

Echelon Studios Proposal

October 2008

N McMahan
B Reynolds
B Rowe
K Levin

Introduction:

The following proposal is a best-case scenario that enables us to achieve our two primary goals: Make films and establish a "destination" web-site that caters to Sci-Fi, Fantasy, Action / Adventure fans.

The business model is designed with a considerable degree of flexibility and we believe it best represents an opportunity to maximize productivity and potential revenue streams, while minimizing risk.

Should the scope of this proposal be outside of the interest or inclination of interested parties, we are prepared to put forth a more traditional model of production that would only produce feature films or a plan that would only focus on the development of a web-site, e-commerce and web content.

All plans, proposals, etc. will be made with full disclosure to all vested parties. Should any unforeseen event or circumstance arise that results in an apparent non-disclosure, every effort will be made to apprise all vested parties of such circumstances and events, in addition to, taking steps to correct, account for, advise, or otherwise deal with said circumstance to the satisfaction of all involved and vested parties.

In short, it is our intention to not just make films, but careers. We have the experience and background to do so. With that in mind, we understand that there are as many approaches to filmmaking and business as there are practitioners of each. So as stated above, this proposal outlines our particular approach, but is not inclusive of all the possibilities and methods by which we may successfully move forward in our endeavors.

Overview

All investment is risk.

There is no golden formula for film, either big or small. Little films often succeed and big budget Hollywood extravaganzas often fail. What works for one film, may not work for another. Look at *Ishtar*, *My Big Fat Greek Wedding*, the *Blair Witch Project*, *Battlefield Earth*, *Napoleon Dynamite*, *Halloween* and a little independent film called *Star Wars*. However, it should be noted that Hollywood as we know it could not exist if film was not a viable business venture. The key is putting together the right people, in the right place, in the right situation – we believe we have done so.

The purpose of Echelon Studios is to establish a studio environment where a cadre of filmmakers, artisans, and apprentices will complete the following within a 15 month time frame:

Two feature films

Two Web Serials

A fifth project TBD (either a third feature or a third web serial)

Create a destination web-site (*Na Roni Zomo*) that caters to the sci-fi, fantasy, horror genre demographic

Establish a working facility to serve as a production house and base of operations.

The principles involved have each been in the film and television industry for approximately 15 years and have been involved with nearly every aspect of the creative and business sides of the industry. As such, what we propose to do is minimize risk while maximizing resources.

The first step will be to create a full time staff that moves from project to project. This is more effective, both monetarily as well as in terms of time, than employing freelancers per individual project. For example, instead of employing a Grip for 300 to 400 dollars a day and his boss, the key grip, for 500 a day; we bring on both at 30,000 a year and provide benefits. Now instead of 1500 to 2500 a week, you are paying 576.00 a week (plus benefits).

Additionally, instead of renting equipment, the necessary gear would be purchased, thereby becoming a hard asset than can be used time and again at no additional cost, except upkeep – which is still less expensive than paying for the upkeep and profit of a third party. As a hard asset, the gear can itself generate revenue by way of rental.

We intend to spread the overhead over five projects, thus maximizing the opportunity for positive return with several properties, where traditionally, only one or two would have been produced. Even with considering the possibility that X percentage will not produce the anticipated return, positive return on the other properties have the potential to offset any losses.

Essentially, what is being proposed is the old Hollywood Studio system on a much smaller scale: Simply put, it is the model for most mainstream business, which has a proven track record. The important difference is that, as the studio heads, we will be actively involved in the projects on a creative level, and more importantly, not just because they can, but because they have done so before. This follows in the footsteps of such studios as Pixar, ILM, and Sky Walker Ranch, as well as, mainstream businesses such as Apple, all of whom are undeniably successful both creatively and financially.

Revenue / Return on Investment

Film Properties

The traditional model for film distribution applies. Film revenue would include, but not be limited to; direct to DVD sales, internet sales, theater, cable television and foreign markets.

Web-site / Web-serials

The website and web serials would create additional revenue streams projected to be:

- Advertising
 - Product placement
 - Merchandizing and e-commerce
 - Action figures, clothing, etc. based on web-serial and film properties
 - Sales of sci-fi related products
 - Sales through itunes and other third party markets
 - Click through
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- Note on Web-serials - The web serials have the potential to follow the traditional film distribution model in that: If a substantial following is achieved via web distribution, the individual webisodes could be put together as a single film, or following the TV tradition, a season. The outlets for this would be:
 - Direct sales through the web-site
 - Through third party internet markets (iTunes, Amazon, Netflix, etc.)
 - Cable TV (Sci-Fi, TLC – to include possible optioning by a network)
 - Brick and mortar establishments such as Blockbuster, Best Buy, and Wal-Mart.

