection for the Palm d’Or competition 2007 Cannes Film Festival.

### NIEVES OLMEDO



Since 1989 Nieves Olmedo has dedicated herself to the creation of formats for Spanish television, executive production, and direction. She has worked for Buena Vista Television International for seven years as executive producer on various TV series. Subsequently she delivered as producer and/or executive produced amongst other the mini-series “Policias En Accion” (2013 - 2015), “Victor Ros” (2014), “El Padre de Cain” (2016), “Espiritu Salvaje” (2017), and “Minstry of Time” (2016 - 2019). Olmedo’s first forray into film was as screenwriter and executive producer of “El

Forsatero” (2002).

### Casting Director

### CELESTIA FOX

Celestia Fox has a long-standing reputation as one of the finest casting directors working in London today. Among many films she has cast are “Creation”, “The Pianist”, “Mrs. Dolloway”, “Stealing Beauty”, “The Madness of King George”, “The Remains Of The Day”, “The Sheltering Sky”, and “Room With A View”.

## Leading Cast

### SHORT LIST

Andy Johnson     Matthew McConaughey

Josh Brolin

Sam Rockwell

Colin Farrell

Michael Sears     Taron Egerton

Tom Holland

Harry Styles

MacAllan     Billy Bob Thornton

Denis Quaid     Jeff Daniels

Gary Oldman

Agent Borislava     Nina Arianda

Kate McKinnon

Mila Kunis

Kathrine Hahn



## Director of Photography

### JAVIER AGUIRRESAROBÉ

Javier Aguirresarobe was born in Eibar, Guopuzcoa, Basque Country, Spain. He has worked as director of photography with Spanish directors such as Carlos Suara (“Dispara!”), Fernando Trueba (“The Girl Of Your Dreams”), Alejandro Amenabar (“The Others”), and Pedro Almodovar (“Talk To Her”), and internationally among others with Milos Forman (“Goya’s Ghost”), James Ivory (“City of Your Final Destination”) and Woody Allen (“Vicky Cristina Barcelona”, “Blue Jasmine”).

Among other prizes he has won six Goya Awards. In 2009, Aguirresarobe worked as director of photography on “The Road” based on the novel by Cormac McCarthy, and cinematographer on the film adaptation of “The Twilight Saga: New Moon”. In the following year he also photographed the sequel of the series “Eclipse”. In 2017 Aguirresarobe was director of photography on “Thor: Ragnarok”

## Directors Statement

As far back as I can remember, my life has been defined by crossing borders. None had a bigger effect on me than the one separating my small New England home town with the sunny shores of Spain. When I first visited Spain in my early teens it was still in the midst of The Transition, shedding decades of fascism for a democratically elected government. I was also very much in search of my identity. Similar to what our protagonist Andy experiences, Spain opened my eyes to a much greater world, to possibilities which had until then remained unimaginable and would ultimately alter the trajectory of my life and career.

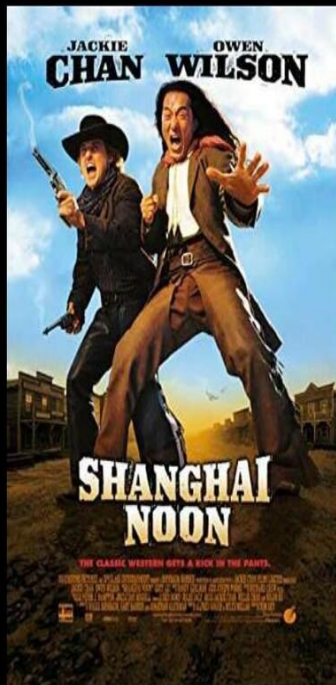
I returned many times, spending a year of high school in Barcelona, directing commercials in Cataluña and Castilla, a television series in Andalucía, and even got married in Spain. For years I’ve dreamed of making feature film in my adopted country. When I first read Operation L.S.D. I knew this was a world I wanted to explore, with characters I needed to bring to life, driven by themes that still feel relevant fifty years later. I’m fascinated by the weaving of real events with urban myths and how history can be shaped by illusory events, and the challenge of finding truth in the lies.

I see this movie as a rich paella of humanity, laughter, mystery, absurdity and emotion. I love the mix of comedy and pathos, the clash of cultures, and the tonal references to both Luis García Berlanga’s satirical films and the wit and irony of Stanley Kubrick.

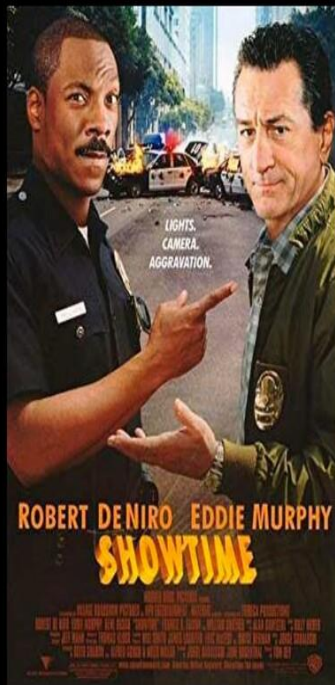
I look forward to taking viewers on a beautiful journey to this little known corner of Spain, a place of limitless sky not found in any guidebook in the 60s, when the world was on the cusp of losing its innocence. I want to meet these living, breathing characters, experience life through their eyes, laugh and cry with them on this crazy journey and be reminded that there is more that unites us than divides us. I'm a strong believer that change is only possible when we are forced to venture beyond the familiar. This movie is an invitation to do just that. Take a trip with us, come walk in the shoes of these characters, know their truths. They will live far longer than we will.

### Tom Dey's Past Films

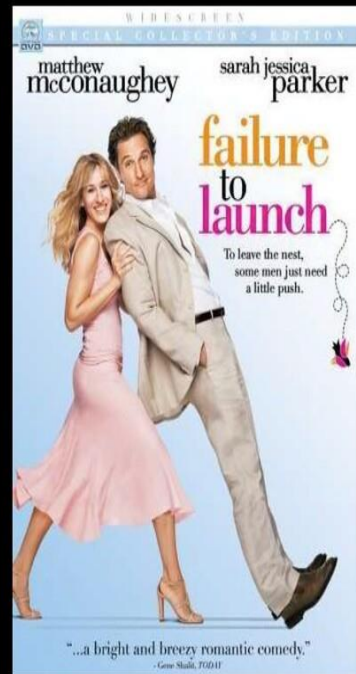
#### TOM DEY FILMS – BUSINESS AT THE WORLD WIDE BOX OFFICE



**\$99 million**



**\$ 77 million**



**\$128 million**

# Investing in the Film Industry

## Film Investment Decision Process

This document tries to offer a step-by-step introduction to the financial mechanics of an independent feature film project.

Its aim is to provide—especially for those contemplating a first-time experience in film investment—a user-friendly guide to assist in decision-making.

The following pages prioritize transparency above all else. We’ve designed this presentation to shed light on the business side of our film while furnishing data-rich and methodologically lucid context to the many questions:

Is supporting this project the right choice for you?

Ultimately we seek to identify partners whose interests, evaluations, and intuition align with our own. Film production is a collaborative undertaking, even at the level of financing, is this for you?

