



Prepared by

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Confidentiality Agreement

The undersigned reader acknowledges that information provided by Silver Screen Cinema Studios in this business plan is confidential; therefore, reader agrees not to disclose it without the express permission of Silver Screen Cinema Studios.

It is acknowledged by reader that information to be furnished in this business plan is in all respects confidential in nature, other than information which is in the public domain through other means and that any disclosure of same by reader, may cause serious harm or damage to Silver Screen Cinema Studios.

Upon request, this document is to be immediately returned to Evan Brown at given address.

Signature

Name (printed)

Date

EXECUTIVE SUMMARY

PHASE 1 SYNOPSIS

Due to recent tax credits and tax cuts, investors are shouldering less and less risk with movies. This type of opportunity has never happened before and is only open for a short period of time. Now's the time for you to become part of Hollywood.

Also, there is more and more demand from audiences and media consumers. They want content. They don't care if the content comes from Universal Studios, Disney, Warner Brothers, Netflix, YouTube or an independent studio such as Silver Screen Cinema Studios. As long as content is available and good, they'll watch it – and on any screen.

Distribution avenues have also opened up due to Technological improvements. Theatrical Distribution (domestic and foreign) is longer the realm of the large studios. Anyone can distribute theatrically as long as you can prove to the theaters that you will do everything possible to get people in the seats (this equates to marketing budget).

For investors who are leery of independent motion pictures, Silver Screen Cinema Studio has optimized current economic situations allowing investors to be a part of the Hollywood scene with limited risk.

This opportunity provides low financial risk and multiple avenues for a return on investment over extended time frames, as well as multiple non-financial perks.

Unlike other independent producers asking for all risk placed on a single film and crossing their fingers in hopes it'll do well. Our opportunity includes multiple movies, multiple companies and more – allowing you to experience Hollywood and rub shoulders with the Stars.

By investing with Silver Screen Cinema Studios, you'll experience Hollywood. You'll be able to attend the world premieres of the movies that the Studio produces, you'll be able to hang out and rub shoulders with the Stars. You'll be able to be on set and watch them work and experience the magic of movie making.

For Phase 1 of the Studio, four movies are planned to be produced each year and released in theaters the following year. Four movies have been chosen to be produced each year for the next four years. The other three films to be produced these same years are still being searched out. The casting choices and crew for these four chosen films are below. Directors we are considering for the films will include the following:

Directors in Consideration

Michael Gracey – The Greatest Showman
Rian Johnson – Star Wars: The Last Jedi
Patty Jenkins – Wonder Woman
James Mangold – The Wolverine
Doug Liman – The Bourne Identity
Damien Chazelle – La La Land
And others...

MOVIES ALREADY DEVELOPED

Casting Ideas

(These roles could change)

The Pool Game

Gabe Kelly – John Krasinski
Frank / Maniac – Paul Giamatti
Jane Kelly – Summer Glau

Gifted

Jaxson – Jesse Plemons
Patrick – Matt Damon
Jessi Summers – Emma Stone
David Pierce – James Woods

The Aussie

Joe Quinlin – Joel Edgerton
Klara Johansson – Alicia Vikander
Viktor Johansson – Stellan Skarsgard
Burl Hennessey – Brian Cox
Saunders – Sullivan Stapleton

P.G. T. Beauregard

P.G. T. Beauregard – Matthew McConaughey
The Girl – Millie Bobby Brown

Studio Executive Team

Studio Co-Executive – Evan Brown
Studio Co-Executive – Colin McMillan
Studio Business Affairs Executive/CEO – Tim McConnehey
Studio Operations Executive/COO – Dalton Parker
Studio Financial Executive/CFO – Kevin Nelson

Phase 1 Budget - \$400,000,000.00

To accomplish Phase 1, Silver Screen Cinema Studios needs \$400 Million dollars. Yes, this is substantial funding, but every dollar will be pointed at revenue generating activities. Unlike the Utah Film Studios - \$500 million for 3 sound stages and support facilities. The UFS is only rental facilities. They do not produce their own material. The stages are usually empty and they're too small compared to industry feature film stage standards according to Bastien & Associates – the leading sound stage designing firm in the country.

Since there is no major infrastructure to make these kinds of movies in Utah, there is a substantial development cost. The Development budget for the Studio is \$148,311,109.80. This will cover the purchase and rent of equipment and facilities to support the films, as well as other companies to facilitate the production of the films and bring in other avenues of revenue.

The entire budget will focus on these key activities and their growth:

- The production of multiple movies each year (4 per year)
- The distribution of outside independent motion pictures
- Equipment rentals
- Multiple companies providing motion picture production services for the Studio and outside companies

Movies

The Multiple Movies and other projects will include the following productions: (These films are either currently written, being written, in Treatment form or Development)

- *The Pool Game*
- *Gifted*
- *The Aussie*
- *P.G.T. Beauregard*

These four films will be produced one after the other for the next four years. The Studio will also be optioning multiple screenplays for production and distribution. The first four movies to be produced in 2021 and released in 2022 will be three screenplays picked up and *The Pool Game*. The Production and Distribution budget for the four films is estimated at \$251,688,890.20.

Our projects are going to be low budget according to Hollywood standards, but not low quality. We're planning on casting top actors – known actors to be the leading roles (see Appendix B).

For *The Pool Game* we're planning on casting John Krasinski (*The Office*, *13 Hours*, *A Quiet Place*), Paul Giamatti (*Saving Mr. Banks*, *Downton Abbey*, *The Illusionist*) & Summer Glau (*FireFly*, *Serenity*, *Chuck*, *Sarah Connor Chronicles*).

For *Gifted* we're planning on casting Matt Damon (*The Jason Bourne Series*, *Good Will Hunting*), Jesse Plemons (*Hostiles*, *The Post*, *Bridge of Spies*), Emma Stone (*La La Land*, *The Favourite*, *The Help*) & James Woods (*Hercules*, *Jobs*, *Ray Donovan*).

For *The Aussie* we're planning on casting Joel Edgerton (*The Odd Life of Timothy Green*, *Red Sparrow*, *Jane Got a Gun*), Alicia Vikander (*Tomb Raider*, *Ex Machina*, *Man from U.N.C.L.E.*, *The Danish Girl*), Stellan Skarsgard (*Thor*, *Pirates of the Caribbean: Dead Man's Chest*, *Angels & Demons*), Brian Cox (*X2*, *The Jason Bourne Series*, *RED*) & Sullivan Stapleton (*Blindspot*, *300: The Rise of an Empire*, *Gangster Squad*, *Animal Kingdom*).

For *P.G.T. Beauregard* we're planning on casting Matthew McConaughey (*Interstellar*, *Free State of Jones*, *The Sea of Trees*) and Millie Bobby Brown (*Stranger Things*, *Once Upon a Time in Wonderland*, *NCIS*).

Some of the Directors we're looking at approaching for the films to be produced are (see Appendix C):

- James Mangold – *The Wolverine*
- Michael Gracey – *The Greatest Showman*
- Doug Liam – *The Bourne Identity*
- Patty Jenkins – *Wonder Woman*
- Damien Chazelle – *La La Land*

Distributing Third Party Pictures

Along with producing and distributing our own content, we'll be soliciting and distributing other independent producers' motion pictures, that fall within the Studios' values. Doing so, we'll be utilizing products that we didn't financially produce, yet we see a percentage of the revenue of the films, since we'll be marketing and distributing them

Right now, the only company that is a competitor in Utah for theatrical distribution is Excel Entertainment. They only distribute Christian based movies and only one or two movies a year since it started in 2000. The most brought in at the box office was in 2002 with *The Other Side of Heaven & Charly*. They only grossed \$4.6 million. *The Other Side of Heaven* starred Anne Hathaway and Christopher Gorham – known actors.

Equipment Rentals

The Equipment rentals will include cameras, sound, grip, lighting, transportation and more. We'll be able to provide everything a picture needs to be made from start to finish. We'll also have enough inventory to rival Redman Movies and Stories – the largest rental house in Utah which holds 75% of the total rental market for the state. 10% is held by a smaller company called *Red Finch*, which rental customers don't like working with, but they have the inventory renters need. The other 15% is held by a dozen smaller rental houses and individuals.

Multiple Companies

The different companies that will be established as part of Phase 1 will be able to support the Studio in producing its movies and provide production services outside the Studio.

- Silver Screen Cinema Productions: A production company that will handle all the physical production of all the movies produced by the Studio.
- Movie Illusions: A special and visual effects company that will handle all the effects needed for the movies produced by the Studio.

Utah Employment

Between the 3 companies and the multiple projects, there will be over 120 full time jobs created and over 150 production jobs created with each picture (over 600 production jobs a year).

Tax-Cut & Job Act 2017

The Tax Cut and Jobs Act of 2017 also helps in making sure the Studios' first Phase is successful. Not only has the corporate tax rate gone down, but certain assets can be fully expensed in the same year of purchase and put into use. The majority of the assets purchased by the Studio can be expensed making sure the Studio can keep more of the money it makes.

The tax act also allows studios to expense 100% of the budget of qualifying motion pictures in the same year the picture is released for public consumption. This is possible until Jan 1, 2023. After that date, 80% of the budget can be expenses and it declines 20% each year after that.

With 4 moves being released in 2022, all production budgets can be expensed, 100%. The 4 films being released in 2023 will have 80% of their budgets expensed.

State Tax Filming Incentives

Many of the states have tax incentives to film movies in them. Utah has one of the better tax incentive programs. For every film that spends over \$1,000,000 in the state, the company will receive between 20% and 25% of all money spent in the state back in tax credits. Example: if a \$20 million movie spends \$15 million in Utah, the company could see between \$3 million and \$3.75 million back in tax credits.

No matter which state we film in, most of the time it will be Utah, we will make sure we can take advantage of the state's filming tax incentive.

Phase 2 of the Studio

Phase 2 of the Studio is not part of this business plan however, we do want you to know what our plans are.