Additional Income

Other sources could include commercial, industrial and corporate production. Cost would be minimal per project due to a full-time staff.

Monies dispersed

- Escrow account to be administered by investor or person(s) appointed by investor
- All profits by way of film revenue will be dispersed by standard film agreement (per project):
 - 120% recouped by investor, after which time, profit will be split 50 / 50 between investor and Production Company
- All profits by way of the web-site can work the same as above, or additionally be negotiated on a straight percentage.
- At the end of one year investor shall have the right of first refusal for the next proposed film or project

The Business Model

- Objective – Maximize resources and output while minimizing risk
- Execution – Eliminate freelance and rental costs while utilizing assets and resources over several projects, thereby maximizing production
- Operations
 - Executive
 - Responsible for oversight and development of all projects
 - Planning / Administration
 - Responsible for logistics as they relate to all projects
 - Research in regard to all aspects of operations
 - Production
 - Maintain facilities
 - Execute productions under the direction of the Executive group (Executive group will integrate into Production during principle photography and will interface during pre and post production phases of production)
- Advertising
 - Convention Schedule
 - Interviews of sci-fi celebs and notables by way of the Na Roni Zomo Brand
 - Booth at Key conventions to push web-site / have Roni Girls work it
 - Traditional Advertising
 - Print, television, cable, trades, etc.
- Distribution
 - Web
 - Na Roni Zomo
 - Amazon and similar e-commerce establishments
 - Traditional film distribution utilizing existing contacts in the film and television industries
 - Brick and Mortar such as Blockbuster, Wal Mart, etc.
- Timeline
 - Overview
 - It is the intent of the Echelon Group to view this as a long term endeavor
 - Films
 - The projected timelines for ROI on film projects are in line with standard distribution practices. They could take anywhere from a few months to a few years to yield returns, depending on various market variables
 - Web Serials
 - These can be treated similar to television series in that, DVD's can be marketed and distributed on a seasonal basis – usually yearly
 - The timeline can be altered based on how quickly a fan base is established, along with how many episodes can be produced within a given period
 - Web Site
 - A web-site can produce a positive cash flow in a matter of months. Regardless of business model, establishing a fan base is key. Six months is a good benchmark to evaluate performance.

The Team

Nathan McMahan -

Director / Producer

Nathan McMahan is a freelance Director / Producer based out of Orlando, Florida who has worked over 15 years in the television and film industry.

He is the recipient of multiple Crystal Reel Awards for directing and editing and his films have played in the festivals throughout the Southeast including the Edison, Tambah, Jacksonville, and Orlando Showcase Shorts Film Festivals.

Born and bred in the wide open red clay and sandstone prairies of Central Oklahoma, Nathan holds a Bachelors of University Studies in Theatre and English with a minor in Journalism from Oklahoma State University, a Masters in Psychology from Oral Roberts University and a Bachelors in Motion Picture Production from the University of Central Florida.

Before settling in Central Florida, he spent thirteen years as a Water Park supervisor, fifteen years in the restaurant industry as a waiter, bartender, service director and the costumed character Kaptain Kaos, and three years touring and playing drums/percussion with the Christian music group "Rescued".

After an internship in the camera department on the Amblin Production "seaQuest" and an extended stint as a Producer's Assistant on the Disney/MGM backlot, Nathan moved full time into a freelance career in production. Over the years he has worked in varied capacities from Producer, Director, Writer, First AD, Camera Operator, Production Manager, Production Coordinator, Location Scout, Location Manager, Transportation Captain, Craft Service and the ubiquitous Production Assistant.

He has directed projects for Walt Disney World, Cambridge Homes, Lynx Transportation Authority, Edgewood Children's Ranch, performance Artist Craymo and Space Walk among others. He also produced and directed the last half of the fifth season of "Ron Hazelton's Housecalls" after completing 3 seasons as the UPM/AD for the nationally syndicated traveling home improvement television series.

Additionally he has produced video segments for such clients as Darden Restaurants, ADP Total Source, Women's Cancer Coalition, Artist Kathryn Flocken, Pets First International and Peter Spindel, Attorney-at-Law.

