

CONFIDENTIAL

# Flesh Off The Grill

*Never Fish At Night.*



FEATURE FILM PROJECT / BUSINESS PLAN

PREPARED BY SWISS FINANCE PARTNERS DECEMBER 2022

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# Investors Presentation

## Flesh Off The Grill

Two brothers on an overnight fishing trip encounter a macabre family whose members practice cannibalism, requiring the brothers to fight for their lives in the Louisiana swamps.



This horror story is set in the last pristine swamp in America where snakes and alligators are bosom buddies and the people who reside there practice human flesh eating to supplement their daily diet of fish and squirrels.

## Flesh Off The Grill

- GENRE: Horror
- WRITER: Gary Dover
- DIRECTOR: James Fox

- STATUS: Pre-Production
- PRODUCERS: Colleen Keane, Sam Toole, Gary Dover
- ACTORS: Rachel Alig
- BUDGET: \$5 Million
- SHOOT LOCATION: Louisiana
- LOGLINE: Two brothers out frog gigging in a Louisiana swamp come across a macabre family that practices the ancient traditions and worships the Swamp Beast as their Native American ancestors did, leaving the brothers fighting for their lives.

## The Film Project

### The Producing Company

**Moving On Films** is a dynamic film and television media production company with a library of intellectual properties to be produced as well as licensing in gaming, merchandising and Web 3.0. We have cutting edge experience in immersive productions, studios and startups plus new technology. It is run by three individuals: writer/producer Gary Dover (“Crypto Shadows”, “Avocado Toast”) and award-winning producer Colleen Keane (“Crypto Shadows”, “Just the Right Amount of Violence”, “Our Father”, “Last Call at Murray’s”). Producer and business impresario Arati Misro (“Gone”, “Sunrise”, “It’s a MisMatch”) has recently joined the team.

**Moving On Film’s** mission is to create entertaining projects with broad appeal on budgets that maximize investor’s opportunity to recoup their money and realize a profit without sacrificing quality. It plans to do this by hiring talented actors and crews on the brink of stardom.

Disruptive, lucrative and global investment opportunities at your fingertips.



Moving On Films believes that quality films can be made as independent productions with minimized budgets, thus ensuring a greater and earlier Return of Investment and Profit Participation for its investors.

## The Feature Film Project

"Flesh Of The Grill" is a horror story set in the last pristine swamp in America where snakes and alligators are bosom buddies and the people who reside there practice human flesh eating to supplement their daily diet of fish and squirrels.



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Horror is possibly the most profitable genre in the film business. It crosses borders and cultures, giving it a worldwide appeal and audience. It can be done for a fairly low budget without "name" stars and still be financially successful. Sales Projections from Adler & Associates, a worldwide sales agency, are attached. These numbers are calculated for a film without a "name" star. Numbers will go up exponentially should the film succeed in attaching name talent. \$4.25 Million of the budget has been secured through a co-production and Sales Agency Agreement for worldwide distribution with Adler & Associates. We are seeking \$750,000 to complete the budget (top sheet attached). For this, we offer ROI + 20% plus backend on the profits. We offer Executive Producer credits on screen and in paid advertising. We offer an open invitation to visit the set during shoot and, of course, invitations to any premiere.

## The Team

### Colleen Keane



Born and raised in Brooklyn, New York, Colleen escaped to Southern California to pursue her dreams of working in the film industry.

She now has more than 25 years (and counting) of experience in studios and productions companies. Her wide variety of experience includes two years at Imagine Films, 12 years at New Regency Productions and more than four years at Regent Entertainment. This varied experience has given her the ability to work a film from development through distribution and into peripheral release. The more than 100 films Colleen has worked on

include "Parenthood," "Heat," the "Free Willy" series, "Time to Kill," "Fight Club," "Empire Records," "Mr. & Mrs. Smith," "Natural Born Killers," "Man on Fire," and Academy nominee "L.A. Confidential".