For the second phase, The Studio will increase the number of films it releases each year from 4 to 6 – hopefully more as the Studio becomes more successful.

The Studio will also be building a Studio lot in Grantsville, Utah that will house multiple production offices, post-production facilities, as well as 26 state-of-the-art sound stages. The Studio Lot will even be the home of the world's largest sound stage at over 315,000 square feet of production space. This stage will have the ability to be divided into smaller stages. The Studio Lot will also house interior and exterior tank stages as well as a 100+ acre backlot with a variety of terrains from fields, woods, lakes and some standing sets. Restaurant chains will be solicited to bring in their facilities to feed the casts and crews of the multiple films being shot on the Studio Lot. The Studio will eventually build a hotel, The Silver Lining Resort Hotel, on the Studio Lot to house the casts and crews of the films utilizing the Studio.

State-of-the-art pre and post production facilities will be available on the Studio Lot. Art departments, construction mills, other workshops, scoring stages, ADR stages, foley stages, screening theaters, sound design suites and editing suits will be available. Every aspect of producing a movie, from developing and writing the screenplays to storyboarding and production design through principle photography and on through post production to the release prints; will be able to be done within the walls of the Grantsville Studio Lot. The building of the Studio Lot will be done in phases as well, for the ease of construction, and to maximize facility availability.

All of these facilities will be available for use by all motion picture production companies to film their projects. The Studio will also draw many of the major studios here since it will be the closest and largest open backlot available to them. Until Silver Screen Cinema Studios builds the studio lot in Grantsville, the majors will have to continue traveling to England to use the open backlots at either Leavsedon Studio, Pinewood Studios or Elstree Studios. Once the Studio Lot is built, the major studios will only have to travel to Utah to utilize an open backlot.

Why Us

What sets us apart from other independent film producers is our business mind set. Most filmmakers are only artists and want to make a single movie. The full budget goes into making the single movie. Once the movie is made, the film is submitted to film festivals. They spend thousands of dollars to get into festivals. They even go to the American Film Market to meet with distributors. All of this is done in the hopes that their film is picked up by a distributor.

If they are lucky enough to get picked up, then they negotiate a distribution deal that usually has the filmmaker getting a percentage of the net profits after the distribution and Prints & Advertising is covered. Most of the time, the filmmakers don't see any money – including the investors. Hundreds of thousands if not millions of dollars gone. All for a few months of Hollywood, and nothing to show for it. Not a great business model.

Each film in Phase 1 has a distribution budget. We're not going to go in search of a distributor in hopes to be picked up. We're going to distribute ourselves. Why rely on a middle man who is not always ethical?

Utah is poised to be one of the biggest filming states in the country. Utah used to be the 3rd most filmed state, only behind California and New York. Now we're the 20th. Movies only come here for the state's tax incentive, which I'll discuss in another video. This only brings the outside films here for a week or 2 then, they move on.

Silver Screen Cinema Studios doesn't want to bring movies here to the State, we want to create movies here – Creating and distributing motion pictures produced in Utah.

Sounds too good to be true, but it isn't. Coming from any other independent producer, this would be too good to be true. They're artists. We on the other hand, are business men and women who understand how the film industry operates.

Because we understand good business, we are able to exploit current industry specific tax breaks and credits to optimize growth in the industry. Before, these opportunities were only available to the major studios. Now they are available to anyone that knows they exist.

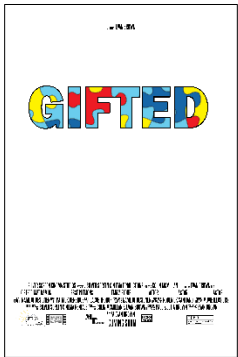
STORY SYNOPSIS

FEATURE LENGTH FILMS



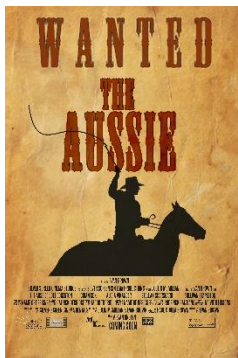
The Pool Game

Gabe Kelly, an ex-pool champion, and his wife Jane who are just going through life, trying to get by. They just bought a new home and are starting to settle down. Their careers are starting to take off. Everything is looking up for them, until Jane doesn't come home from a business trip. When Gabe tries to get a hold of her, his TV turns on. The screen is an image of a man's head in silhouette. The silhouette tells Gabe that if he wants to see his wife again, he needs to play a game of pool. If he wins, she lives. If he loses, they both will die. Unfortunately, the odds are stacked against them.



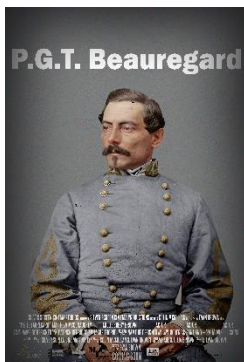
Gifted

Jaxson Bell has severe Autism. He can't speak and needs 24-hour care, yet he can solve any puzzle that is placed in front of him. With the help of his twin brother, Patrick, they try to get by in the world. When a serial killer returns to the city, the police find the brothers to be a great resource. Now they need to convince the rest of the police department that Jaxson's gift will be an asset, instead of his Autism being a hindrance. Also, will his gift help solve the crime before another is victim is killed?



The Aussie

When Joseph Quinlin returns to the States in 1883, after living in Australia for most of his life, he's met with prejudice. He's looked upon as a criminal. When he tries to reunite with his father, he learns that his father has been murdered and all his land taken. Joe tries to buy the land back only to realize that the town is being run by corrupt leaders and Joe is forced to take the law into his own hands. Sometimes the law needs to be upheld by the outlaws.



P.G.T. Beauregard (Working Title)

It is said that Confederate General P.G.T. Beauregard's spirit can be seen wandering his house in New Orleans grieving the death of his second wife Caroline Deslonde, who died while he was away at war. A young girl, while touring General Beauregard's house, sees his spirit. She talks with the General. She goes back numerous times to talk with him. The General tells the girl of his exploits on the battlefields of the Civil War. The girl helps him cope with the death of his wife. The General helps the girl face her fears of bullies and to have confidence in herself.

PERKS FOR DONATING TO PHASE 1

1. \$500,000.00 to \$999,999.99:
 - a. The equivalent percentage of your contribution of Entire Estimated Budget, from an 80/20 Split (between the Studio/Financers) of the Studios' take of the Box Office returns for every movie produced by the Studio during and beyond Phase 1 until 200% of contribution is reached.
 - i. Example: 1% (\$4 million) of Entire Estimated Budget would be 1% of 20% Gross Box Office Receipts for each film in Phase 1 after Exhibitor Take and every film after Phase 1 produced by the Studio up to 200% of contribution (\$8 million).
 - b. A "Special Thanks" in the credits of each movie produced by the Studio until the 200% of contribution is paid (example: Silver Screen Cinema Studios wants to thank the following for their generous assistance in getting this movie made:...)
 - c. An opportunity to visit the set and watch a day of filming for each film produced until all 200% of contribution is paid
 - d. You will receive a signed and framed movie poster for each film
 - e. A copy of each movie (4K Blu-ray, Blu-ray, DVD and Digital Download) when released
 - f. The Soundtrack of each film on CD and Digital Download
 - g. You will be invited to participate in the Studios' service projects when it is scheduled during Principal Photography (the Studio does one with every project it produces)
2. \$1,000,000.00 to \$4,999,999.99:
 - a. All the Above Perks
 - b. Free access to the set at all times for all films until the 200% of contribution is paid
 - c. A wrap gift at the end of Principal Photography and be invited to the wrap party for all films until the 200% of contribution is paid
 - d. A VIP guest with Plus One at the World Premiere of every film until the full 200% of contribution is paid
3. \$5,000,000.00 to \$9,999,999.99:
 - a. All the Above Perks
 - b. An "Executive Producer" credit on each of the films produced until the 200% of contribution is paid
 - c. VIP guest with Plus One at all the World Premieres of all Pictures produced by the Studio, even after the 200% of contribution is paid
4. \$10,000,000.00 or more:
 - a. All the Above Perks
 - b. A "Producer" credit on each of the films until the 200% of contribution is paid
 - i. (if any project is nominated for best picture – you would be invited to attend the Award Shows)
 - c. One of the Buildings built on the Studio lot will be named after you

HYPOTHETICAL INVESTMENT RETURN

The box office returns per film could look like this based on industry box office averages. This hypothetical return doesn't include any other ancillary market. The Donator return is based on a 1% contribution of \$4 Million.

Estimated Gross Box Office Receipts (World Wide
Release):

\$138.5 Million

Total Gross Studio Take of Box Office Receipts (After
Exhibitor Take):

\$90 Million

Total Gross Donators Take of Box Office Receipts After
Split (20%):

\$18 Million

Your Take of Gross Donators Take Box Office Receipts
(1%):

\$180,000

Times 4 Movies per Year:

\$720,000

TIMELINE

(All dates have the potential to change)

Financing & Development

Now – December 31, 2020

All financing for the films will be obtained during this time. As financing is obtain, facilities (stages, office space, locations, etc.) will be acquired for the films. Equipment (cameras, sound, grip, lighting, transportation, etc.) will be purchased and rentals scheduled for the films.

Pre-production

***The Pool Game*: January 4, 2021 – April 23, 2021**

3 Other Films will start Pre-production at this time as well

During Pre-production, actors will be cast, crew will be hired, sets will be built, wardrobe and props manufactured, equipment tested, special effects tested and a host of other aspects of the films are prepped, so that shooting can go as smoothly as possible. The visual look of the films is figured out during this time.

Principal Photography

***The Pool Game*: April 26, 2021 – June 11, 2021**

The 3 Other Films will start Principal Photography around this time

This is when the cast and crew will be shooting the movie. The films are scheduled to shoot for 50 to 60 days. During the shooting schedule, one day will be set aside for the Studios' Day of Service (a service projects the Studio holds during every one of its productions).