With his partner Brent Reynolds, a Producer/DP from his UCF days in August Moon Productions, they have done considerable work for a wide range of clients that includes Westinghouse, Nokia, Nextar, DXG, Euro-Pro, Gateway, Lexmark, Ezonics, Nutrius, Mustek, Summit Marketing and the Home Shopping Network.

Universal Studios, Walt Disney World Broadcast Operations and WDW International Marketing, Sea World, Turner Television, Good Morning America, BBC, ESPN, and ABC are just a few of the companies with which he has an association.

The former managing editor of the Florida Performer, a local industry trade newspaper, he has written several screenplays and is currently developing several features and web serials.

An avid snow skier, skydiver and scuba diver, who lists horses and rappelling among his hobbies, Nathan is a published playwright. He keeps house with his wife, Barbara, a 10 pound Sulcatta tortoise named Lebowski, an Australian water dragon and three beagles, Wasabi, Sake and Dharma.

Notable awards:

"The Challenge"

"Student Loan"

"Space Walk Recruiting Video"

"A Killing Season"

Best Student Film

Best Offbeat Film

Director

Director

Editing

Feature Film Trailer

Director

Edison Film Festival

Orlando Showcase Shorts

Crystal Reel Award

Brent Reynolds -
Director of Photography / Producer

Brent grew up traveling as a military brat, however, he spent much of his childhood split between Guam and Texas. Though his father was a lifer in the Air Force, he was also a folk musician who opened for such acts as the Kingston Trio and Mo Bandy when they toured with the USO. With that influence, Brent picked up his first guitar while still in the third grade and first band in the fifth grade. To date, he has written fifty plus songs, scored several films and cut two albums.

A concurrent love is that of athletics. Brent played baseball starting at the age of five until high school when he began pole vaulting. He lettered his freshman year and received a partial scholarship in vaulting to Abilene Christian University. Instead, he went into the military. He remains physically active jet skiing, surfing, and biking with his two daughters (He can't wait until they are old enough to spelunk).

Brent started his military career as a technician on Navigation / Tactical Trainers in the Air Force – in short, simulators. After his enlistment was up, he went to work for various defense contractors and worked his way up to the grade of field engineer and eventually managed the F-16 trainers for the 56th Tactical Training Wing at MacDill AFB, FL. That is when he decided to return to school and finally settled on a film degree.

During his college career, Brent was the Cinematographer on over 20 short films, Director of two, and interned on numerous films, commercials, and television shows. Shortly after film school, Brent went to work at Home Shopping Network where he started as a Production Manager, then moved on to Product Knowledge (developed on-air presentations for the hosts and guests), and finally, Supervising Producer. He produced all shows that involve the Electronics, Toy and Entertainment product lines. Currently, Brent has a small production company that shoots b-roll, industrials, and commercials with clients such as Lexmark, Gateway, AMD, Kathy Hilton and Westinghouse.

Brent lives in Tampa Florida with his wife Cari and daughters Brandi, age 10, and Cayli, age 4.

Ben Rowe -
Producer / Stunt Coordinator

Born October 27, 1972, in Newport News hospital in Hampton, Virginia, Ben Rowe always wanted to be in the movies, but he was most inspired by martial arts. He began to nurture a love for martial arts from the age of seven, when his father's love of Bruce Lee films sparked a fire in the youngster's mind that would never extinguish. Specializing in the traditional Chinese Northern Shaolin Kung-fu (Chin Woo discipline), Ben moved on to master various other styles, most notably Wushu. Soon becoming a regular fixture at martial arts exhibitions and tournaments, the now defined athlete topped America's martial arts championships before later traveling to China to refine his skills.

Conquering numerous championships worldwide and winning multiple medals, Ben realized a personal dream when he competed in the Martial Arts World Championships in 1989. It was during one of his frequent visits to Wilmington that he was approached to audition as a stunt man for 1991's Teenage Mutant Ninja Turtles II: The Secret of the Ooze.

Conjuring memories of his youthful cinematic martial arts passion, Ben attempted to learn as much as possible about the process of filmmaking. After heading to college to gain a degree in Biology he couldn't shake his love for the film making process. He was later contacted by stunt coordinator Artie Malesci to move to Florida to jump back into the stunt world. Hoping to capitalize on the burgeoning film industry in what, at the time, was supposed to become "Hollywood East", Ben threw himself fully into the world of feature film and television stunts.