The best filmmakers and smartest producers bring on-board not merely investors, but allies. When a filmmaking structure is built with this degree of common cause among all its participants, the odds are maximized for fully realizing the vision on screen (and consequent success at the box office) that inspired everyone to sign up in the first place.

And while it remains the case that film investment, as a key ingredient in the peculiarly complex recipe of cinema, carries with it a greater degree of inherent risk than is found in



many other fields and endeavors, it’s also fair to say that film investment is not a purely hope-based proposition. There are facts, figures, and predictive techniques to bring to bear on the analysis of a film’s prospects, so long as you know the right questions to ask. One of the fruits of our team’s combined experience in film production is having learned the right set of questions, which we now respectfully share for your consideration.

The foundational paradox of our industry, taught in film schools on day one, is that moviemaking is both a business and an art. It’s a contradiction in terms that reminds the science nerds and philosophy fans among us of the very paradox of wave-particle duality at the heart of quantum physics, underlying the nature of absolutely everything in our world. Apropos light itself being both particle and wave—and let it be lost on no one that light is the sine qua non of capturing images on film—that famous film buff, Albert Einstein, wrote:

We have two contradictory pictures of reality; separately neither of them fully explains the phenomena of light, but together they do.

The phenomena of making movies might best be explained in the same way: by looking at—and folding together in your mind—both pictures: the art and the business, the business and the art.

Or you could simply think of making “Operation LSD” as a thrilling act of creation with a really strict accountant.

### **Creative Content**

We advise going through the following checklist as you consider partnering on any film, ours included:

#### **1. First and foremost, explore the creative content of the planned film.**

In the case of “Operation LSD”, the best and most concise way to do so is through the project’s “Lookbook” (which also includes bios on our team).

After spending time with the Lookbook, ask yourself:

- Is the storyline of this film something you connect to? Is it something you’d like to watch?



- Do its themes and concepts resonate for you? Does its message (if any) reflect your values?
- Picture the finished film on movie screens, laptops, phones, TV’s, and aircraft seats around the world. Imagine it being written about in the press, impacting audiences, and even contending for honors during awards season. Will you derive satisfaction from having been instrumental in making this particular film a reality?

If you have answered yes to the above, move along to the next item on the checklist. If you have answered no, **proceed no further** and thank you for your time.

### **The Filmmaker**

**2. Review the skill level of the filmmaker, as the person who’ll be responsible for bringing the film to life.** You can make an efficient assessment by reading what relevant and credible sources have said about the filmmaker’s previous work.

You can also form your own opinion of a filmmaker’s work of course.

It’s not necessary, by the way, that you fall in love with a filmmaker’s last film. What is the story he or she will direct—in our case, that next story being “Operation LSD”

(Which, per #1 on your checklist, you will already have decided if this is a story that holds your interest.)

Once you feel good about a filmmaker’s skill set, proceed to #3 on the checklist. If you don’t feel good about him or her, **stop here**.

A key database for identifying comps is [www.boxofficemojo.com](http://www.boxofficemojo.com)

### **Comparable Films**

**3. Start to assess the business side of the equation, begin by looking at films that are comparable in the marketplace and how does the current film you are considering compare with them.**

This is usually the first criterion to be addressed when considering a proposed film. The essential question is: Will the marketplace be receptive?

How do you work this out?

You begin by looking at the recent performance in the marketplace of comparable films (“comps”), specifically those films that are comparable to the one you’re considering in genre and budget. (“Genre” simply means a category of subject matter: comedy, drama, action, horror, sci-fi, LGBT-themed, animation, documentary, rom-com, superhero, fantasy, etc.).

Film professionals track the systemized box-office revenues of movies—and secondarily it’s used to find films grouped by genre. (Box office mojo is owned by IMDB.com, which is another indispensable film-industry database and is owned by Amazon.)

Of course, the best films build on the past by taking us into the future, with either a fresh storyline or innovative cinematic style, or both. (“Soul of Darkness” aims to deliver both.)

#### **4. Examine the Financials.**

This is found in the “Waterfall,” a spreadsheet that includes:

A film’s finance plan (in the vocabulary of film finance, a “finance plan” is a simple, short list that itemizes where the various pieces of a film’s budget will come from); and \* an itemization of how profits from the film will flow.

#### **5. Have a look at our estimated sales by territory.**

These estimates would of course no longer be relevant if, as previously described, we were to sell our film in its entirety to a major studio (e.g. Fox Searchlight or Sony Pictures Classics) or to a streaming platform like Netflix or Amazon (ideally with a theatrical release as part of the deal).

#### **6: Consider the risks and rewards.**

Please note that sales estimates, like all sales estimates on all films, are just that: estimates, not guarantees, based on a variety of data, experience, and intuition. Indeed, some people find sales estimates to be an imperfect guide to performance (estimates remain the standard industry tool on which to base an analysis).

Is it possible that our estimates will not be realized? Could investors do less than the 40% ROI indicated in our waterfall on the low end—and instead only recoup their original investment, breaking even but no better? Could you do even worse than that?

The answer is: there is always an element of risk in film investment, no matter how well-conceived, well-produced, or well-distributed a given film is, and regardless of whether it's a big-budgeted studio project or an efficiently budgeted independent one. However, this is also the challenge.

### **Parting Thoughts**

So back to the initial question: Is supporting this project the right choice for you?

Recap:

1. Do you feel good about it creatively?
2. Does the story of the film hold meaning for you?
3. Would it be fulfilling to you to back a movie that aims to enthrall audiences, leave teary eyes at the end and inspire kids born with a beautiful difference?
4. Do you feel confident in the filmmaking team?
5. Re-read our bios in the Lookbook, then meet with us or skype with us.
6. Do you understand the business side, per our overview in the preceding pages?
7. Does what we've explained about the process make sense to you (given that filmmaking is an art as well as a business)?

On the other hand, if you feel as we do (and frankly as the evidence supports) that “Soul of Darkness” represents an opportunity in the marketplace as a powerfully conceived piece of entertainment, in a genre of film that audiences are currently rewarding and where there is continuing demand for high-quality product, then do consider joining us.

### **The Financial Aspect**

Anyone who has produced an independent film will tell you the most difficult task is raising money to pay for the production (although the rest is not easy either).

Raising money is the key to any independent film, regardless of your position, experience, and past credits, and there are only a few ways to actually accomplish that.

Those ways are as follows:

### **Equity**

Equity based financing is simply having investors contribute money—actual cash—to the production in exchange for an ownership interest in the film and the profits derived from the exploitation of the film. While there are many ways to structure these types of deals with many different ways for the investors to re-coup their investments and turn a profit, they all revolve around the same questions that must be answered: (i) How much ownership does the investor receive for the investment? (ii) How will the investor re-coup their investment? (iii) How will the investor’s see a profit?

The main thing to remember when dealing with investors is to be up front with them regarding the production. Investing in film is an inherently risky game, especially considering that independent films rarely make money for their investors, and you must disclose this risk as well as all other investment risks or you could be held liable for misrepresentation and/or violating other securities regulations. Therefore, it is imperative that you spend the money to consult with an attorney on any equity structure.