Post Production

***The Pool Game*: June 14, 2021 – October 15, 2021**

The 3 Other Films will start Post Production around this time

This phase will see the editing, sound design and music recording of the film, to make the final product that will be seen in theaters. Pickup shots, additional dialogue recording and sound effects are added during this time as well.

World Premiere & Theatrical Release

***The Pool Game*: January 3, 2022 & January 14, 2022**

The 3 Other Films will be released Each Quarter

The World Premiere for *The Pool Game* will be on Monday, January 3, 2022 and the film will see its wide release in over 3000 theaters on January 14, 2022. The other 3 Films will be released one each quarter of this year

2023 Award Shows

The Pool Game and the other films will be submitted to numerous award shows (The Golden Globes, The Academy Awards, etc.) for consideration in all categories. These campaigns will begin during the post production phase of each film. As the films picks up nominations, the cast and above-the-line crew will attend the award shows.

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THE STUDIO

Critical Vision and Mission Statement

The last few decades have witnessed the steady decline of basic moral values in society as a whole. Rudeness, violence, disrespect, and immorality have become entrenched in the general public. A lot of society believes that this is due to the movies, music and video games currently being produced. Silver Screen Cinema Studios desires to see an about-face. Movies are one of the strongest teaching tools available to bring about this change in moral direction. A young boy or girl will remember a movie weeks after they have seen it, yet not remember what they learned in school the day before.

Silver Screen Cinema Studios believes in basic moral values such as honesty, integrity, respect, honor and virtue. The Studios is dedicated to living up to this statement.

Silver Screen Cinema Studios is also responsible for taking care of its Family Members. All are individuals and bring to the Studio a wealth of knowledge and talent. Those who belong to the Silver Screen Cinema Studios family are all committed to the raising of moral standards. This is why Silver Screen Cinema Studios is dedicated to taking care of its production family in order to produce and distribute high quality theatrical motion pictures with high moral values as core themes for the viewing pleasure of all movie-goers across the country and around the world.

Charitable Contributions

Silver Screen Cinema Studios is also dedicated to the communities that it operates in. To show this dedication, the Studio donates 10% of all profit generated to charitable organizations such as The Cystic Fibrosis Foundation, Autism Speaks and the Make-a-Wish Foundation.

Legal Business Description

Silver Screen Cinema Studios is a legal entity created by Evan Brown, Melanie Brown and Colin McMillan on August 25, 2008, to engage in the production and distribution of theatrical motion pictures. The entity is a privately held Limited Liability Company and is registered with the Secretary of State in Utah. The business address is currently:

2578 Cassidy Circle
West Jordan, UT 84084

Current Ownership

Silver Screen Cinema Studios current members are The Evan Brown Corporation, Evan Brown, Melanie Brown and Colin McMillan. The Evan Brown Corporation owns 51%. Evan Brown own 29% of the company. Melanie Brown owns 10% and Colin McMillan owns 10%.

Background

Evan Paul Brown, the company founder, used the name of the company several years prior as the parent entity of Silver Screen Cinema Productions to produce multiple short films. Evan Brown has searched out an executive staff that has embraced his story-telling passion and filmmaking vision for Silver Screen Cinema Studios, all in hopes to have the distinct purpose of creating short and feature length motion pictures for world-wide theatrical exhibition, as well as providing the resources needed to build the motion picture industry in Utah.

Present Situation

Silver Screen Cinema Studios is run by Evan Brown and Colin McMillan, The Studio Co-Executives. Under the direction of these two, the Studio rents motion picture equipment to local films. The Studio currently offers a 3-Ton Grip Package, a Lighting Package, a 15' Boomslang Camera Crane, a Camera Package and a Sound Package, as well as some line items. All of these packages are currently being upgraded with more equipment.

Currently, the Studio is planning for growth in spite of these hard times. Multiple screenplays are being written at this time and will be discussed later in this document.

Goals

Many projects are on the production schedule for many years to come. These projects will be discussed later in the document. Additional projects will be searched out and acquired to continue the success of Silver Screen Cinema Studios.

Silver Screen Cinema Studios will become a self-sufficient global distribution entity with in-house production capabilities, known for fantastic motion pictures for all audiences. Evan Brown and the executive staff desire audiences to associate magnificent, high quality films with the mention of Silver Screen Cinema Studios.

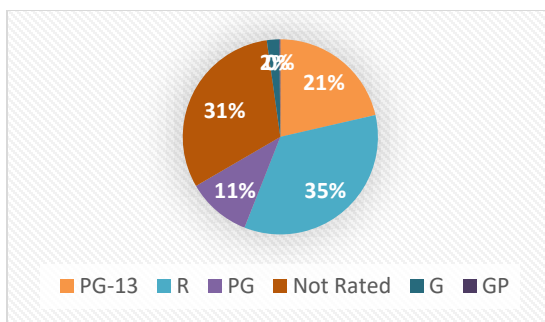
As well as being recognized as one of the leading Motion Picture Studios, Silver Screen Cinema Studios also desires to assist all forms of motion picture production. This includes renting equipment and the eventual studio facilities to other studios and independent production companies. Silver Screen Cinema Studios wants the entire motion picture industry to see its studio as an invaluable asset.

Bringing movies to the state of Utah will not be enough for the studio to be profitable. The revenue from the rental of the facilities and equipment will not be enough for the studio to break even. The Studio will also produce and distribute motion pictures of its own. The revenues from the motion picture production and distribution as well as the rentals of equipment and facilities will bring large amounts of profit for the Studio.

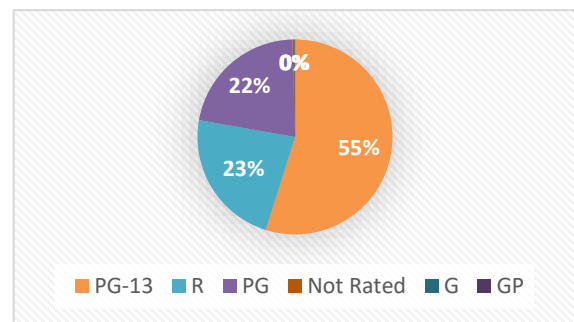
All films produced and distributed by Silver Screen Cinema Studios will not receive a higher rating than PG-13 from the Motion Picture Association of America (MPAA). R-rated and X-rated films will not be produced by the Studio. If for any reason a film receives an unwanted rating, the film will be recut, and if needed, some scenes will be reshot, in order to get a desirable rating from the MPAA.

The reason why Silver Screen Cinema Studios will follow this guideline is that it believes in a statement from the Motion Picture Production Code of the 1930's which states, "Correct entertainment raises the whole standard of a nation. Wrong entertainment lowers the whole living conditions and moral ideals of a race."

2018 Movies



2018 Box Office Gros



Also, The PG-13 rated films of 2018 came to a total of 125 pictures. These films brought in \$6.7 billion at the box-office, where the R-rated films came to a total of 202 films, bringing in only \$2.8 billion at the box-office. PG rated films for 2018 numbered just 62 pictures bringing in \$2.6 billion at the box-office.

This goes to show that the lower ratings bring in greater revenue. One reason for this is that the number of movie-goers isn't restricted by the rating. The greatest number of movie-goers is within the age group that is restricted by an "R" rating and higher.

Special care will be used to make sure that the production stays under budget. Every needed step will be taken to reduce production costs which will increase the opportunity to receive a higher profit from U.S. theatrical distribution.

The Studio is also dedicated to giving back to the community. Multiple service organizations and charitable organizations will benefit from the Studio. Some of the organizations that have and will continue to benefit from the Studio include the Cystic Fibrosis Foundation, Autism Awareness, The Festival of Trees and the Make-a-Wish Foundation. The Studio will sponsor many of these organizations' fundraising events as well as give ongoing financial contributions.

The Studio is also dedicated to serving the community as well. Multiple service projects will be organized and carried out by the Studio throughout the local community as well as around the world. To accomplish this, the Studio will have every movie that is produced within the Silver Lining perform a service project sometime during the

principle photography of the film. Also, the Studio will have multiple Studio-wide service projects to benefit the community.

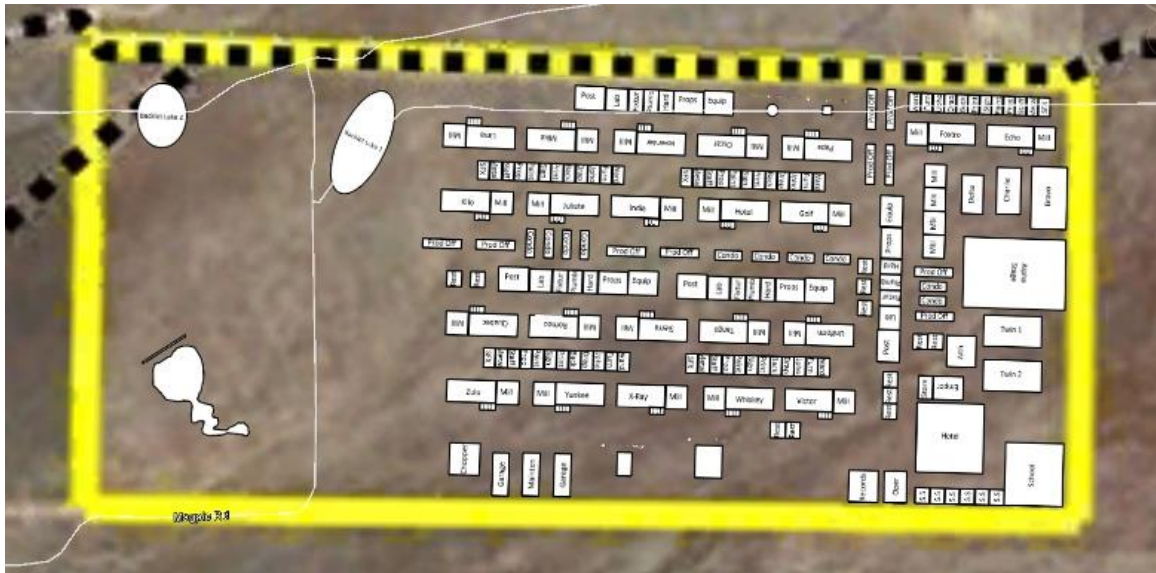
Objectives

In order to accomplish this, the company is planning on building a number of Studio lots in a number of phases. Due to the large fluctuation in building prices, which will be discussed later, the different phases of construction cannot be specified.