Falling in love with film all over again, Ben quenched his insatiable thirst for filmmaking by learning everyone's job on set from the set PA to the producer. The next logical step was to produce and direct his own short films. He quickly gained the accolades of his peers and colleagues winning several awards for his efforts including an unmatched run for three years as Fan Favorite Film for exceptional renderings of "GI Joe", "Thundercats" and "Batman: Arkham Asylum". To this day his work is still the source of internet rumor and speculation and he often finds it plagiarized and co-opted by others.

His most recent endeavor is the creation of "Monster Under The Bed", a children's show that utilizes puppets to teach classic literature and the accompanying moral lessons to a youthful and eager audience. The property has been optioned by Wild Brain, an animation company that works hand in hand with the cartoon network.

In the meantime, he has a little one of his own, Amelie Grayson Rowe that he created with his wife Heather, which occupies a special place in his heart - and his schedule.

Kerry Levin - Producer

As Manager of Studio Operations, and subsequently Director of Studio Operations at Universal Studios Florida, Kerry Levin's responsibilities included facility management, sales, and corporate allegiance. He was in charge of all aspects of facility relations and operations for all movies, television shows, commercials, business industrials, and company events, including Halloween Horror Nights and Mardis Gras that shot, occupied or interfaced with Universal Studios Florida during was has been considered the industry's heyday from 1989 to 1997. He worked with the productions of "Superboy", "Swamp Thing", "seaQuest", "Love Thy Neighbor", "Tales of the Cryptkeeper" Nickelodeon's "Slime Time," and WWE. He worked hand in hand with industry and corporate luminaries from Abbott Labs to Cadillac and from John Landis, James Cameron and John Goodman to Illya Salkind.

In 1990, Universal Studios constructed the Nickelodeon Studios Complex. This added two soundstages and an office building to Universal's existing four soundstages, a 10,000 sq. ft. office building, and a 30,000 square foot vendor building which housed various entertainment support businesses such as Panavision Florida. Studio Operations then became the landlord of the largest Film & Television facility outside of Los Angeles. All managed and operated by Norman Rice and Kerry Levin.

Kerry was also the concierge to all the T.V. series, movies, commercials, and Universal events that came through the soundstages, handling the clients requests while respecting the rules of the Orlando Fire Department, Universal's Risk Management, and his own standards of safety, cleanliness, and proper building maintenance.

After a regime change in the Universal Studios administrative hierarchy, Kerry briefly worked as a low voltage electrician on large construction sites at malls, hospitals and colleges. This experience provided him with a grander overview which now included the preplanning and construction phases of large facility management.

Kerry recently returned to the film and television industries on the freelance production side. This has included commercials for Home Depot, AT&T, NASCAR, Harley Davidson, Outdoor World, Major League Baseball, Stein Mart, the Orlando Magic, and many others. Most recently he served as the Production Manager of the Cindy Crawford campaign for "Rooms To Go" prepping spots which shot all over the U.S.

Working as a Producer, Production Manager, Production Coordinator, Facilities Manager and Location Manager, his work has run the gamut from features, including "Larry the Cable Guy Health Inspector" and "RoboDoc" to The History Channel's "Space Week", the US Open of Waterskiing, "Magical Celebrations" and multiple concerts and television spots for Disney's "Hannah Montana". He most recently Production Managed "High School Musical -Open Call", a reality based program that aired on ABC this summer.

He is a regular feature coordinating and managing taped and live television events at Walt Disney World which include ABC's "The Regis & Kelly Christmas Parade", "Magical Gatherings," "Disney Channel Games" and the Media Press Events that introduced the world to the openings of such popular rides and attractions as "Mission Space", "Mickey's Philharmagic", "Lights, Motors, Action", "Cinderellabration", "Soarin", and "Expedition Everest".

All of these events have required Kerry to research and build temporary facilities to showcase the attraction, compliment the media's need for access, accommodate all the myriad telecommunication needs, including up to 37 individual satellite feeds, and minimize the impact on the guest experience. All on a limited budget and a compressed or "excited" time frame.

Time and again Kerry has excelled in his ability to work quickly, decisively and gracefully under tremendous pressure. And the smile never leaves his face.