As an award-winning independent producer, Colleen has completed variety of films including a dramatic short, "Obstruction," written and directed by Paul Marius and starring Ulrich Thomsen; a documentary, "Just the Right Amount of Violence," by director Jon Bang Carlsen and Danish producer, the Oscar nominated Helle Ulsteen

(Best Documentary Nominee in the 2014 European Film Awards); a short sci fi by Swiss filmmaker Robert Kouba, "The Rift"; a dramatic short entitled "Our Father" by writer/director Linda Palmer which screened at 23 film festivals including 2015 Cannes and has won approximately 40 awards (including the prestigious Mary Austen Award for Excellence in Producing); "Devil Dogs" a dramatic short written and produced by Laura Cross; a feature film entitled "Last Call at Murray's" with director Linda Palmer distributed by Freelance Films in the US and repped by WonderPhil for international sales; a short "Living Hell" written and directed by Eileen Grubba; and short film, "Take My Hand" starring legendary Barbara Bain, written by Eileen Grubba and directed by Alan J. Levi.

### **Gary Dover**

Born in Memphis, Tennessee, Gary Dover received his B.S. in Education from the University of Memphis majoring in History, Geography and Political Science and later received M.A. in Education from Nicholls State University in Thibodaux, Louisiana. Gary Dover has attended other institutions such as Harvard Graduate School, Loyola in New Orleans, University of New Orleans, and University of Tennessee.



While living in Louisiana, Gary was a guest columnist for three newspapers, The Plaquemines Gazette, The Plaquemines Watchman and The Daily Comet. Gary taught middle school at Boothville-Venice High School in Plaquemines Parish Louisiana.

Gary became interested in writing while attending the Red West Actor's studio by writing scenes for the class. Over the years, Gary studied the craft of screenwriting by joining writing groups and working on spec scripts. Currently Gary resides in Memphis and in Toronto where his Canadian wife, Carolyn and cowriter is a citizen. Over the years, Gary has attended workshops of screenwriters Michael Hauge and Craig Brewer to improve his skill level.

Gary has optioned numerous scripts such as Combato: The Bill Underwood Story which is currently in development in Toronto, Canada. This screenplay is about his wife's

grandfather who developed unarmed combat techniques for the allied soldiers of WWII. A documentary about his life was nominated for an academy award in 1981.

Gary writes in all genres from action to comedy. Recently Gary and Carolyn completed a reality television show called "Redneck Real Estate" that is being reviewed by several network and production companies.

### **Samuel Toole**

Born and raised in Chicago Illinois, Samuel Toole sought an education and further experience outside his beloved hometown. Toole received his BFA in Film from Concordia University in Montreal Canada and later received an MFA in Production from the Academy of Art University in San Francisco California. As a Producer & Production Coordinator, Toole has traveled extensively working on film projects throughout the United States, Canada and Europe.



Currently, Toole focuses his efforts exclusively on Production. Experience in the film industry include: film financing, film funds, financial services, raising private equity and working with hedge funds and gap financing. The involvement in numerous projects throughout the world allowed him to develop many valuable relationships within the film and financial industries on an international scale.

Samuel Toole credits Gideon Lockspeiser: Director, Delivery, Motion Picture Legal at Paramount Pictures Corporation as a mentor and personal friend in the film industry.



# Film History & Projects

## Film Projects

Moving On Films has several projects in various stages of development and pre-production. The genres include the most commercially viable sections of horror, thriller and drama. Budgets range from Three Million Dollars (US\$3,000,000) up.

### Quarantine Island

- GENRE: Horror/Thriller
- WRITER: Gary Dover
- DIRECTOR: James Fox
- STATUS: Pre-Production
- PRODUCERS: Colleen Keane & Sam Toole
- LOGLINE: A female mechanical engineer for a bio-chemical company takes her family and boyfriend along on her task to tune up the corporate yacht. Their short stop at a small island lands them in the midst of a horror caused by the bio-genetic experiments being conducted. They try to beat a pending typhoon while fleeing the mutated wolves now free of any controls on them.
- [quarantineislandmovie.com](http://quarantineislandmovie.com)