The Grantsville Studio Lot

Silver Screen Cinema Studios has realized the value of Utah in the motion picture industry. It also feels that Utah has the ability and resources to become a crucial playing field in the industry. As of the writing of this document, Utah has had 3388 films on record that have been shot here since the dawn of the industry. This makes Utah the 20th most filmed state. This has dropped over the last nine years from 13th. Many smaller production companies and many of the major studios come to Utah to use its unique scenery.

Silver Screen Cinema Studios will be building a studio lot in Grantsville, Utah that will house multiple production offices, post-production facilities well as 26 state-of-the-art sound stages. The Studio will even be the home of the world's largest sound stage at over 315,000 square feet of production space. This stage will have the ability to be divided into smaller stages.



Grantsville Studio Lot Fully Built

The Studio will also house interior and exterior tank stages as well as a 100+ acre backlot with a variety of terrains from fields, woods, lakes and some standing sets. Restaurant chains will be solicited to bring in their facilities to feed the casts and crews of the

multiple films being shot on the Studio lot. The Studio will also build a hotel, The Silver Lining Resort Hotel, on the Studio lot to house the casts and crews of the films utilizing the Studio.

State-of-the-art pre and post production facilities will be available on the Studio lot. Art departments, construction mills, other workshops, scoring stages, ADR stages, foley stages, screening theaters, sound design suites and editing suits will be available. Every aspect of producing a movie, from developing and writing the screenplays to storyboarding and production design through principle photography and on through post production to the release prints; will be able to be done within the Silver Lining of the Grantsville Studio lot. The building of the Studio lot will be done in phases as well, for the ease of construction, and to maximize facility availability.

All of these facilities will be available for use by all motion picture production companies to film their projects. The Studio will draw many of the major studios here since it will be the largest open backlot available to them. Until the Studio builds its lot in Grantsville, the majors will still have to travel to England to use the open backlots at either Leavseden Studio, Pinewood Studios or Elstree Studios. Once the Studio is built, the major studios will only have to travel to Utah to utilize an open backlot.

The equipment that the Studio will have available will include film and digital cameras, multiple grip and electrical truck packages, multiple camera cranes and dollies, grip equipment, lighting equipment, camera/insert cars, process trailers and car tows, picture vehicles, wardrobe & make-up trailers, honeywagons, production trailers, cast and star trailers and more.

The Studio headquarters will eventually relocate to a 320-acre plot of land west of Grantsville, UT. The land is available \$1,500,000.00.

A long with this Grantsville Lot, there will also be satellite lots built in Salt Lake County, UT; Cache County, UT; Utah County, UT; Millard County, UT and Garfield County, UT. Each of these lots will be between 50 acres to 320 acres.



Each of these lots will house 4 to 6 sound stages, post facilities, production offices, backlot space and equipment. These lots will be able to accommodate any production shooting anywhere in Utah.

The Studio is aware of its impact on the environment. To lessen its impact, the Studio is planning on using solar energy and wind energy to accommodate the Studios' usage of power.

The entire Studio (all land, buildings, equipment, movies, etc.) will cost between \$6.5 billion and \$8.6 billion according to our most recent estimates (this is dependent on the price per square foot of construction). The Studio will also adopt over 2700 Family Members at all locations (this doesn't include the Family Members of the companies owned by the Studio or production casts and crew for the films) with an annual operating cost of around \$200 million (this operating cost doesn't include the budgets for motion pictures and their distribution).

Executive Staff and Management Team

For Silver Screen Cinema Studios to thrive in the motion picture industry, it has and will hand-pick a select group of highly qualified individuals to run the company and production of its films by placing them in positions within the company that would take advantage of their strengths. With this team of players, the company will move steadfast toward the creation of successful and profitable motion pictures.

The executive staff will consist of:

- Evan Brown – The Studio Co-Executive
- Colin McMillan – The Studio Co-Executive
- Tim McConnehey – The Studio Business Affairs Executive/CEO.
- Dalton Parker – The Studio Operations Executive/COO
- Kevin Nelson – The Studio Financial Executive/CFO
- The Studio Marketing Executive/CMO
- The Studio Legal Affairs Executive/CLO
- The Motion Picture Development Executive
- The Motion Picture Production Executive
- The Motion Picture Distribution Executive
- The Television Development Executive
- The Television Production Executive
- The Television Distribution Executive

The management team will consist of these positions as well as others:

- The Motion Picture Development President/Story Editor
- The Motion Picture Production President
- The Motion Picture Distribution President
- The Studio Financial President/CAO/CPA
- The Studio President
- The Studio Business & Legal Affairs Presidents

Each of these presidents listed, and the others not listed, will have a number of vice presidents and department managers that will be working under their supervision.

The Studio will be able to run at full capacity with a total of 2,700 full time Family Members and will be able to house the casts and crews of every motion picture production that will be using the Studio lot and its resources.

The Executive Team



Evan Brown – Studio Co-Executive

Evan has been working in the film industry since 2004. He has directed and produced multiple short and feature length films. He has also worked on various other films in other capacities such as Key Grip, Gaffer, Production Assistant, Special Effects Supervisor, 1st Assistant Director, Stunt Coordinator and more.

Evan studied film and business management at Salt Lake Community College. He was one of the first film students enrolled. While there, Evan was able to make many of his short films and one feature length film as his final project. Evan was unable to finish his film degree because the program was canceled.

Evan has also been an accounting specialist for a number of small companies. He is happily married to Melanie Brown who supports him in his filmmaking endeavors and dreams. Together they have three kids, the twins: Ashlyn & Chandler and Remington. They currently live in Layton, Utah.



Colin McMillan – Studio Co-Executive

Colin has also been working in the film industry since 2004. Colin and Evan have work together as a producing and directing team on almost every film project they have been a part of. The two have been inseparably connected during this entire time.

Colin has a keen knowledge of the technology used in the making of movies. He has worked in the equipment side of the industry for many years. Also, with several years of experience managing a number of businesses, he understands the importance of productivity and coming under budget. His managerial skills make Colin an indispensable producer on and off the set.

Colin is happily married to Marilee McMillan. Together they have three kids, Michael, Piper and Jesse. They currently live in Tooele, Utah.

As the Studio Executives and Creative Executives, Evan and Colin will oversee the entire running of the company, the Studio, and the creation and financing of every production. Evan will also direct some of the movies produced by the Studio. Colin will produce these movies as well. Evan and Colin will continue to direct and produce productions when the company reaches this point.



Tim McConnehey - The Studio Business Affairs Executive/COO

Prior to joining Silver Screen Cinema Studios Tim has worked in the finance industry for the past 13 years. Tim has extensive background in training management with credit unions.

Tim has also consulted with many small businesses. While Tim was in his consulting role he played a major part in reorganization of a small media company by focusing on international distribution. Tim also has extensive business planning experience. Most recently Tim has been on the business planning and execution committee for a food brokerage company.

Tim received a B.A. in International Business from Westminster College in Salt Lake City, Utah. He is happily married to Wendy and lives in West Jordan, Utah with their two kids.

As the Studio Business Affairs Executive/COO, Tim will handle all matters of business associated within the structure of the Studio. He will also obtain and handle all needed permits, contracts and licenses need to run the Studio.



Dalton Parker – The Studio Operations Executive/COO

Dalton Parker is a Professional Video System's Engineer and Programmer who specializes in control systems, and large-scale video distribution systems. He started working with technology in the Technical Theater space where he received his first degree in Lighting, Sound, and Scenic Design. Now, he is applying his expertise to A/V automation, live video switching, and streaming applications. He has a Bachelor of Science in Business.

He currently lives in West Jordan, UT with his wife Madeline and their two kids.

As the Studio Operations Executive/COO, Dalton will handle all matters related to the Studio Lot facilities within the structure of the Studio. He will make sure the Studio Lot is functioning and being utilized. He will also work closely with Tim and Kevin. He will also work closely with The Motion Picture Production Executive, to keep tabs on the use of stages and other facilities for all the films being produced on the lot.



Kevin Nelson - The Studio Financial Executive/CFO

Kevin graduated from Utah State University, in Logan, Utah with a degree in accounting. He has a passion for entrepreneurship and using accounting to prove and understand its success. As a financial analyst with Zions Bank, he has had the unique opportunity to examine the financial condition of businesses of various sizes and diverse industries. He recognizes that comprehending this data can be used to help management make wise, educated decisions.

Kevin also had the opportunity to work with a community not-for-profit television station where he filmed concerts, sporting events and a live homework help program. His time with KCEC-TV helped him to appreciate the truly complex and exciting nature of film and television production. He is currently pursuing a PhD in Accounting at the University of Oklahoma.

Kevin is happily married to Crystal Nelson. They have six children. They currently live in Norman, Oklahoma.

As the Financial Executive/CFO, Kevin will handle all matters of finance, accounting and legalities associated within the structure of the Studio. He will interact with all the banks and financial entities. He will also work closely with Tim and Dalton. He will also work closely with The Motion Picture Production Executive, to keep tabs on the budgets of all the films being produced.

The Studio Legal Affairs Executive/CLO

The Studio Legal Affairs Executive/CLO will handle all legal matters of the studio. He or she will work along with Tim in obtaining and handling permits, writing contracts and obtaining licenses needed to run the Studio.

The Motion Picture Development Executive

The Motion Picture Development Executive will work directly with the creative entity of the Studio to handle creative elements of the projects. He will evaluate literary properties and decide whether or not they are worth pursuing. Any and all rights needed for the production of these literary properties will be acquired by him and his staff. He will also handle any rewrites necessary to bring the projects to the screen.