Na Roni Zomo – Destination Web-site

The logic behind Na Roni Zomo is:

- The internet opens up a whole new distribution medium for every type of media presently known. On the whole, it has the potential to reach as many people as television, film, and print – and it's cheaper per person reached than other mediums. All major forms of business and media currently have some type of internet presence and are working on additional channels to reach their audiences. (See Note on Web-serials in the Revenue section above and Web-serials below).
- It affords a chance to create not just a site to obtain content and information, but a social networking opportunity whereby immediate reaction can be obtained and catered to.
- The advent of cable television and the internet have created numerous, highly specific niche markets. Who ever can effectively cater to one of more of these niches will be successful. We believe that the sci-fi, fantasy niche has incredible potential. Especially in light of the success of such franchises as Star Wars, Star Trek, Lord of the Rings, Star Gate, etc. Hence the idea for Na Roni Zomo – Naked Robot Ninja Monkeys – in short, all things sci-fi, fantasy, action adventure.
- A destination web-site offers the chance to create a brand, which itself garners celebrity, which in turn, strengthens the brand. In short, if we as filmmakers, become the brand in the same manner in which George Lucas has become one and the same as the Star Wars brand, we have a cache that is not so dependant on which name actor we attach to any particular project.
- E-commerce

What is the hook?

Na Roni Zomo will be a net version of a news magazine in the vein of E-entertainment and Entertainment tonight. We will, however, cater to the Sci-fi, fantasy, horror and action-adventure crowd.

More specifically we will provide:

- Exclusive interviews with genre personalities
- Interview the animators, special effects gurus and stunt guys – basically the precise techie type of thing that is of interest to the sci-fi / fantasy crowd
- Review DVD special features
- Host movie comic and action figure panels
- Profile genre personalities, make character introductions
- Showcase local and indie filmmakers
- Cover Sci-Fi, comic book, and horror conventions
- Critique and recommend other genre web-sites that offer content we don't

Web serials

Web serials provide the opportunity to view unique content in an exciting, unrestricted format, 3 to 6 minutes at a time. Web-isodes have proven to be an addictive, bite-sized snippet of entertainment that you can watch on your break at work, on your iPod, during your commute, or when ever you want to decompress and relax for just a few minutes.

As previously mentioned, the web has become viable platform for all types of media. The relevance of this option was recently proven by the writer's strike and the re-negotiation of the actor's contracts. As a matter of fact, UCLA is teaching a new course for Winter 2009 entitled "Beyond YouTube: Making Mobile and Internet Movies That Sell". There is now a market for good short films. The future is wide open. It is here, it is now and it is profitable.

At the end of each serial run, we can offer the series complete on DVD with footage shot expressly for the DVD release and is available only on the DVD. These scenes will be shot congruent with the web serial for that specific purpose. Not deleted scenes, but additional scenes to enhance the story and explore other characters and plots that the initial pacing would not allow.

Each individual project ideally should have its own LLC and website. The site would fall under the Na Roni Zomo umbrella as well as having direct access.

Talent

A standard truism for our industry is name and brand recognition. Just as many fans will flock to see their favorite sports team play, good or bad. Many fans seek out the latest venture with certain stars or brands attached and then weigh in on whether it was any good or not. (Case in point, "I Am Legend") Fans flock to the latest Will Smith, Tom Cruise or Steve Spielberg film, the new TV series by JJ Abrams or Josh Whedon, whatever William Shatner or Bruce Campbell is doing or the new hip series by the BBC, USA or HBO networks.

It also works in smaller markets and with smaller stars, especially in genre productions where Lucy Lawless and Kevin Sorbo reign and names like Chris Carter, Shaun Cassidy and Sam Raimi hold a lot of reverence. This is our primary market. These are the kids that made The Dark Knight what it was and caused the web series Dr. Horrible's Sing-A-Long blog to crash the internet.

Our ultimate goal is for the Na Roni Zomo brand to have that same type of connotation. We become a brand where people want to check out our next project, whether it is a film, web series, video blog or convention appearance.

To this end, we have allotted 300,000 per project for talent. As no talent will be on full time staff, as of yet, we wanted to have some room to play in this arena. As we get closer to finalizing this proposal we will refine this amount.

This could also be rendered as a separate budgetary issue that can be determined on a project by project basis that would not affect the overall hard costs of the project. (in other words, we remove the talent lines items from the budget and deal with them separately and individually on each project as they happen. We can determine and standard minimum based on characters, days needed, SAG low budget rates and extras and work upwards from there)

Projects

The two webseries are Here Comes Trouble and Summer Wind

A full breakdown of Here Comes Trouble can be found at www.herecomestrouble.net

Here Comes Trouble has piqued the interest of a few B name stars in LA (Paul Logan, Monique Parent) as well as opened a dialogue with Nathan Fillion of "Serenity" and "Desperate Housewives".