### **Pre-Sales**

Pre-sales agreements are pre-arranged and executed contracts made with distributors before the film is produced, and are based on the perceived strength of the project as assessed by each distributor after reviewing numerous factors, including the script, the attached talent, and the marketing strategy. Once you enter the pre-sales agreements, there are two ways to go: (i) you can take out a bank loan using the pre-sales as collateral; or (ii) receive a direct payment at a discount from the distributors themselves.

This financing strategy requires the filmmaker to either repay the loan based on the pre-sales or a direct payment from the distributors before profiting on the film, and the filmmaker will likely have to personally guarantee the loan or advance payment in the event the film cannot be completed. Because of the complexity of these pre-sales deals, it is wise to consult with counsel before entering into one.



### **Loans/Gap or Bridge Financing**

Many filmmakers obtain loans for their films, although loans are usually only given once other financing is in place. Usually, filmmakers only use loans to fill in the “gap” or as “bridge” financing between what they have raised and the total cost of the film. Again, a filmmaker will likely have to personally guarantee a loan and put up the film and related intellectual property as collateral. If the film does not earn sufficient return to repay this loan, the filmmaker will be on the hook for the total unpaid loan amount. Another area to make sure that you are protected.

### **Tax Credits**

Like bridge loans, tax credits can be helpful in filling in the gap between the money a filmmaker raises and the budget of the film. Individual states and countries allow film producers to subsidize the money spent on production through tax benefits. Typically, this requires the filmmaker to film a significant portion of the production in a local area, hire a certain number of local crew employees, rent from local vendors, and run payroll through local services. Tax credits are based on a lengthy application process and are often difficult to procure. But, depending on the state or country, the benefits can be significant. For example, a \$1 million movie can end up actually costing \$750,000. This means that the filmmaker only needs to raise 75% of the film’s budget. Moreover, certain credits are sellable, transferable, and even trade-able, which means that if the filmmaker does not use the full amount of the granted credit, they can sell those credits for hard cash. As with the other forms of financing, due to the complexity of these transactions, it’s important for a filmmaker to know the rights regarding tax credits.

### **Crowdfunding**

Crowdfunding is a relatively recent phenomenon with a lot of hype. In reality it is expensive to do a full campaign and, unless a filmmaker has intellectual property rights with a cult following or a major attachment to the film, they likely will not be able to raise significant money via crowdfunding. However, it is an easy way to tap friends and family for small dollar donations through social media websites like Facebook FB +0%, twitter and Instagram to raise money for films. A filmmaker with 500 people donating \$100 raises \$50,000, which is a good start. Moreover, crowdfunding can be done through donations or equity—when using donations, the filmmaker does not have to repay that money to the donor.

## **Deferred Payments**

Most filmmakers in the independent film world likely have to defer their producer fees and, if other talent will agree to defer their fees, then that much less money has to be raised to make the film. The problem with this method is that the “risk takers” are working for free and relying on the film’s success for payment. Certainly a gamble especially since all deferred fees will likely be paid only after the loans and investors have recouped.

Whether a first time or experienced filmmaker/producer, you will probably have to use a combination of the above financing options to make a film. Under any of the above options, the key is to present as complete a package as possible with all relevant, legally airtight attachments, a fleshed out budget and, at least, one experienced person to lend gravitas to the film. You might give financiers some assurance that the film will be made if all of these requirements are met.

Now, let’s begin with worldwide sales estimates, broken down into three standard categories: low, medium, high. Think of these as gross profits.

What are sales estimates and how are they distinct from a film’s box-office revenue? First let’s point out that, unlike “studio” movies (i.e. bigger-budgeted films from the major studios—Disney, Warner Bros., Viacom/Paramount, Sony, Fox, or NBC/Universal distributed worldwide through a studio’s own distribution network and according to its own set of accounting procedures), independent films approach the matter of finance and distribution somewhat differently.

In the standard independent scenario, before you make your film, you request a “sales agent” to provide you with estimates (low, medium, and high), representing the amounts that said agent believes your film can be sold for once completed, country by country. These estimates are based on the sales agent’s experience, their analysis of demand in the current marketplace for your genre and the creative elements of your project, and sometimes their conversations about your project with “buyers” around the world (i.e. distributors in various territories internationally).

After your film’s completion, it’s then the job of the sales agent to take your film to buyers (usually on the circuit of film markets, many but not all of which occur in conjunction with major international film festivals), where deals are struck to sell your film for distribution on a territory by territory basis (i.e. one country at a time).

As an example: let’s say your sales agent strikes a deal on your behalf with a UK film distributor who wishes to acquire the exclusive rights to distribute your film in the UK.

And let’s say the price settled on for these rights is US\$1,200,000. The \$1,200,000 is paid up front—and generally speaking, that’s that. The UK distributor is then responsible for marketing your film in the UK; and the net profits generated by the film in the UK now belong to the UK distributor.

If your film underperforms expectations in the UK (whether at the box office or streaming), you are not penalized. No portion of your \$1,200,000 can be clawed back. On the other hand, if your film OVERPERFORMS expectations in the UK (as defined in your contract with the UK distributor), additional profits WILL flow to you, called “overages.”

This example is repeated for all territories around the world in which your sales agent strikes deals for your film.

An entirely separate scenario for recoupment, one that could well be relevant to “Soul of Darkness” due to its particular appeal in the current marketplace, would be the following:

Once our film is finished and we screen it for film-industry executives and buyers (whether privately or at a major film festival such as Tribeca, Cannes, Toronto, Sundance, Berlin, or Venice), we might be offered a “buyout” from a Fox Searchlight or a Focus Features or a Sony Pictures Classics (the top independent-film divisions of the major studios) or from Netflix or Amazon (the top streaming platforms—which also have the capacity for theatrical distribution, i.e. placing films in movie theatres, just like the classic studios).

Such an offer, if we accept it, would take the film’s distribution and monetization out of our hands entirely and run it through the studio’s larger apparatus. In exchange, we might get something along the lines of the amount of our budget + 30% or 40%, up front. This would mean instant recoupment for our investors, plus their 20% premium, plus an additional 5% to 10% on their money (i.e. half of the remaining 10% to 20%, the other half going to producers).

We might strike a better deal with a studio than this, but in any case we would have to look seriously at such an offer, since it would mean success for us and our investors in a single stroke—with no further work or risk on our part. And we would aim to negotiate

a bonus financial participation for ourselves and our investors once the film reached certain benchmarks at the worldwide box office.

But back to our waterfall: now that you know what “Worldwide Sales Estimates” means (i.e. estimates for all territories worldwide added up into a single figure each for the low, medium, and high columns) ...

First we subtract 1%, which goes to the third-party company that collects, accounts for, and disburses all revenue generated by the film. In other words: revenue does not go to the film production company; it goes directly to a third-party company called a collection account manager (“CAM”), which is then responsible for paying monies out to all stakeholders according to contract.

Employing a collection account manager assures complete accountability in the disbursement of profits. Examples of third-party collection companies:

<http://www.fintagehouse.com> and <https://www.freeway-entertainment.com>

Next we subtract 15% for the sales agent that sells our film to distributors around the world. (The percentage paid to a sales agent is negotiable. 15% is well within normal parameters.)

Then we subtract marketing/sales expenses: this is a cost negotiated with our sales agent in advance of their work. To be clear, this is not the cost of marketing the film to the public (i.e. “P&A” costs, for “Prints & Advertising”); rather the cost noted here represents expenses incurred by our sales agent in marketing the film to distributors around the world. Distributors then spend P&A monies of their own, at their discretion, in their individual territories.