The Motion Picture Production Executive

The Motion Picture Production Executive will handle the indirect production logistics of the projects produced by the Studio. The Production Executive will also coordinate with the producers and production managers of each movie to make sure the project is completed in a satisfactory manner and within the proposed budgets.

The Motion Picture Distribution Executive

The Motion Picture Distribution Executive and his or her staff will handle all the logistic and campaigning to get each motion picture in theaters across the nation and around the world. His or her staff will handle all the physical shipping and delivery of all movies to exhibitors.

The Television Development Executive

The Television Development Executive will work directly with the creative entity of the Studio to handle creative elements of the projects. He will evaluate literary properties and decide whether or not they are worth pursuing. Any and all rights needed for the production of these literary rights will be acquired by him and his staff. He will also handle any rewrites necessary to bring the projects to the screen.

The Television Production Executive

The Television Production Executive will handle the indirect production logistics of the projects produced by the Studio. He will also coordinate with the producers and production managers of each television show to make sure the project is completed in a satisfactory manner and within the proposed budgets.

The Television Distribution Executive

The Television Distribution Executive and his or her staff will handle all the logistic and campaigning to get each television show distributed across the nation and around the world with multiple television networks. His or her staff will handle all the physical shipping and delivery of all shows to networks.

Constant communication will be maintained between all the executive staff members to ensure that the Studio will run effectively and efficiently.

Studio Phase Growth

The Studio executives know that this is a massive undertaking. This is why the Studio Lot will be built in phases. The phases of the Studio will include the building of the main Studio lot and the satellite lots. The Silver Lining Resort Hotel, The Silver Lining School of Film and the other companies will happen as they are able. Also, each building phase will last as long it needs to and will not be rushed. Each subsequent phase will commence when the Studio has the resources to move forward on it.

Phase 1

Since there is no major infrastructure to make these kinds of movies in Utah, there is a substantial development cost. The Development budget for the Studio is \$148,311,109.80. This will cover the purchase and rent of equipment and facilities to support the films, as well as other companies to facilitate the production of the films and bring in other avenues of revenue. The Production & Distribution budgets total \$251,688,890.20.

The entire budget will focus on these key activities and their growth:

- The production of multiple movies each year (4 per year)
- The distribution of outside independent motion pictures
- Equipment rentals
- Multiple companies providing motion picture production services for the Studio and outside companies

Movies

The Multiple Movies and other projects will include the following productions: (These films are either currently written, being written, in Treatment form or Development)

- *The Pool Game*
- *Gifted*
- *The Aussie*
- *P.G.T. Beauregard*

These four films will be produced one after the other for the next four years. The Studio will also be optioning multiple screenplays for production and distribution. The first four movies to be produced in 2021 and released in 2022 will be three screenplays picked up and *The Pool Game*.

Our projects are going to be low budget according to Hollywood standards, but not low quality. We're planning on casting top actors – known actors to be the leading roles (see Appendix B).

For *The Pool Game* we're planning on casting John Krasinski (*The Office*, *13 Hours*, *A Quiet Place*), Paul Giamatti (*Saving Mr. Banks*, *Downton Abbey*, *The Illusionist*) & Summer Glau (*FireFly*, *Serenity*, *Chuck*, *Sarah Connor Chronicles*).

For *Gifted* we're planning on casting Matt Damon (*The Jason Bourne Series*, *Good Will Hunting*), Jesse Plemons (*Hostiles*, *The Post*, *Bridge of Spies*), Emma Stone (*La La Land*, *The Favourite*, *The Help*) & James Woods (*Hercules*, *Jobs*, *Ray Donovan*).

For *The Aussie* we're planning on casting Joel Edgerton (*The Odd Life of Timothy Green*, *Red Sparrow*, *Jane Got a Gun*), Alicia Vikander (*Tomb Raider*, *Ex Machina*, *Man from U.N.C.L.E.*, *The Danish Girl*), Stellan Skarsgard (*Thor*, *Pirates of the Caribbean: Dead Man's Chest*, *Angels & Demons*), Brian Cox (*X2*, *The Jason Bourne Series*, *RED*) & Sullivan Stapleton (*Blindspot*, *300: The Rise of an Empire*, *Gangster Squad*, *Animal Kingdom*).

For *P.G.T. Beauregard* we're planning on casting Matthew McConaughey (*Interstellar*, *Free State of Jones*, *The Sea of Trees*) and Millie Bobby Brown (*Stranger Things*, *Once Upon a Time in Wonderland*, *NCIS*).

Some of the Directors we're looking at approaching for the films to be produced are (see Appendix C):

- James Mangold – *The Wolverine*
- Michael Gracey – *The Greatest Showman*
- Doug Liam – *The Bourne Identity*
- Patty Jenkins – *Wonder Woman*
- Damien Chazelle – *La La Land*

Distributing Third Party Pictures

Along with producing and distributing our own content, we'll be soliciting and distributing other independent producers' motion pictures, that fall within the Studios' values. Doing so, we'll be utilizing products that we didn't financially produce, yet we see a percentage of the revenue of the films, since we'll be marketing and distributing them

Equipment Rentals

The Equipment rentals will include cameras, sound, grip, lighting, transportation and more. We'll be able to provide everything a picture needs to be made from start to finish.

Multiple Companies

The different companies that will be established as part of Phase 1 will be able to support the Studio in producing its movies and provide production services outside the Studio.

- Silver Screen Cinema Productions: A production company that will handle all the physical production of all the movies produced by the Studio.
- Movie Illusions: A special and visual effects company that will handle all the effects needed for the movies produced by the Studio.

Utah Employment

Between the 3 companies and the multiple projects, there will be over 120 full time jobs created and over 150 production jobs with each picture (over 600 production jobs each year).

Tax-Cut & Job Act 2017

The Tax Cut and Jobs Act of 2017 also helps in making sure the Studios' first Phase is successful. Not only has the corporate tax rate gone down, but certain assets can be fully expensed in the same year of purchase and put into use. The majority of the assets purchased by the Studio can be expensed making sure the Studio can keep more of the money it makes.

The tax act also allows studios to expense 100% of the budget of qualifying motion pictures in the same year the picture is released for public consumption. This is possible until Jan 1, 2023. After that date, 80% of the budget can be expenses and it declines 20% each year after that.

With 4 moves being released in 2022, all production budgets can be expensed, 100%. The 4 films being released in 2023 will have 80% of their budgets expensed.

State Tax Filming Incentives

Many of the states have tax incentives to film movies in them. Utah has one of the better tax incentive programs. For every film that spends over \$1,000,000 in the state, the company will receive between 20% and 25% of all money spent in the state back in tax credits. Example: if a \$20 million movie spends \$15 million in Utah, the company could see between \$3 million and \$3.75 million back in tax credits.

No matter which state we film in, most of the time it will be Utah, we will make sure we can take advantage of the state's filming tax incentive.

Phase 2

Phase #2 will see the construction of a number of buildings including office buildings, sound stages, warehouses, post production facilities, construction mills and workshops. There will also be the purchase of equipment, props, wardrobe, vehicles and more.

Evan and Colin have met with Gary Bastien and Jim Kier, of Bastien and Associates, Inc. Bastien and Associates, Inc., is one of the top designers and planners of studios and sound stages in the film industry. Mr. Bastien is the owner of the firm and Mr. Kier is the Director of Architecture. During the meeting, Evan and Colin were informed by Mr. Bastien that the construction of these building could range from \$100 per square foot to \$300 per square foot. This fluctuation in price is dependent on the number of buildings built at a time. More buildings built at one time reduces the price per square foot. After researching forty-one construction projects completed and under construction by Bastien and Associates, Inc., the projects ranged from \$68 per square foot to \$395. This brought an average price per square foot to \$152.

Mr. Bastien also informed Evan and Colin that the best sound stages to have available for rent is a twin stage of 18,000 square feet each that can be opened up to a larger 36,000 square foot stage.

A list of the buildings to be built on the Grantsville Studio Lot is below. Again, the number of buildings is dependent upon the price per square foot. If the proposed number of buildings can bring the price per square foot to around \$150 a square foot, then the list below will be built.

2	Twin Office Buildings	1	Property Warehouse	1	Drapery Departments	6	Sound Stages
1	Film Lab	6	Construction Mills	1	Upholstery Shops	1	Transportation Parking Garage
2	Production Offices	1	Metal Shops	1	Furniture Shops	1	Transportation Maintenance Garage
1	Post Production Offices	1	Wardrobe Departments	1	Paint Shops	6	Lock-ups
1	Equipment Warehouses	1	Prop Shops	1	Scenic Backing Shops	2	Restaurants
1	Studio Operations Building	1	Staff Shops	1	Sign Shops	1	Hardware Department
1	Production Storage Building	1	Special Effects Shops	1	Print Shops	1	Electrical Fixtures Department
1	Plumbing Department	1	Plumbing Department	1	Athletic Club	2	Production Condos

During this time, Silver Screen Cinema Studios will be producing and distributing its own motion pictures.

By allowing visiting production companies to use Silver Screen Cinema Studios' equipment to shoot their own films, Silver Screen Cinema Studios will soon come to be known as a valuable asset here in Utah. Not only will the Studio be known as an asset for the film and television industries, but the music industry will gain a great asset with the Studio as a state-of-the-art recording studio.

Phase 2 will also see the production of multiple films. The films on the production schedule for Phase 2 are: *Dating's Overrated*, *Who Am I?*, *Memory*, *Welcome to the Future*, *Spade* and the *Spade miniseries*. The production budgets and distribution costs for these films will come from the revenue generated by the previous films made.

The cost of this phase is estimated at \$1.06 billion if building costs are at the maximum cost per square foot of \$300.00. If the building costs can be brought down to \$150 per square foot, the cost is estimated at \$758 million.