Summer Wind tells the story of an ex-rock and roller who almost hit the big time and had to chose between his then pregnant girl friend and the band. He chose the girl, the band got famous and years later, the daughter has dreams of rock and roll stardom. Dad has to balance a chaotic home life while he runs the rock and roll club "Catastrophe" a venue for up and coming bands. And the band that he left is coming back to Catastrophe to kick off their reunion tour.

We have a slate of several films from which to choose our selected projects:

"Stormbringer" -

- A creature thriller akin to 'Jaws in the woods' (this would require one week of shooting in snow and mountains, above and beyond the current budget)
Bruce Campbell has expressed an interest in playing a role in this production.

"Chasing Sundown" -

- A Southern Gothic, Rock and Roll, Kung Fu, Zombie Western

"Running Sand" -

- An intense cat and mouse chase movie along the lines of "The Transporter".

The following Projects have completed scripts that would require purchasing for a minimal fee (between 5 and 20K) and possibly the employment of the writers as Associate Producers.

We have been associated with each of these projects since their inception.

"Taurus" -

- A cop revenge thriller based on the book "Rhino" by Siike Connelly.

"A Killing Season" -

- A low budget horror film with a twist written by Tom Laskowski and Nathan McMahan.

"Don't Ask" -

- A drama that looks at both sides of the issue of gays in the military by Russell Sanders.

We have an additional 3-5 other projects in varying states of development that we own outright.

Examples

Examples of like style genre films that have the best documented chance of a return on investment

Horror

Evil Dead (1981)

Budget \$ 350,000 (estimated)
USA Latest gross: \$11,501,093

Cabin Fever (2002)

Budget: \$1.5M (estimated)
Opening Weekend: \$8.63M (USA)
Gross: \$21.2M (USA)

Hostel (2005)

Budget: \$4.5M (estimated)
Opening Weekend: \$19.6M (USA)
Gross: \$47.3M (USA)

Prom Night (2008) PG 13

Budget: \$18M (estimated)
Opening Weekend: \$20.8M (USA)
Gross: \$54.6M (Worldwide)

Action

Undisputed II: Last Man Standing (2006)

Budget: \$1.5M (estimated)
Gross: \$15.2M (USA)

Backlash (2006)

Budget \$250,000
Gross: \$15.2M (USA)

White Air (2007)

Budget \$1.M (estimated)
Gross: \$1.2M

The Vault (2005)

Budget \$250,000
Gross: \$379,390 DVD sales

The Eliminator (2004)

Budget \$1.M
Gross: \$2.5M DVD sales

A word on these figures

"Backlash", "The Vault" and "the Eliminator" were all made by Tritan NorthStar. Ben had personal experience with the behind the scenes machinations of all three films and the inner workings of Tritan NorthStar. These are cautionary tales of how not to make movies, even though they eventually turned a profit through sales to foreign markets. Ben has first hand information on this process, which usually involves selling to 30-40 different countries at around 7 to 17K a pop. None of the investors returned for subsequent offerings from Tritan NorthStar and very few countries bought the next film in the canon.

Their latest film, shot last year in Trinidad, "Contract Killers" has yet to be released. It boasted 18 producers and a working crew of 20 members. You can look it up on imdbPro. Sometimes you get what you pay for.

Shaler Entertainment has found a nice little niche with Blue Collar or Redneck films that feature the likes of Larry the Cable Guy and Bill Engvall. The budget for these films usually run around 3-5 million and they make a tidy profit on DVD. Wayne Morris has done much the same with his stable of Universal franchise properties, Bring it on, Ace Ventura and Beethoven.

The initial budget for "Stormbringer" is 4 million, "Don't Ask" is 2.3 million.

The general rule of thumb which seems to hold for most web series of notable production value shot with prime lenses is about 10K per episode, which is roughly 4 minutes.

A 25 episode web serial, which would total 100 minutes, basically the same as a feature film, would cost 250K. Two series would be .5 million.

Essentially, our proposal yields a free film, a destination website and all inclusive revenue and hard assets and pure profit on any commercial ventures that should come our way.