Next we pay residuals of 5% (estimated), to unions for actors et al. These are contractual. Since the actual percentage depends on which unions participate in our production when all is said and done, this figure will only be finalized going forward.

Then we pay back the interest on the bank loan that advanced us the value of the tax credit/rebate. At an interest rate of 20%, this means we’re paying \$200,000 on a rebate of \$1M. (Debt is of course always paid back before equity.) FYI: we might be able to do better than 20% interest on the loan—or even find a lender who will only take a token amount for this service.



(Sometimes equity investors in a film also make a low-interest loan to the production as an advance against the tax credit/rebate, which itself is guaranteed by a governmental institution.)

**Equity investors are now compensated. They receive, pro rata and pari passu, 100% of all net profits generated by the film going forward until they’ve not only fully recouped their investment, but received an additional 20% premium.**

Once equity investors have received their 120% ...we pay a deferred fee to our visual effects house. (Visual effects, or “VFX,” form a critical component of the “Soul of Darkness” story. It’s likely that we’ll want more from our VFX house than we can afford up front—and this is a way to strike a deal with them that puts maximum visual magic on the screen.)

Next the production company is paid its deferred fee. (Typically a production company is paid its fee as part of the film’s budget. In our case the production company will voluntarily defer a significant portion of the standard fee until after equity investors have received their 120%—as a way to contain the budget.)

**At this point, we begin a 50/50 split on remaining net profits (and on any and all ongoing net profits in perpetuity): 50% to the investors as a group and 50% to the producers of the film as a group. (This is the standard, time-honored formula.)**

Equity investors (who will have put up \$4M, equaling 80% of the film’s budget of \$5M), therefore receive 80% of the investors’ share of net profits going forward, in perpetuity.

Bear in mind that investors sharing in net profits “in perpetuity” is an important point. Sales estimates may be exceeded over time, and additional revenue may be generated for years, revenue that investors will continue to share with producers per the above-referenced 50/50 formula: 50% to the investors as a group, 50% to the producers as a group.

## FAQ's

### **What will our film's rating be?**

In the U.S. the rating shall be PG-13. (Some Material May Be Inappropriate For Children Under 13.)

In the UK it shall be 12-A (No one younger than 12 may see a 12A-rated film in a cinema unless accompanied by an adult.)

In Australia it shall be PG (Parental Guidance Recommended.)

FYI: There's romance in our story but no sex.

### **What will our film's running time be?**

The rule of thumb is: 1 page of script = 1 minute of screen time. Our script is 103 pages, which would equal 103 minutes, or 1 hour and 43 minutes (approximately). Generally speaking, a feature film must be no shorter than 90 minutes and is typically no longer than 120 minutes (though running times have been spilling over the 120-minute mark more often in recent years).

### **Who collects revenue generated by the film and how do investors receive it?**

As explained above, revenue goes not to the production company, but to a third-party collection account manager, which is responsible for paying out the funds it collects to all stakeholders, according to contract. This assures complete accountability in the disbursement of profits. Here are two examples of well-respected collection companies, one of which we'll likely employ: <http://www.fintagehouse.com> & <https://www.freeway-entertainment.com>

### **When does revenue begin to come in?**

A film may begin to generate revenue as early as 18-24 months after an initial investment, with the bulk of revenue coming within 24-36 months.

As previously described, in a scenario where a major studio or streaming platform makes an offer to buy a film outright and the offer is accepted by producers/investors, recoupment + profits could come even earlier and in the form of a lump sum.

**Can I visit the set to watch the film being made?**

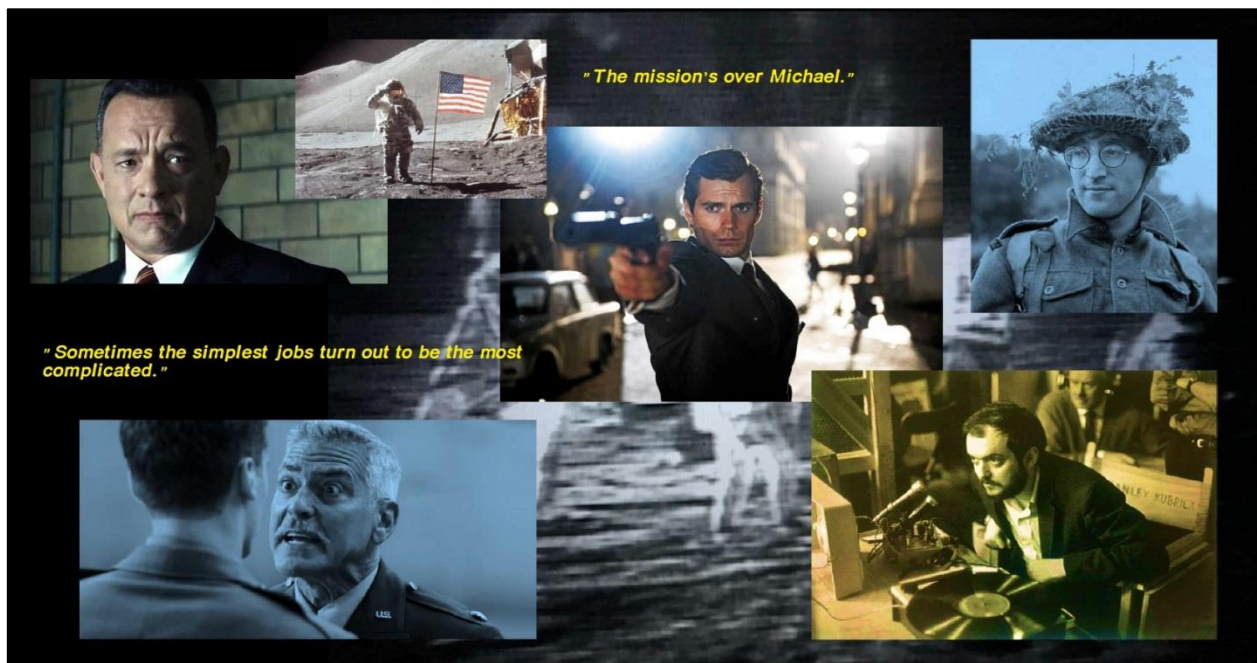
You’d be most welcome.

**Can I come to Red Carpet events, awards ceremonies, premieres, and film festival screenings?**

Of course. Sometimes the organizers of these events dictate to the producers who or how many can come (if there’s limited capacity), but otherwise we’d be happy for you to join us as part of the team. And at our premieres you’d be V.I.P.’s

**Are there on-screen credits available to me?**

Yes, depending upon the level of your participation. Whereas the “Producer” credit is regulated to a certain extent, other credits—Executive Producer, Co-Executive Producer, Co-Producer, Associate Producer—are within our right to assign to partners as we see fit.



# Operation LSD

## The Story

1966. The Cold War rages as Russia and the United States battle over space. The Beatles are about to change music forever with Sgt. Pepper, Stanley Kubrick has just begun his masterpiece 2001, LSD is hitting the masses, and somewhere in the Spanish desert of Almería John Lennon is filming the absurdist movie “How I Won the War.” Strange events are unfolding that will put these happenings on a madcap collision course with the CIA, KGB, Walt Disney, a Hollywood obsessed Spanish housewife, a fugitive NASA chimp, and a B-52 full of H-bombs.