### Flesh Off The Grill

- GENRE: Horror
- WRITER: Gary Dover
- DIRECTOR: James Fox

- STATUS: Pre-Production
- PRODUCERS: Colleen Keane, Sam Toole, Gary Dover
- ACTORS: Rachel Alig
- BUDGET: \$5 Million
- SHOOT LOCATION: Louisiana
- LOGLINE: Two brothers out frog gigging in a Louisiana swamp come across a macabre family that practices the ancient traditions and worships the Swamp Beast as their Native American ancestors did, leaving the brothers fighting for their lives.
- [fleshoffthegrill.com](http://fleshoffthegrill.com)

### **Devil's Half Acre**

- GENRE: Historical Thriller
- WRITER: Gary Dover
- STATUS: Script
- PRODUCERS: Colleen Keane, Sam Toole, Gary Dover
- BUDGET: TBA
- SHOOT LOCATION: Richmond, VA
- LOGLINE: A freed female slave returns as a secret spy in the Confederate White House, and her ensuing undercover work changes the course of the Civil War. Based on a true story.
- Madness In The Mine
- GENRE: Horror/Western

- WRITERS: Yuell & Tasha Lowe-Newsome
- STATUS: Development
- PRODUCERS: Colleen Keane & Sam Toole
- LOGLINE: After a mining accident unleashes an ancient horror, a small detail of buffalo soldiers must protect an endangered town and find a way to either kill or contain the beasts.

### **Scarlet Hearts**

- GENRE: Crime Thriller
- WRITER: Brian Beatty
- STATUS: Development
- PRODUCERS: Colleen Keane, Sam Toole, Gary Dover
- BUDGET: \$6 Million
- LOGLINE: A newly-minted police Lieutenant battles cancer, false charges and demons from her past while pursuing a serial killer targeting underground sex clubs.

### **Trojans**

- GENRE: Family
- WRITER: Tommy Musni
- STATUS: Development
- PRODUCERS: Colleen Keane, Sam Toole, Gary Dover
- LOGLINE: A 14 year old soccer superstar wannabe has a plan. But first, he needs to convince his small-town high school to create a soccer team so he bets the City Council that if his ragtag team can win three games in a tournament in California, the school gets a team. Along the way, he learns what it means to be in a team

## **TA TA KLE AH**

- GENRE: Horror
- WRITER: Cody Gere
- STATUS: Development
- PRODUCERS: Sam Toole, Colleen Keane, Gary Dover
- LOGLINE: A home invasion ends in tragedy for a young couple, even more so when the sole survivor realizes that her family was targeted and the evil reason behind it. It sends her on a journey to fight a supernatural being found only in old Native American legends.
- Television

## **The Triton Expeditions**

- GENRE: Sci-Fi
- WRITER: Gary Dover
- STATUS: Development
- PRODUCERS: Sam Toole, Colleen Keane, Gary Dover
- LOGLINE: An international team of scientists working on water displacement are kidnapped by a multi-billionaire and her highly functioning AI robotic team.
- [tritonexpeditions.github.io](http://tritonexpeditions.github.io)

## **SOL**

- GENRE: Sci-Fi/Thriller
- WRITER: James Fox
- STATUS: Development
- PRODUCERS: Sam Toole, Colleen Keane, Gary Dover, James Fox
- LOGLINE: The human population on Mars is in civil revolt against their corporate overlords. While the battle wages in boardrooms and in space, the bloody price is paid on the surface.





# 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 “Flesh Off The Grill” 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 “Soul of Darkness,” 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 "Flesh Off The Grill."

(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 strategies 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 tradeable, 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.



# Frequently Asked Questions

## FAQ's

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

In the U.S. our 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.)

### **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 100 pages, which would equal 100 minutes, or 1 hour and 40 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.



# Flesh Off The Grill

## The Story

Two brothers on an overnight fishing trip encounter a macabre family that compels the brothers to fight for their survival in a Louisiana swamp.

Brothers, Billy and Kenny haven't spent much time together since Billy went off to war in Afghanistan. Kenny stayed home and went to seminary. They decide a frog gigging trip to a local swamp will reunite the brothers.

After arriving at the marina, the brothers quickly become captives of a macabre family of cannibals. This family worships a legendary creature called the "Rougarou"- a monster with a human body and the head of a wolf. According to legend, this beast roams the swamps lurking in the shadows for his next victim.