Once the Silver Screen Cinema Studios name has become well known here in Utah as the place to go for facilities and equipment by those in the entertainment industries, this will be the time to move into Phase 3

Phases 3 - 8

Phases 3 - 8 will see the continued construction of the Studio, as well as the satellite lots across the state. Along with the purchase of equipment, props and more.

Strategic Alliances

The motion picture business is multi-faceted. To that extent, the Studio will employ the professional services of several external parties to assist the on an as-needed basis.

The strength of the Silver Screen Cinema Studios management team will stem from its combined expertise in management, technical and creative areas as well as from its association with its external party support.

Silver Screen Cinema Studios has an on-going contract with Silver Screen Cinema Productions, L.L.C. to produce the majority of the Studio's feature and short motion pictures as well as the television programs. The Studio also owns 51% of Silver Screen Cinema Productions. This contract, however, will not bind the Studio from using other production companies, locally or otherwise.

Silver Screen Cinema Studios will also have an on-going contract with Movie Illusions L.L.C., a special visual effects company. The Studio will own 51% of Movie Illusions. Movie Illusions will be used by the Studio to produce all computer-generated effects, miniature effects, title effects and special physical effects.

Along with the equipment that the Studio itself will be utilizing for the motion pictures and television shows made on the Studio lot, equipment will also be available for sale and rent to other studios and independent projects that come to Utah. The equipment rentals will be handled by Silver Screen Cinema Supply. The Studio will own 51% of the company. Renting the equipment from a different location will make security on the studio lot easier to maintain. When pictures come to the Studio, they will use the lot equipment. When the pictures shoot on location, the pictures will be referred to Supply for their equipment needs.

Another company will be the Silver Lining School of Film. Students that attend the Silver Lining School of Film will be taught the various arts and crafts of film from the business and logistical side to directing, cinematography, editing, screenwriting, gripping, lighting and more. The film school will also have six small sound stages that the students can utilize to shoot their student projects as well as a host of post facilities to finish their films.

Other companies that the Studio will start will be Silver Lining Animation and Silver Lining Sound.

On-Going Development

Silver Screen Cinema Studios is actively pursuing relationships, contracts and commitments from a number of key individuals and companies in the motion picture industry. Several of these entities are major producers, executives, studios, distribution companies and celebrities with strings of box-office successes to their credits. The names of these entities will be announced as they become available.

THE STUDIOS' INTELLECTUAL PROPERTIES

The actual screenplays and story treatments are proprietary information and available to serious financiers upon signature of a Non-Disclosure or Confidentiality Agreement.

Evan Brown has written several screenplays. It is from these proposed projects that the central incentive of the Studio's aspiration emanates.

The executives of Silver Screen Cinema Studios will never be at a loss for creativity or ideas for future projects. In fact, it is this abundance of creativity and flair for dramatic narrative that brought the company together in the first place. Nonetheless, because screenplays can take months – sometimes years – to fully develop and write, Silver Screen Cinema Studios will seek potential projects outside the Studio and hire writers on an as-needed basis.

Outside Material

Screenplays, stories, dramatic movie ideas and creative writers exist in abundance with literary agencies and managers across America looking for a chance to see their properties produced. Silver Screen Cinema Studios will work with these writers and agencies to locate, purchase or option, and subsequently develop exciting screenplays. A current list of the scripts and stories written by Evan Brown are included in this section. The titles appear in no particular order except for the first four films to be directed by Evan Brown, which are *The Pool Game*, *Gifted*, *The Aussie*, and *P.G. T. Beauregard* - which are the purpose of this business plan.

Intellectual Protection

All properties are presently or in the process of being protected by the following entities.

*Copyright – Library of Congress, Washington D.C.

*Registration – Writers Guild of America/West, Los Angeles, CA

*Trademark – U.S. Dept. of Commerce, Patent and Trademark, Washington D.C.

FEATURE LENGTH NARRATIVES

THE POOL GAME

Written by Evan Brown

Tagline: So much for a quiet weekend.

A young husband is taken hostage in his basement by an unknown person on his TV. He's forced to play a game of pool, to save his wife and his life. If he breaks the rules, game over. If he tries to escape, game over. Will he be able to win the ultimate game of pool?

GIFTED

Written by Evan Brown

Tagline: It's not a disability. It's a different ability.

Jaxson Bell has severe Autism. He can't speak and needs 24 hour care, yet he can solve any puzzle that is placed in front of him. With the help of his twin brother, Patrick, they try to get by in the world. When a serial killer returns to the city, the police find the brothers to be a great resource. Now they need to convince the rest of the police department that Jaxson's gift will be an asset, instead of his Autism being a hindrance. Also, will his gift help solve the crime?

THE AUSSIE

Written by Evan Brown (Polish Draft)

Tagline: Sometimes out-laws need to uphold the law.

When Joseph Quinlin returns to the States in 1883, after living in Australia for most of his life, he's met with prejudice. He's looked upon as a criminal. When he tries to reunite with his father he learns that his father has been murdered and all his land taken. Joe tries to buy the land back only to realize that the town is being run by corrupt leaders and Joe is forced to take the law into his own hands.

P.G.T. BEAUREGARD

Treatment Written by Evan Brown

Tagline: The Napoleon of the South

It is said that Confederate General P.G.T. Beauregard's spirit can be seen wandering his house in New Orleans grieving the death of his second wife Caroline Deslonde, who died while he was away at war. A young boy, while touring General Beauregard's house, sees his spirit. He talks with the General. He goes back numerous times to talk with him. The General tells the boy of his exploits on the battlefields of the Civil War. The Boy helps him cope with the death of his wife. The General helps the boy face his fears of bullies and to have confidence in himself.

BOA OGOI: THE MASSACRE AT BEAR RIVER

Written by Evan Brown

Tagline: We Will Be Remembered

Boa Ogoi is a historically based film about the massacre of the Northwestern Band of the Shoshone Nation by the US Army on January 29, 1863. The story follows the experiences of Chief Sagwitch Timbimboo as he lives through the events that led up to the massacre where over 500 Shoshone were slaughtered by U.S. soldiers.

MARGUERITE

Written by Evan Brown (Polish Draft)

Tagline: You'll get used to it.

In the late 1600's, a small settlement in the new world is attacked and massacred by a militia of vampires. During the slaughter, a young woman named Marguerite, is bitten by a member of the militia and becomes a vampire herself. While she attempts to adapt to her new life, she soon comes to know that she'll never be accepted by the living again. She then decides to get revenge on the one that made her a creature of the undead, the head of the vampire militia, The Colonel. Will she ever find him and when she does, will she be strong enough to kill him?

DATING'S OVERRATED

Story Idea by Evan Brown

Tagline: Who came up with this idea in first place?

After discovering that her fiancé was cheating on her, Heather swears off dating. She is then dragged through dating hell by her roommates who set her up with anyone and everyone. Will she ever find a guy who's normal?

WHO AM I?

Story Idea by Evan Brown

Tagline: Some memories should remain forgotten.

A young man in his early thirties, Tony, has lived in a small town for several years. He runs the local diner, dates a beautiful girl in town and is loved by everyone. One problem - he doesn't know who he is. Friends from the town have been helping him remember his past, but they haven't been able to find anything. After a recent murder in the city, some investigators come to the town to ask questions about a similar murder that happened in the area twenty years earlier. This leads to events that jog Tony's memory.

SPADE

Written by Evan Brown

Tagline: He's the James Bond of Magicians.

Spade is the James Bond of Magicians. After a successful career as a magician, Spade joins the FBI and becomes a Ghost Agent. Spade and his trusted partner Quinn go all over the world carrying out secret missions. During one such mission Spade is reunited with an old nemesis from his legerdemain past. What magic can Spade use to get himself out of this mess?

MEMORY

Story Idea by Evan Brown

Tagline: How good is your memory?

Memory follows a young police recruit as he starts his career with the New Orleans Police Department. As he starts his career, his family receives threats by an unknown person. Many different accidents happen surrounding him and his family. Who is targeting his family and why?

WELCOME TO THE FUTURE

Story Idea by Evan Brown

Tagline: You never know what The Future holds.

The starship *The Future* is lost in space while on its way to survey a new planet for the human race. Captain Noble Hadden and his team are deployed to retrieve the ship and learn the cause of the loss of communication. When they find the ship, they not only discover the cause of the communication break-up, but a dastardly plot to stop the possible exodus of the human race to this new world.

DRAGON BRAVE

Story Idea by Evan Brown (1st of 3 films)

Tagline: There's good in everything.

In a world of knights, castles, dragons and magic, a dark army is sweeping through the kingdoms of Avelcade. The once great defenders of the land, the Dragon Brave, are no more. A prophecy foretells of one who will reunite man with the dragons and destroy the Evil One. This man will rise and rebuild the legendary Dragon Brave. Ivar, a wizard, takes this task upon himself to find this man. Once he finds this man, will he be able to mold him into a Dragon Brave before the dark army sweeps over the entire land.

AL CAPONE

Story Idea by Evan Brown

Tagline: What's your version of the story?

Al Capone lived the remainder of his life at his estate after he was released from Alcatraz for a terminal case of Syphilis. His servants say he wandered his estate talking to himself, since his mind had deteriorated from the disease. Was he talking to himself or was he talking to the spirits of the men and women he had killed? Was he asking them for forgiveness?

RANGERS

Story Idea by Evan Brown

Tagline: It was another routine mission.

When a team of Army Rangers is sent to recover the kidnapped daughter of a politician, they realize that the objective of the mission was not to rescue, but to be eliminated.

THE SWAMP FOX

Story Idea by Evan Brown

Tagline: Freedom Costs

The Swamp Fox follows the exploits of General Francis Marion during the Revolutionary War.

VAMPIRE APOCALYPSE

Story Idea by Evan Brown

Tagline: The Vampires are going to take over!

This mocumentary follows three friends who are convinced that the zombie apocalypse is a ruse put on by the vampires. While everyone is preparing to fight zombies and books and movies are making vampire all cute and sparkly, the vampires are plotting to take over the world.