Andy “The Hammer” Johnson, once a respected and feared agent within the CIA , has been relegated to small-time missions since taking the fall for an incident in Cuba several years prior. More than anything, Andy wants to regain his former glory within the Agency and be trusted with high level operations on the front lines of the Cold War. Instead, he’s forced to partner with rookie agent Michael Sears, a handsome, Ivy League Congressman’s son with two left feet and dreams of becoming a “super-spy.”

After bumbling an attempt to rescue a NASA chimp named Sam from a Russian safe- house in Libya, the ill-paired agents return to Langley where CIA chief Hal MacAllan, a fanatic and possibly certifiable cold warrior, gives them a seemingly simple mission that even they can’t screw up: the

retrieval of a birth certificate from a remote village in Spain. In addition, MacAllan offers Andy the possibility of returning to the front lines if he can pull this off without any mishaps.

Arriving in Almería with limited Spanish and a rental car from hell, Andy and Michael are quickly stranded off the grid. They pose as film producers on a location scout when

helped by a local fisherman, Paco, and his charming, Hollywood-obsessed niece Maria. Michael and María immediately fall for each other, but there’s a catch— she’s married, and her husband Miguel is a beast.

Simultaneously, a pair of sparring KGB agents disguised as tourists, Borislava and Nikolai, have been sent to Almería in response to rumors of a much larger CIA mission at play. Unbeknownst to Andy and Michael, MacAllan has enlisted Stanley Kubrick to film a fake moon landing in the Almería desert in an effort to pull ahead of the Russians in the Space Race. Nearby, John Lennon is seeking refuge on his own movie set, experimenting with LSD, and struggling with an existential crisis set in motion by his galactic success.

Andy and Michael finally make it to the hillside town of Mojacar to retrieve the birth certificate, but their seemingly simple mission begins to slide off the rails when they discover it belongs to none other than Walt Disney, the town’s most favored illegitimate son. A band appears, a parade ensues, their cover is blown, and the Americans are forced to return later to steal the certificate under the cover of night.

But the Russians get the drop on them, interrogate the Americans, and Andy realizes he and Michael were sent to Spain as decoys to draw attention away from a much bigger mission.

MacAllan arrives in Spain for damage control, mistakenly ends up at the wrong movie set and inadvertently helps himself to some LSD-laced cookies in Lennon’s trailer. Sam (the fugitive NASA chimp) tracks down Andy and Michael and helps them escape. Andy is hell bent on finding out where the real mission is while Michael’s budding romance with María provides further complications.

Dancing through the desert in his stars and stripes boxers, MacAllan is captured by the KGB and babbles about his Plan B to drop a nuke in the desert. Andy and Michael arrive in the nick of time and rescue him, only to be browbeaten by MacAllan for failing their mission, and then pursued by a mob of irate townspeople seeking revenge for the missing Disney birth certificate.

Back on the lunar film set, Kubrick and MacAllan nearly come to blows, and the CIA chief secretly throws Andy a lifeline by enlisting him to make the director disappear when filming is complete. But the shoot goes awry when Lennon, high on acid and dressed in his WW II costume, wanders onto Kubrick’s set, the Russian spies uncover



the CIA ruse, and the angry mob of revenge-seeking townspeople finally catch up to the rest of the action.

In the chaos, John Lennon finds the moon wanting, Stanley Kubrick has an encounter with a chimp and a bone that will change the history of the match-cut forever, MacAllan desperately pulls the trigger on his Plan B to obliterate all evidence of the operation, and Andy has to choose between his sworn patriotic duty and his own humanity.

## The Film's Director

### TOM DEY

Tom Dey grew up in New England and studied philosophy, religion and film at Brown University. He continued his pursuit of film at the Center for International Educational Exchange in Paris, where he lived for several years before moving to Los Angeles to enroll in the American Film Institute. While completing his graduate studies, he began a series of apprenticeships on commercials and films and became a contributing writer to *American Cinematographer* magazine.



After completing a Master of Fine Arts degree at AFI, he put together a commercial director's reel shot primarily with a hand-wound 16mm camera borrowed from a friend. A year later his work caught the attention of commercial

production house Ridley Scott Associates. Dey joined RSA in 1994 and worked there for eighteen years.

In 1998 Dey made the transition to feature filmmaking on Disney's *Shanghai Noon* (2000), starring Jackie Chan, Owen Wilson and Lucy Liu. He followed with *Showtime* (Robert DeNiro & Eddie Murphy), *Failure to Launch* (Matthew McConaughey, Sarah Jessica Parker, Zoey Deschanel, Bradley Cooper, Kathy Bates), and *Marmaduke* (Owen Wilson, Emma Stone).

## The Film's Crew

### NIEVES OLMEDO

Since 1989 Nieves Olmedo has dedicated herself to the creation of formats for Spanish television, executive production, and direction. She has worked for Buena Vista Television International for seven years as executive producer on various TV series. Subsequently she delivered as producer and/or executive produced amongst other the mini-series “Policias En Accion” (2013 - 2015), “Victor Ros” (2014), “El Padre de Cain” (2016), “Espiritu Salvaje” (2017), and “Minstry of Time” (2016 - 2019). Olmedo's first foray into film was as screenwriter and executive producer of “El Forsatero” (2002).

### Casting Director

#### CELESTIA FOX

Celestia Fox has a long-standing reputation as one of the finest casting directors working in London today. Among many films she has cast are “Creation”, “The Pianist”, “Mrs. Dalloway”, “Stealing Beauty”, “The Madness of King George”, “The Remains Of The Day”, “The Sheltering Sky”, and “Room With A View”.

### Director of Photography

#### JAVIER AGUIRRESAROBÉ

Javier Aguirresarobe was born in Eibar, Guopuzcoa, Basque Country, Spain. He has worked as director of photography with Spanish directors such as Carlos Suara (“Dispara!”), Fernando Trueba (“The Girl Of Your Dreams”), Alejandro Amenabar (“The Others”), and Pedro Almodovar (“Talk To Her”), and internationally among others with

Milos Forman (“Goya’s Ghost”), James Ivory (“City of Your Final Destination”) and Woody Allen (“Vicky Cristina Barcelona”, “Blue Jasmine”).

Among other prizes he has won six Goya Awards. In 2009, Aguirresarobe worked as director of photography on “The Road” based on the novel by Cormac McCarthy, and cinematographer on the film adaptation of “The Twilight Saga: New Moon”. In the following year he also photographed the sequel of the series “Eclipse”. In 2017 Aguirresarobe was director of photography on “Thor: Ragnarok”

## The Film's Producer

### JULIUSZ KOSSAKOWSKI

A graduate of New York University – Tisch School of the Arts and an MBA from Pace University -Lubin Graduate School of Business. Produced amongst others: "Prisoner of Rio" (1987) a controversial portrait of Great Train Robber “Ronald Biggs”, directed by Lech Majewski, starring Steven Berkoff, Paul Freeman and Peter Firth; “The Zookeeper” (2001) directed by Ralph Ziman, starring Sam Neill, Gina McKee, Ulrich Thomsen and Om Puri, a Denmark, UK, Netherlands, Czech republic co-production with support from Eurimages, official selection at the 2001 Toronto International Film Festival; “The Man From London” (2007) based on the novella by Georges Simenon, directed by Bela Tarr, starring Tilda Swinton, a Hungary, France, Germany co-production with support from Hungarian Motion Picture Fund, CNC in France, Medienboard Berlin-Brandenburg in Germany, and Eurimages, an official selection for the Palm d’Or competition 2007 Cannes Film Festival.