Smart and sexy leader, Deputy Chaison is a conduit to the outside world. She brings the gruesome family a college student named Twila to be served up along with Billy and Kenny on the tribal fire pit. There is also a birthday celebration for a half-witted member of the group named Cortis, who licks his chops in anticipation of the horrific cuisine.

As the bizarre family prepares for the cannibalistic festivities, Billy, Kenny and Twila are able to escape into the swamp as they dodge a barrage of gunfire. Billy is severely wounded. It's up to Kenny and Twila to avoid capture from a determined Deputy Chaison.

Kenny's wife, Lorraine, is expecting their first baby any minute. She becomes frantic when she cannot reach either of the brothers on the phone. She and her mother-in-law, Martha, head out to the swamp in search of them.

After locating the marina, Lorraine and Martha become suspicious of this ghoulish family and they are quickly hog-tied by the intuitive Deputy Chaison. The stress causes Lorraine to go into labor and have the baby. In a nightmarish twist Deputy Chaison rips the baby from Lorraine's arms.

Kenny and Twila are able to elude the macabre family's search party and circle back to the marina. They discover Lorraine and Martha being readied for the large grill. Kenny and Twila concoct a plan to rescue Lorraine and Martha.

A swamp tribe called the Koroas, is led by Chief Kamakic who steals the newborn baby from Deputy Chaison and offers to sacrifice him to the "Rougarou." Kenny and Twila strike. They save Lorraine and Martha from the fire pit and kill the other family member. Kenny saves the baby from Deputy Chaison. Twila kills a creature that only turns out to be a huge black bear and not the Rougarou.

The State Police arrive and conduct a search for Billy who has succumbed to his wounds. As Kenny, Lorraine, Martha and Twila leave in their van a loud howling emanates from the swamp.

## The Film's Director

Native American and Californian, James Fox is a natural storyteller. After graduating from the Academy of Art in San Francisco with a BFA in Directing, he founded Dawnrunner Inc. and has championed the company through many award-winning projects. Since he entered the film industry in 2001, James has devoted his energies to carefully crafting compelling characters and diverse worlds, which has garnered him accolades including Best Director, Best Screenwriter, Best Script, and Best Original Story.

Born and raised in Central California, James stumbled into the film industry in 2001 during his first year of college. After accidentally landing a small acting role in a feature film when he attended an audition with a friend, he fell in love with the visual medium, especially the storyteller role of Director. Once that feature film wrapped, he dropped his Genetic Engineering major to pursue further education within the film industry at the Academy of Art in San Francisco. He graduated with a BFA in both Directing and Producing. James then founded Dawnrunner Inc. in 2006, which as CEO he led through award-winning projects across the world.



As a Director, James is in pre-production to direct two large feature films scheduled to enter production in 2021. James is also an accomplished screenwriter and has won multiple awards for his scripts. James' sci-fi drama pilot script, Sol, has received more than thirty accolades during its festival tour and has attracted the interest of several networks. Additional projects, including a TV adaptation of the bestselling Cadicle novel series, and several original series, have also garnered interest and are gaining recognition in film festivals.

James is known for his passion and determination to advance the industry through education and outreach. He has spoken at events like, GPU Technology Conference, NAB, Seattle International Film Festival, SXSW Film Festival, and he dedicates his time and energy on several advisory boards, and through partnerships with children's arts education organizations. His creativity and technical street-smarts have labeled him a visionary for the future of visual storytelling through new methods and technological innovations.

With his deep-rooted love of science and technology, James approaches every project with a focus on creating believable worlds anchored in genuine science. He is recognized for his strong, charismatic leadership and an inexhaustible well of excitement and energy. When not on set, that energy is channeled into several hobbies and has a propensity to go "crazy deep" into everything, from SCUBA diving to martial arts, sports, brewing, cooking, and more recently the writing of multiple fantasy and sci-fi novels. He is constantly moving and learning.