GETTYSBURG

Story Idea by Evan Brown

Tagline: ...That This Nation, Under God, Shall Have A New Birth of Freedom...

World War III has come to the shores of the United States. The war seems to be taking a turn for the worse, when the infiltrating military attacks the US military on the same battlefield where over 35,000 Americans were either killed or wounded during the Civil War.

FLOOR -30

Story Idea by Evan Brown

Tagline: If we only knew.

While on duty at a shopping mall, a security guard gets into an elevator to go to the lower level of a parking garage. Unknowingly, he hits the buttons of the elevator in the correct order and the elevator take him to floor -30. This floor gives access to the mystical world existing beneath ours. Little does he know, that by doing this, he has fulfilled a prophecy of the one who will save their world.

PEOPLE WATCHING

Story Idea by Evan Brown

Tagline: A hobby can get out of control

A Writer watches people to help him create characters for his books. He watches their moves and mannerisms. He ends up watching the wrong people who think that he's spying on them. When he finds a briefcase belonging to someone he has been watching and learns that its empty, the owners of the contents believe that he stole it. A beautiful day of writing becomes a day on the run.

GUARDIAN

Story Idea by Evan Brown

Tagline: Our best defense is one we don't know about.

Alien races travel to and from planets using portals. To protect Earth and humans from an alien race that desires to destroy other planets, another alien race has placed a single guardian at the portal entrance. These portals and other alien races are still unknown to man. Can this single guardian protect this entire planet, and keep the existence of alien worlds, races, and the portals hidden from mankind?

POD

Story Idea by Evan Brown

Tagline: Love can't be stopped.

A soldier is wounded in a battle in space. He's placed in an escape pod and jettisoned out into space. When he comes to, he realizes that the pod's navigation system has been destroyed. He spends the next few weeks drifting in space with only the pod computer to talk to, the voice of a beautiful woman.

FEATURE DOCUMENTARIES

ACHIEVING SUCCESS

Treatment Written by Evan Brown

Tagline: Success is possible for everyone.

The success gurus say that their systems will make anyone successful if they follow them. We're going to test them in this documentary with multiple people, from multiple backgrounds. If the systems work, these individuals should be successful within a year.

HOOFBEATS TO HEALING

Treatment Written by Evan Brown

Tagline: The outside of a horse is good for the inside of man.

Hoofbeats to Healing is a horse therapy program for individuals with brain-based disorders. The program works. Children with Autism, Down's Syndrome, Reactive Attachment Disorder, brain trauma and other problems, are getting the help they need.

SERIES

(for streaming or television)

ADVENTURES, INC.

Written by Evan Brown

Tagline: Adventure is a booming business – pun intended

Jesse Sharpe and Grayson are globetrotting adventures that takes clients along for the ride. Their company, Adventures, Inc., helps treasure hunters travel around the world in search of fortune and glory – usually only finding trouble.

SPADE MINI SERIES

Written by Evan Brown

Tagline: He's the James Bond of Magicians.

This miniseries will depict the beginning of Spade's career with the FBI. There will be 3 episodes.

GIFTED

Written by: TBD

Tagline: It's not a disability. It's a different ability.

This series will follow Jaxson and Patrick as the brothers consult on different crimes.

SHORT FILMS

THE JABBERWOCKY

Adapted by Evan Brown
Original poem written by Lewis Carol
Tagline: T'was brillig.

DUEL SELF

Written by Evan Brown
Tagline: Internal Struggle?

MAKE UP YOUR MIND

Written by Evan Brown
Tagline: It's harder than it looks.

THE TEA PARTY

Written by Evan Brown
Tagline: What gets them through.

THE SHORT BUS TO HELL

Treatment by Evan Brown
Tagline: How else are you going to get there?

CARD & CHIPS

Treatment by Evan Brown
Tagline: We have no idea what we're doing.

INTO THE WILD

Treatment by Evan Brown
Tagline: The dangerous places of the world sometimes offer the only protection.

PIN PEOPLE—Animated

Treatment by Evan Brown
Tagline: It's time to run amuck.

HECTOR LECTOR—Animated

Written by Evan Brown
Tagline: It's mine silver!

TIME SPHERE

Treatment by Evan Brown
Tagline: When and where will you go?

WIZARD'S NIGHT IN

Written by Evan Brown
Tagline: Science is Magic's greatest defense.

Market Research

The best critic is the audience, and Silver Screen Cinema Studios realizes this. Therefore, the development staff of the Studio will work hand-in-hand with the marketing staff to select and produce the most exciting material. The executives of Silver Screen Cinema Studios are all avid moviegoers. The only thing they enjoy more than watching a great movie is producing their own. By keeping a hand on the pulse of the movie-going public and regularly watching the latest releases, Silver Screen Cinema Studios will be a studio that makes movies for the fans. We will put out award-winning and money-making masterpieces.

The Studio will regularly examine story submissions and actively search literary agencies for new, exciting screenplays that match our choice of genre and selection criteria.

Selection Criteria

Our story and development staff will dedicate itself to the careful reading and selection of story material for motion picture development and potential production. Only the freshest, most high-concept and exciting stories will be entertained by Silver Screen Cinema Studios, which will be critical to the success of the Studio. If the stories are not what we would want to watch at the theater, the project stands no chance of moving up the ladder. If it is visual and dramatic and stands on par with the latest hits, then the story will be seriously considered. The Studio is also a firm believer in the Motion Picture Production Code of the 1930s.

Further Protection

To protect screenplays and proprietary interests, the following policies will strictly be enforced. Confidentiality agreements will be signed by all Family Members of the Studio, as well as outside individuals and companies involved directly with the production of our films. All storylines will remain “under wraps” or confidential for the duration of the development, pre-production, production, post-production, all the way to the actual release of the movie. Preliminary advertising will include teasers of the movie, with no fine details of the storyline given away.

THE INDUSTRY

The industry of motion pictures is unique in that it effectively incorporates a wide array of industries that make up the whole. Making the actual movie is but one piece of the puzzle. Each piece of the puzzle – or process – is a whole industry unto itself, with millions of dollars and international interests behind it. The motion picture industry goes beyond the simple process of “making a movie,” and instead uses the actual movie as a foundation for a much larger enterprise.

The industry of motion pictures is loosely comprised of the following processes:

- Screenwriting and development
- Financing
- Pre-production, production and post-production
- Sales, marketing and advertising
- Exhibition
- Licensing and merchandising

Each process is interdependent on the other. They live a symbiotic life and cannot function independently.

An Overview of the Central Process

The major studios have always dominated the motion picture industry and perhaps always will. With large budgets or small budgets, studios produce entertainment to be promoted and distributed worldwide. Enormous amounts of money and resources are called upon to make these motion picture events successful.

Independent filmmakers make the movies the studios don’t want to take a chance on. Studios, by their very nature, prefer to produce “safe” entertainment – movies that are tried, tested and secure in finding a wide audience appeal. If it has been done before and has been successful, more than likely Hollywood will repeat the production of the same type of film. This is why there has been a slew of remakes and sequels over the past couple years – most likely longer.

How many times have you seen the typical revenge movie with the muscle-man action superstar blowing his way through the screen with break-neck special effects and explosions? Or how many times have you seen the same “boy meets girl, boy falls in love with girl, girl dumps boy” movie? How many times have you seen the same character saving the same blonde bimbo from the same killer monster? This is an oversimplification of course, but these “formula” movies are what Hollywood conglomerates usually spend their money on. And why shouldn’t they? People pay big money to watch them!

Independent films usually break from the mold, both financially and intellectually. They produce storylines never seen before or which are considered too risky. They procure funds from investors outside the studio system.

Nevertheless, with that in mind, both kinds of film share in the same development process that eventually gets a movie into production. Everything begins with a story idea or screenplay. The rights to that idea or script are secured by the producer and the screenplay is developed into the most exhilarating and dramatic piece of literature the writer can possibly manage. At this time, the producer also breaks down the script to figure out what amount of money it will take to get the project made.

The screenplay – or “property” – is then taken onto the next step, which is the securing of key above-the-line entities such as actors and directors. This is called “packaging” the property. The screenplay is now no longer just a script. It is now a script that carries weight with the attachment of recognizable stars and directors. This makes it all the more exciting to those responsible for greenlighting the financing of the project. In the case of a studio, the film usually goes through a committee. For the independent filmmaker, it usually means going to individual investors.

The project moves into pre-production once the money is in place. Here, the crew is hired, locations secured, props and special effects lined up. This is the game-plan before the actual game – the war-room, if you will. Everything comes together during pre-production in anticipation of the actual production, the goal being to facilitate the production as much as possible.

Principle photography is the actual production of the project. Different projects take different lengths of time to complete, and each production is usually unique unto itself. Some productions are shot entirely on sound stages. Others are shot on various locations around the world. Others share a combination of the two. All, however, share the same goal: the production of a viable motion picture.

With the completion of principle photography, the producers take the project into what is called post-production. Here, the film is assembled into its finished form. The film is edited, and visual and audio effects polish off the project. A music score sweetens the end-result, and credits are tagged to the head and tail of the film.

The entire time frame from pre-production to completed project varies from film to film, but one year is a comfortable time-span to allot for most films. One to three months of pre-production, one to three months of production, and three to six months of post-production. The film is now ready for promotion and exhibition throughout all the worldwide outlets: theaters, cable, and television, DVD, Blu-ray and the Internet.

Promotion and Exhibition

The United States presently has well over 30 thousand movie theaters, many added during the past ten years. Add thousands more theaters in foreign countries to this number and you can very easily see how this industry is alive, well and prosperous.

Once a motion picture is completed and ready for exhibition, the studio or distributor works out a deal with the theaters to show the movie. The money that is derived from ticket sales is called box-office receipts or rentals. This amount is shared or “split” by the studio/distributor and the exhibitor. Most studios and distributors have existing relationships with these exhibitors, and the percentages of monies shared vary from movie to movie.