## The Film's Casting

### SHORT LIST

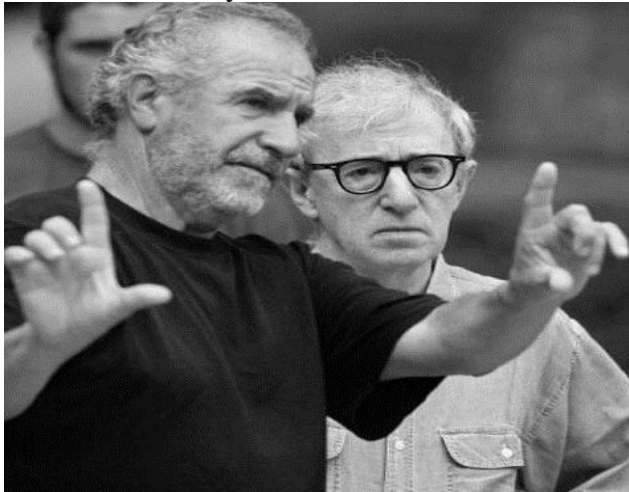
Andy Johnson	Matthew McConaughey	Josh Brolin
Sam Rockwell	Colin Farrell	
Michael Sears	Taron Egerton	
Tom Holland	Harry Styles	

MacAllan            Billy Bob Thornton  
  
                              Denis Quaid  
  
                              Jeff Daniels  
  
                              Gary Oldman  
  
Agent Borislava    Nina Arianda  
  
                              Kate McKinnon  
  
                              Mila Kunis  
  
                              Kathrine Hahn

## The Film's Commercial Characteristics

### The Opportunity

COVID-19 has upended the revenue streams that the motion picture industry could once depend on. As theaters have yet to fully reopen and draw film fans, producers have had to find other ways to release their movies and recoup investments. That has opened the



floodgates for deals to sell movies to streamers such as Netflix, Amazon Prime, Disney+, Apple Tv +, Peacock (NBC Universal), and HBO Max.

But more importantly, the pandemic has shut down production around the world and as the industry slowly tries to restart, producers face increased budgets to meet new safety protocols and no insurance cover to protect from the losses if shoots shut down. The resulting shortage in the supply of product is a

historic opportunity for the enterprising producer and savvy investor. “Everyone realizes that there’s a need for content and is trying to figure out how to make movies,” said Roeg Sutherland, co- head of media finance at CAA. “People are investing a lot more. It’s

the most incredible sellers’ market that I’ve seen in the 15 years I’ve been working at CAA.”

## INVESTMENT REQUIREMENT, RECOUPMENT & PROFIT

The Producers are seeking to raise EUR 22 million in equity funding, to be used entirely for the production of the Picture (the “Investment”). The Investment shall be entitled to recoup in full plus a premium of twenty percent (20%) in first position *pro rata pari passu* with all other equity investment if any, less collection agent commission and international sales agent commission, if any. Please refer to the section under “Collection Agent” and “Distribution Strategy” below. Upon recoup in full of the Investment plus the premium of twenty percent (20%), investor shall be entitled to a forty percent (40%) participation in the net profit of the Picture *pro rata pari passu* with all other equity investment, if any.

## RISK MITIGATION

### Production Incentive

Under Article 36.2 Law 27/2014 dated of 27th November, The Government of Spain, subject to the delivery of the Picture and final audited qualifying production expenditure in the Canary Islands, the project is eligible for a production rebate of EUR 3.339 million (15.18 % of the full production budget) from the Canary Islands Government. Effectively this reduces the investor’s risk to 84.82 percent on the full production budget of EUR 22 million.

Under current United Kingdom HM Revenue & Customs law, subject to the delivery of the Picture and final audited qualifying post-production expenditures in the United Kingdom, the project is eligible for a production rebate of approximately net EUR 665,000 (3.02 %) of the full production budget from the United Kingdom Government. This incentive further reduces the investor’s risk in aggregate down to

81.8 percent on the full production budget of EUR 22 million.

The aggregate of EUR 4.0 million in production incentives available for the Picture in the Canary Islands, Spain and in the United Kingdom shall be assigned for the partial recoup of the Investment plus premium. The production incentives are in the form of certificates issues by the government of the Canary Islands, Spain, and HM Revenue &



Customs, United Kingdom, both subject to the delivery and final cost audit of the Picture.

## Completion Bond

Producers shall secure a completion bond guarantee against budget and/or schedule over runs through UniFi Completion Guarantees. UniFi shall verify production funding has been completed prior to the so-called “strike price” upon which funding may be drawn on.

## Production Insurance

The Producers have received sufficient assurances and competitive quotations from various insurance providers as to their ability, willingness, and readiness to cover the Picture for the customary motion picture industry production risks as of September 2022.

## Covid-19 Sanitary Protocols and Bubble Territory

Beyond their compliance with SAG/DGA and national (Spain & UK) Covid-19 sanitary protocols, the Producers will lessen the Covid-19 risk on the Picture by filming in a territory where the pandemic has been contained, so to speak “bubble” territory, namely in the Canary Islands.

## Collection Agent

Producers shall provide a collection management agreement with Fintage House to investor and all parties holding a benefit in and to the property wherein all and any revenue entitlements of the motion picture shall be collected in a designated account with Fintage House, and Fintage House shall produce quarterly accounting and any entitlement payments directly to all stake holders in the motion picture.

## Distribution Strategy

U.S./Canada rights will be licensed to a major or mini-major distributor, such a STX, based on a commitment of a minimum in P&A (Prints & Ads) of \$10 million and a maximum of 30 percent distribution fee.

International territories will be licensed through a first tier international sales agent, such as Voltage, based on a sales commission of maximum 15 percent until full recoup

of the production funding and a capped amount for marketing and market expenses. Thereafter sales commission may rise until a maximum of 25 percent.