Whenever asked why he wanted to be a filmmaker, James always responds the same way, "To make the world a better place." From first-hand experience, he has seen the power the Media & Entertainment Industry has over influencing the world. By creating entertaining stories rich with empathy and compassion, he hopes to create positive change in the world.

## The Film's Crew



## The Film's Producer

### Moving On Films

A development and production company created by three principals – Samuel Toole, Colleen Keane, and Gary Dover. In combining the varied and extensive entertainment experience of each of the principals, Moving On Films enjoys direction from across a broad spectrum of the industry, both independent production as well as studio productions. In addition, each principal brings a wealth of contacts and relationships to the table. These include:

- Writers
- Directors
- Actors

- Key Crew
- Financiers
- Festival Directors
- Sales Agencies
- Distribution Executives

Moving On Films has several projects in various stages of development and pre-production. The genres include the most commercially viable sections of horror, thriller and drama. Budgets range from Three Million Dollars (US\$3,000,000) up.

Moving On Films believes that quality films can be made as independent productions with minimized budgets, thus ensuring a greater and earlier Return of Investment and Profit Participation for its investors.

## The Film's Casting

Rachel is an award-winning actress who's been working full-time as a professional actor for ten years. Her ability to jump from various characters who differ drastically has allowed her to excel in the world of comedy and drama.



Rachel's passion for acting stems from her deep appreciation of human connection, storytelling, and the collaboration behind filmmaking. She has worked with a number of directors and actors who have described her work as, 'masterful', and 'so funny she sets the new standard for comedy'.

As a working actor, Rachel is continually expanding her craft on and off the job. She has studied acting at the Lee Strasberg Theatre and Film Institute of West Hollywood, Master Level Classes at Margie Haber Studios, Lesly Kahn & Company, and The Groundlings. Rachel is dedicated to a constant, honest evolution as an artist, as an actress, and as a person and surrounds herself with others who are committed to the same type of growth.

## 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.



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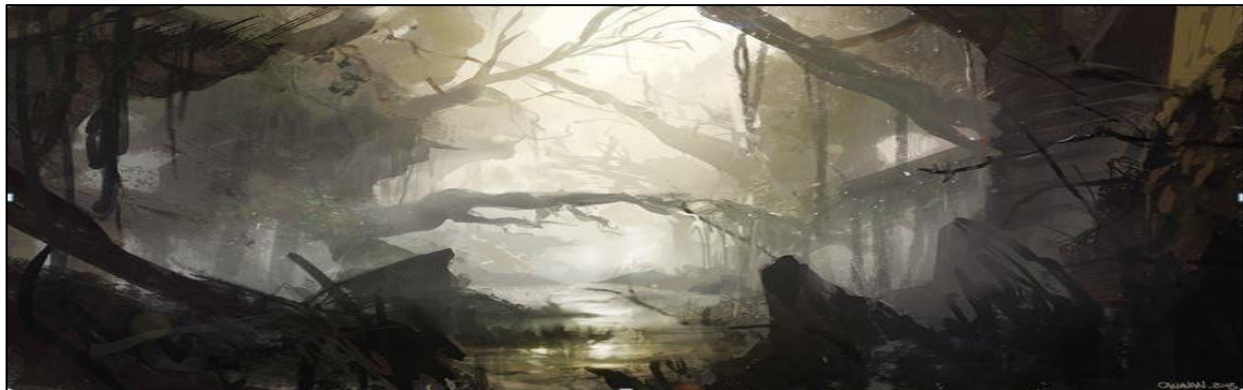
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# The Film Marketing

## 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



## The Time Schedule

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

**I.) Financing locked: February 15, 2023**

**II.) Production:**

1. Casting begins: March 15, 2023
2. Visual Effects Pre-Visualization begins: March 15, 2023

3. Pre-Production begins: March 1, 2023
4. **Production (i.e. "principal photography" or "shooting") begins: April 15, 2023**
5. Production ends: July 15, 2023
6. Post-Production begins: July 15, 2023
7. **Post-Production ends (i.e film is completed and ready for delivery): October 15, 2023**

**III.) Marketing** could begin: Spring/Summer 2023

**IV.) Film could be seen in theatres and elsewhere:** Fall 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.