Staffing

The full time office staff that will consist of;

- o UPM
- o Coordinator
- o Secretary
- o Accountant
- o Researcher
- o Assistant.

Additionally, we will hire a full time staff to consist of:

- o 4-5 creative executive officers who will serve as the above-the-line staff for all projects.
- o Office staff (under the Unit Production Manager.)
- o Post Production Staff who will answer to the Post Production Supervisor.
- o In-house marketing and promotion personnel.
- o Permanent ENG staff for web site content and BTS (Behind the Scenes) content of narrative projects.
- o Full crew compliment for film and web serial shoots that will integrate into website content gathering for those not directly involved with pre production of narrative projects

Our set construction / art direction will also come from our work pool. Everyone that has a specific job during the narrative projects will have different tasks during pre pro and post. This will primarily involve the lighting and grip departments, script, make up, audio, VTR, ADs, etc.

We also have 9 production associates that we can deploy where needed.

As for production scheduling, we will need to shoot an average of 4 pages a day. Meaning, an episode of the webseries should take a day, slightly more. Films will require 24 days. This gives us 120 shooting days and 120 prep days (for all projects inclusive) with 20 days for holidays and personal time.

We will run 11 hour days on set (10 hours plus 1 hour lunch) Lunch will be provided during shoot days only. Prep days will be 8 hours, lunch on your own.

Everyone will work 5 days per week, not necessarily M-F, (especially during shoots)

The post crew will work their schedule contingent on deadline as determined by the Post Supervisor

The initial 2 months is start up (staff and project selection, resource gathering and consolidation) and the final month is post production only of project five. All other staff will be employed for one calendar year (2009)

Facility

- Build out of any prospective facility
 - Plans
 - Permits
 - Equipment
 - Contracts / leases
 - Availability of facility and / or construction personnel

Space Requirements:

- Large conference room / workspace
- Office for UPM
- Office for Accountant
- Bullpen for Coordinator, Research, Assistant, Secretary
- Edit facility (should house two edit units)
- Sound facility (mixing console and ADR/Foley pit)
- Prop and set construction workshop
- Storage area for gear, props, sets and set decoration.

Preliminary Schedule

November 2008

Five person Executive Staff starts
All legal contracts finalized, money placed in escrow
Projects selected, scripts finalized
Facility selected and procured
Staff recommendations, arrange for employee benefits
Equipment purchased, existing equipment repaired and maintained

December 2008

Facility opens
Office Staff, web master and permanent 3 man Na Roni Zomo ENG crew starts
All staff hired
All gear bench tested
Websites launch/ beta tested
Pre Pro begins on first 12 episodes of 'Here Comes Trouble'

January 2009

PROJECT BEGINS
Shoot 12 Episodes "Here Come Trouble"
Content shot for Na Roni Zomo

Feb 2009

Post Staff starts
Post "Here Comes Trouble"
Pre Pro FILM ONE
Content shot for Na Roni Zomo

March 2009

Here Comes Trouble launches
Content shot for Na Roni Zomo
SHOOT FILM ONE (4 Weeks)

April 2009

SHOOT FILM ONE (2 Weeks)

Pre Pro 12 Episodes "Here Comes Trouble"

Post FILM ONE commences

Content shot for Na Roni Zomo

May 2009

Pre Pro 12 Episodes "Summer Wind"

Shoot 12 Episodes "Here Comes Trouble"

Content shot for Na Roni Zomo

June 2009

Shoot 12 Episodes "Summer Wind"

Post Here Comes Trouble

Pre Pro FILM TWO

Content shot for Na Roni Zomo

July 2009

Post Summer Wind

Pre Pro FILM TWO

Content shot for Na Roni Zomo

SHOOT FILM TWO (2 Weeks)

Aug 2009

SHOOT FILM TWO (4 Weeks)

Content shot for Na Roni Zomo

Sept 2009

Post FILM TWO commences

Pre Pro 12 Episodes "Summer Wind"

Shoot 12 Episodes "Summer Wind"

Content shot for Na Roni Zomo

Oct 2009

Post Summer Wind

Pre pro FILM THREE

Content shot for Na Roni Zomo

Nov 2009

SHOOT FILM THREE (4 Weeks)

Content shot for Na Roni Zomo

Dec 2009

SHOOT FILM THREE (2 Weeks)

Content shot for Na Roni Zomo

Post Film Three

Jan 2010

Post Film Three