## The Film's Financials

### NORTH AMERICA REVENUE PROJECTIONS

In USD at EUR 1= USD 1.05

	High	Medium	Low
Theatrical Box Office	\$ 80,000,000	\$ 60,000,000	\$ 40,000,000
Box Office Rental at 45%	\$ 36,000,000	\$ 27,000,000	\$ 18,000,000
Theatrical P&A+ Dist Fee	\$ (20,800,000)	\$ (18,100,000)	\$ (15,400,000)
Initial License PayTV or SVOD	\$ 8,000,000	\$ 6,000,000	\$ 4,000,000
Subsequent Lic. TV, Pay TV & SVOD	\$ 2,000,000	\$ 1,250,000	\$ 1,000,000
Electronic Rental & Sellthru	\$ 4,500,000	\$ 4,500,000	\$ 3,000,000
Electronic Expenses	\$ (10,000)	\$ (10,000)	\$ (10,000)
Electronic Dist Fee	\$ (2,900,000)	\$ (2,350,000)	\$ (1,600,000)
Physical Home Video Dist Receipts	\$ 3,247,400	\$ 2,841,475	\$ 2,435,550
Physical Expenses	\$ (1,033,333)	\$ (904,167)	\$ (775,000)
Physical Dist Fee	\$ (389,688)	\$ (340,977)	\$ (292,266)
Post Theatrical Marketing Expenses	\$ (4,000,000)	\$ (3,000,000)	\$ (2,000,000)
<b>Producer's Gross Receipts</b>	<b>\$ 24,614,379</b>	<b>\$ 16,886,331</b>	<b>\$ 8,358,284</b>

## INTERNATIONAL SALES ESTIMATES EXCLUDING SVOD

<b>ENGLISH SPEAKING</b>	<b>2,900,000</b>	<b>2,350,000</b>	<b>1,800,000</b>
Australia & NZ	1,100,000	900,000	700,000
South Africa	200,000	150,000	100,000
United Kingdom	1,600,000	1,300,000	1,000,000
<b>EUROPE</b>	<b>6,810,000</b>	<b>5,433,000</b>	<b>4,086,000</b>
Benelux	550,000	460,000	375,000
France	1,600,000	1,300,000	1,000,000
Germany & Austria	1,400,000	1,150,000	900,000
Greece	175,000	115,000	60,000
Iceland	10,000	8,000	6,000
Italy	1,300,000	975,000	650,000
Portugal	100,000	80,000	60,000
Scandinavia	600,000	480,000	375,000
Spain	950,000	775,000	600,000
Switzerland	125,000	90,000	60,000
<b>EASTERN EUROPE</b>	<b>1,750,000</b>	<b>1,375,000</b>	<b>1,000,000</b>
CIS	750,000	625,000	500,000

Eastern Europe	1,000,000	750,000	500,000
<b>MIDDLE EAST &amp; AFRICA</b>	<b>450,000</b>	<b>345,000</b>	<b>260,000</b>
Israel	125,000	90,000	60,000
MENA	225,000	180,000	150,000
Turkey	100,000	75,000	50,000
<b>ASIA</b>	<b>1,965,000</b>	<b>1,600,000</b>	<b>1,235,000</b>
China	150,000	125,000	100,000
Hong Kong	125,000	100,000	75,000
India & Pakistan	100,000	87,000	75,000
Indonesia	65,000	55,000	45,000
Japan	600,000	450,000	300,000
Korea Republic	350,000	300,000	250,000
Malaysia	55,000	48,000	40,000
Philippines	35,000	30,000	25,000
Singapore	35,000	30,000	25,000
Taiwan	275,000	225,000	175,000
Thailand	175,000	150,000	125,000
	<b>1,600,000</b>	<b>1,300,000</b>	<b>1,000,000</b>

**LATIN AMERICA**

Latin America (excl. Brazil))	1,100,000	900,000	700,000
Brazil	500,000	400,000	300,000
<b>ANCILLARY</b>	<b>875,000</b>	<b>685,000</b>	<b>500,000</b>
Airlines	450,000	375,000	300,000
Pan-Asia Pay TV	275,000	185,000	100,000
Pan-LatAm Pay TV	150,000	125,000	100,000

**INTERNATIONAL TOTAL \$ 16,350,000 13,088,000 9,881,000**

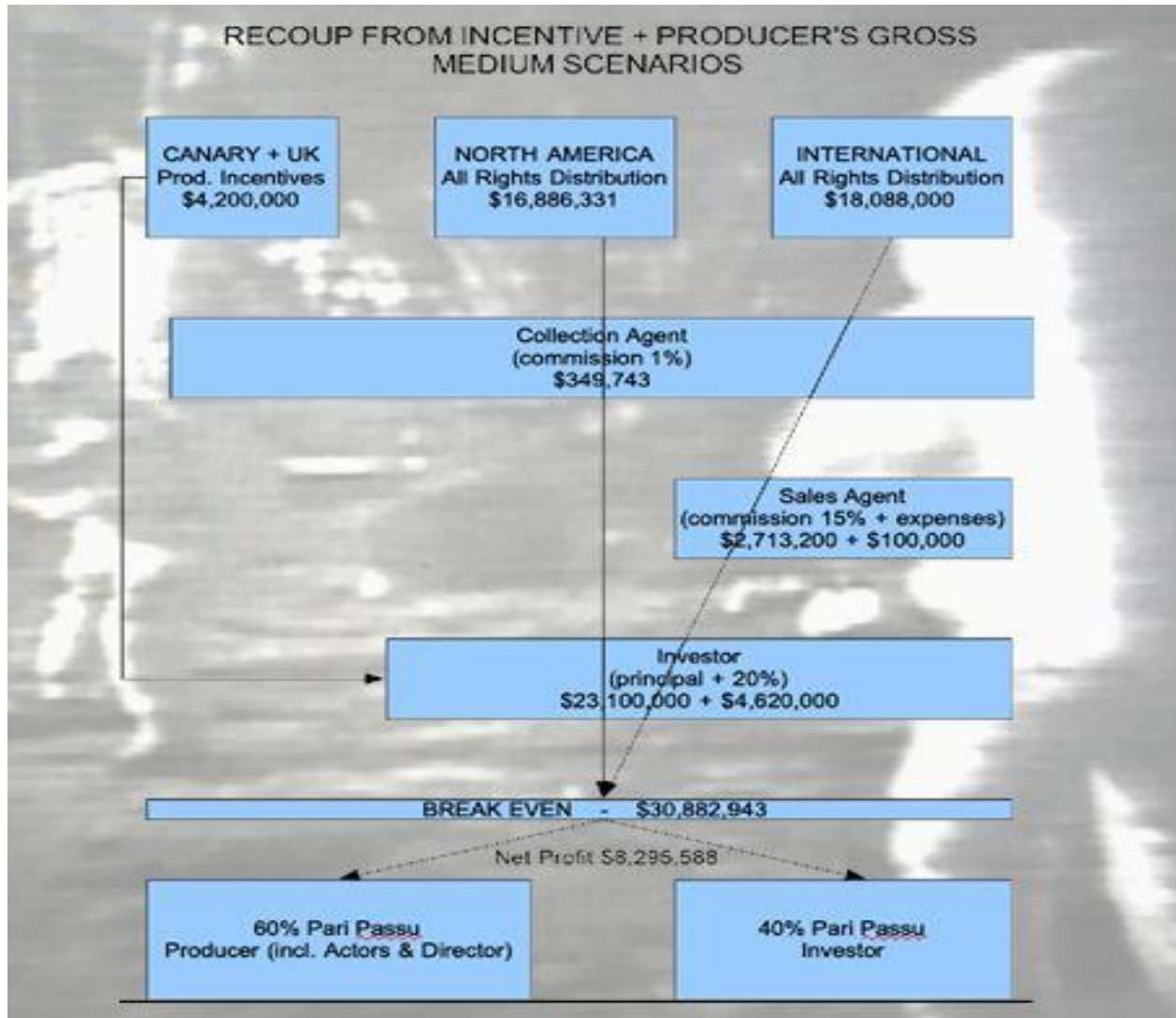
**PRODUCER’S GROSS REVENUE**

Producer’s Gross Revenue

Canary Islands Production Incentive	EUR 3’339’ 000	USD 3’505’950
UK Production Incentive	665’000	698’250
North America Producer Receipts (Medium Scenario)		16,886,331
International Sales (Medium Scenario)		13,088,000
International Streaming License		5,000,000
<b>TOTAL</b>		<b><u>39,178,531</u></b>



### INVESTOR RECOUP WATERFALL



### RETURN ON INVESTMENT

ROI under Medium Scenario including 20% premium is 134.36% in 36 months.  
 Averaged annual return of 11.45%

## General Budget

Acct#		Page	Total
0100	Underlying Rights	1	€100,000
0200	Screenplay	1	€67,100
0300	Development Costs	1	€36,000
0400	Producer Unit	2	€1,341,269
0500	Director Unit	2	€1,203,250
0600	Principal Cast	2	€6,722,641
0700	Travel	4	€165,350
0800	Living	5	€283,880
	<b>TOTAL ABOVE-THE-LINE</b>		<b><u>€9,919,490</u></b>
1000	Supporting Cast	8	€81,396
1200	Stunts, Extras & Casting	9	€194,767
1300	Specialist Consultants	11	€20,000
1400	Production Management (21 Pax - 4)	12	€693,880
1500	Assitant Directors/Continuity (7 Pax)	15	€162,676
1600	Production Design (5 Pax)	17	€238,207

1700	Set Construction Labor (7 Pax)	18	€115,038
1800	Set Dressing Labor (9 Pax - 2)	19	€158,694
1900	Props Labor (8 Pax -1)	20	€162,247
2000	Special Effects Crew (3 Pax)	22	€58,338
2100	Animal Wranglers (2 Pax)	23	€30,625
2200	Grip Crew (4 pax)	23	€99,324
2300	Camera Crew (10 Pax)	24	€335,010
2400	Electric Crew (6 pax -1)	26	€120,851
2500	Sound Crew (3 pax)	27	€55,522
2600	Wardrobe Labor (6 Pax)	27	€217,969
2700	Hair Labor (2 Pax +2)	29	€63,410
2800	Make-up Labor (3 pax +2)	29	€70,944
2900	Transportation Labor (18 Pax)	30	€217,968
3100	Production Office	31	€63,000
3200	Studio/Back Lot	32	€45,000
3300	Locations	32	€309,000
3400	Unit Expenses	34	€315,715
3500	Art Department Materials	35	€12,000

3600	Construction Materials	35	€188,000
3700	Set Dressing Materials	36	€139,000
<b>Acct#</b>	<b>Category Description</b>	<b>Page</b>	<b>Total</b>
3800	Props & Picture Vehicles	38	€98,000
3900	Special Effects Materials	39	€60,050
4000	Animals	40	€55,400
4100	Grip Equipment	41	€109,000
4200	Camera Equipment	41	€204,500
4300	Electric Equipment	42	€121,500
4400	Sound Equipment	42	€30,000
4500	Wardrobe Materials	43	€126,000
4600	Hair Supplies	44	€8,000
4700	Make-up Supplies	44	€13,000
4800	Special Equipment	44	€71,700
4900	Transportation (25 Pax ?)	45	€601,250
5000	Travel	47	€85,200
5100	Living	47	€703,620
5200	H & S / Covid-19	51	€132,750

5300	Tests & Production Lab	52	€5,000
5400	Overtime	52	€0
5500	Second unit	52	€0
<b>TOTAL PRINCIPAL PHOTOGRAPHY</b>			<b><u>€6,593,551</u></b>
6000	Image Edit Labor	53	€249,611
6100	Image Edit Facilities	53	€50,143
6200	Sound Edit Labor	54	€39,761
6300	Sound Edit Facilities	54	€208,380
6400	Visual Effects	55	€124,200
6500	Titles	55	€0
6600	Music	55	€401,150
6700	Post Production Lab	56	€194,455
6800	Post Production Supervision	59	€111,332
6900	Post Production Office	59	€21,712
7000	Post Living	60	€70,035
7100	Post Travel	60	€11,200
7200	Post Accounting	60	€27,833
<b>TOTAL POST-PRODUCTION</b>			<b><u>€1,509,812</u></b>



8000	Unit Marketing	61	€218,070
8100	Other Fees	61	€7,875
8200	E&O Insurance	61	€11,500
8300	Legal & Audit	61	€205,500
8400	Skillset	62	€45,425
8500	Bank Charges & Interest	63	€3,000
	<b>TOTAL OTHER</b>		<b><u>€491,370</u></b>
	Contingency : 10.0% (o excluded)		€1,851,422
	Production Insurance : 1.0% (o excluded)		€185,142
	Completion Bond : 2.0% (o excluded)		€370,284
	Canary Islands Prod. Svc. Fee		€250,000
	Commissions		€882,500
	<b>Total Above-The-Line</b>		<b>€9,919,490</b>
	<b>Total Below-The-Line</b>		<b>€8,594,733</b>
	<b>Total Above and Below-The-</b>		<b>€18,514,223</b>
	<b>Grand Total</b>		<b><u>€22,053,572</u></b>

## Partners & Resources



Swiss Finance Partners Group is an international stock holding company being active on a worldwide basis in the field of finance ranging from general investment advice; asset-management services to corporate finance, private equity to investment banking services dedicated to providing innovative and professional financial services to all kind of customers throughout the world.

Its services are aimed as well as to the private investor as to an institutional clientele who is seeking a truly independent and tailor-made approach to their needs.

## Film Marketing Tools

The marketing of a film is one of the most important aspects of the filmmaking process and in our case shall include indeed:

- Creating a Marketing Materials Packet
- Utilize the Internet and Social Media
- Generating various Press Releases
- Creating a Series of Trailers
- Getting Listed on IMDb



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**CONFIDENTIAL - DO NOT DISSEMINATE.** This presentation contains confidential, trade-secret information and is shared only with the understanding that you will not share its contents or ideas with third parties without the express written consent of the plan author.

## The Time Schedule

### TIMELINE

The target dates for the start of pre-production, principal photography and delivery are respectively 27 March 2023, 29 May 2023, and 2 February 2024.

**Provisional Schedule** (please note key dates in bold):

#### **I.) Financing locked: March 15, 2023**

#### **II.) Production: 29 March 2023**

1. Casting begins: March 15, 2023
2. Visual Effects Pre-Visualization begins: March 15, 2023
3. Pre-Production begins: March 27, 2023
4. **Production (i.e. "principal photography" or "shooting") begins: March 27, 2023**
5. Post-Production begins: March 27, 2023
6. **Post-Production ends (i.e film is completed and ready for delivery): February 2, 2024**

#### **III.) Marketing** could begin: October 2023

#### **IV.) Film could be seen in theatres and elsewhere:** Autumn 2024

#### **v.) Timeline of revenue generation:**

1. The film should begin to generate revenue within 18-24 months of financing, with the bulk of its income received within 24-36 months.
2. Alternatively, if the film is “bought out” by a streaming platform (e.g. Netflix, Hulu, Amazon Prime) or the independent division of a major studio (e.g. Sony Pictures Classics, Fox Searchlight, Focus Features), the entire budget of the film plus a premium for investors could be returned earlier and in a single stroke.





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