Most agreements are for a percentage of the box office (ticket sales). In this sort of deal, the distributor and the theater agree to several terms:

- The theater negotiates the amount of the house allowance, or nut, with the distributor. This is a set figure to cover basic expenses each week.
- The percentage split for the net box office is set. This is the amount of box office left after the deduction of the house allowance.
- The percentage split for the gross box office is set.
- The length of engagement is set (typically four weeks or longer).

The distributor will get the vast majority of the money made by the movie. The agreement gives the distributor the agreed-upon percentage of the net box office or gross box office, whichever is greater, for that week.

Consider this example. Theater A is negotiating with Distributor B over a new movie. The theater has figured that expenses, the nut, are about \$4,500 per week. The net percentage to go to the distributor is set at 95 percent for the first two weeks, 90 percent for week three and 85 percent for the final week. The gross percentage to go to the distributor is set at 70 percent for the first two weeks, 60 percent for week three and 50 percent for the final week.

	Gross Box Office	House Allowance	Net %	Gross %	Theater take
Week 1	\$15,000.00	\$4,500.00	\$9,975.00	\$10,500.00	\$0.00
Week 2	\$13,500.00	\$4,500.00	\$8,550.00	\$9,450.00	-\$450.00
Week 3	\$12,000.00	\$4,500.00	\$6,750.00	\$7,200.00	\$300.00
Week 4	\$11,000.00	\$4,500.00	\$5,525.00	\$5,500.00	\$975.00

The red cells indicate the distributor's take of the box office

The above table shows how the numbers calculate out in a deal. You can see that during weeks one, two and three, the gross percentage is higher. The net percentage is higher for week four. So the distributor would take gross percentage on weeks one through three

then net for week four. The theater breaks even the first week, loses money the second and makes a profit on weeks three and four.

The movie itself is considered a loss leader by the theater owner: It is meant to get people into the theater. The theater makes its money selling refreshments to the movie audience. That's why concessions are so expensive -- without the profits generated by things like popcorn and soda, most theaters could not afford to stay in business.

At the end of the negotiated engagement, the theater pays the distributor its share of the box office earnings and returns the print. If a movie is very popular and can continue to draw a steady crowd, the theater may renegotiate to extend the lease agreement. Any time you see the phrase "Held over," you know that the theater has extended the movie lease.

For domestically-produced films, domestic theaters are the first stop before moving onto the different worldwide outlets. This is key in that foreign buyers or exhibitors will base the value of the film on how long it played in U.S. theaters and how much money it made. All other outlets, domestic and foreign, depend highly on this initial outlet.

With that said, in recent years the foreign marketplace has become paramount to both studios and independent filmmakers. More and more theaters and video and cable outlets have surfaced in foreign markets resulting in foreign box-office revenues usually outperforming domestic revenues.

Because of this, many studios and distributors have expanded their operations to handle their own foreign exhibition by setting up offices in other countries. The deals procured for foreign distribution vary as much as they do for domestic distribution.

One thing is certain: the motion picture industry, both domestic and foreign, is a multi-billion dollar money-maker.

Video, Cable and Ancillary Outlets

After a movie has outplayed itself theatrically, it then continues to generate revenues from other sources. These ancillary markets include home video sales and rentals (DVD & Blu-ray), cable television and pay-per-view, as well as streaming services such as Netflix, Amazon Prime, Hulu and others.

These other outlets are so strong in generating revenue, in fact, that many producers, especially independents, go straight to both domestic and foreign ancillary markets.

Producers carefully plot the release of their movies in these different outlets as to not cross paths or create a conflict of interest. For example, a producer usually releases a movie through cable television and pay-per-view before the same movie is released on video, or vice-versa. The "window" for one outlet to play the movie is typically one to two months before the other outlets take over.

This strategy attempts to get the same viewer to watch the movie through both outlets. If the movie was released simultaneously on cable and video, then the viewer would choose and pay for only one. If, however, the movie came out on cable first, the idea is for the viewer to pay to watch the movie on cable. Then when it comes out on video a month or two down the line, the viewer will pay for a copy he or she can call their own. On the other hand, if a film is released on video first, and viewers purchase their own copy, they most likely wouldn't pay to watch it on cable later. As illogical as it seems, this view has played itself in reverse order over the past few years. DVD & Blu-ray first, cable second.

When this is done, the distributors are hoping that viewers will stop and watch the movie when they come across it on TV, believing their movie will have greater draw than regular programming. Most of us stop and watch a movie we like when we see it on TV while channel surfing. They want to exploit this habit of the general public.

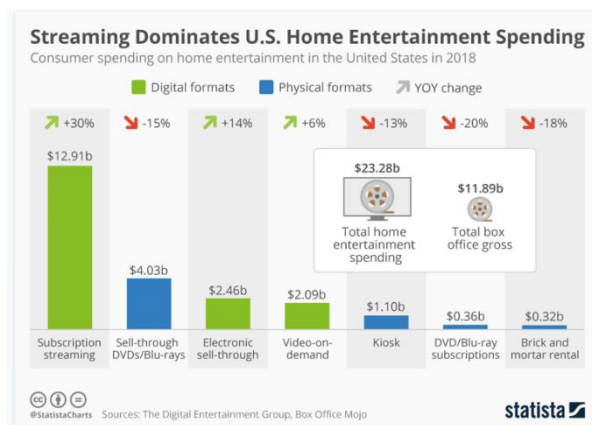
Merchandising is another consideration; though relatively few movies reach the merchandising level of success or even lends itself to merchandising (No child wants to buy action figures from *Front/Nixon*). For those few, if a movie is extremely successful and it contains memorable characters and/or vehicles easily reproduced, chances are a producer will take advantage of this and enter the merchandising market. Perfect examples of merchandising are great films such as the *Indiana Jones* films, *Star Wars* and *Star Trek*, *The Lord of the Rings* saga, the *Batman* and *Marvel* franchise and many others. Merchandising takes on the production and sales of toys, games, t-shirts, caps, props, watches, etc. If the movie had a memorable or exciting soundtrack, you can rest assured the producer will promote it on CD and MP3 as well.

The marketing team may also promote the novelization of the movie with book publishers, television spin-offs with network producers, multi-media video games, and in the case of a monumental success, you may see a franchise or sequels to the original movie.

Present Trends

According to The Numbers.com, a domestic box-office data website, box-office receipts at movie theaters stand at just under \$12 billion at the end of 2018. This is with an average ticket price of \$9.11. Cable television revenues topped out at \$6 billion at the end of 2018. Home video (DVD & Blu-ray) came in at over \$4.03 billion in sales. Subscription Streaming topped out at \$12.91 billion.

A steady increase in revenue streams has occurred over the past few years, indicating a slow but steady growth of the market. A lot of this growth is attributed to the rising costs of tickets, but analysis



also points out the steady saturation in foreign markets of home video devices (DVD & Blu-ray players), as well as the increase in availability of cable and satellite television.

As new technologies come into play, including the Internet and more sophisticated cable download systems; the market can expect fluctuations in revenues, both domestic and abroad. This is expected, but careful analysis has shown with past trends that even if there is a downturn in one particular market, chances are good that the difference will pop up in one of the newer markets – in essence, the blanket revenue stream for movies should remain steadfast.

A Long-Term Prospect

There are over 100 foreign countries that show movies produced by companies in the United States. Combined with the domestic market, the industry is healthier than it has ever been before. Audiences demand an escape from reality, and motion pictures are their ticket to do just that.

A few of the largest U.S. movie theater chains are AMC, Cinemark, Megaplex & Cinemaplex. A recent survey of these companies indicates that movie attendance in the United States alone was just over 1.3 billion for 2018. If you figure an average price per ticket (taking into account matinee and regional pricing), you can easily calculate how we arrived at the figures which indicate revenue generated.

The number of movie theaters and screens in the United States is expected to grow steadily. As ticket prices naturally increase, box-office revenues will also increase. This trend indicates the market is not only healthy, but it is expected to grow and prosper over the next decade, even with emerging technologies. Watching on phones and tablets is popular, but the theater experience still rules.

The video industry works in its own unique way as opposed to theatrical or television outlets. Distributors can sell their products to either the public (called sell-through merchandise) or to video rentals. Sell through happens when brick & mortar stores like Target and Wal-Mart or online stores like Amazon sell DVDs & Blu-rays or digital downloads. Here the sales works like any other product – at wholesale and retail prices.

Video rentals include RedBox & Netflix. Some of the few actual rental houses. Amazon does digital rentals. Streaming Services work in a similar way to rentals. The streaming services pay a rental fee for the content called a “licensing fee”. Depending on the content this fee can be \$60.00 to \$600.00 per view.

Cable TV is declining due to the high subscription prices as well as the channel packages that give views a hundred channels just so they can watch ten channels.

If these trends continue, the future in general for feature films, whether from studios or independents, looks bright with so many promising outlets. It is one of the few industries

in the country that has continued to grow (maybe not extensively but grow nonetheless) even through recessions.

International Appraisal

The trend in foreign revenues, for the most part, steadily increases from year to year now the China has opened its boards to US produced films. There can be occasional dips in the foreign revenues, just like any market. This can be attributed to the world economy and the world political condition, as well as monetary exchange rates.

Despite this present trend from abroad, the future trend could be even better. One problem that faces filmmakers everywhere is piracy of their work. While piracy exists even in the United States, there are some countries where the stealing of intellectual property is done openly and without repercussion. There are presently international efforts to halt this blatant theft. However, many countries have no desire to enforce their piracy laws. Even with the piracy epidemic, modest growth in overall revenues is expected from domestic and foreign markets over the coming decade.

THE MARKET

Whether a film is produced by a major studio or an independent producer, distributors must find an audience for it – that is, a market.

There are about as many markets and sub-markets as there are stars in the sky. Even the way in which a movie is produced – by a studio or an independent – is a market. In addition to the typical commercial movie outlets, there exist film festivals and outlets where only non-studio financed films are presented. Likewise, some theaters or other outlets simply do not present a film unless it is a studio-backed film with name actors that they can use for publicity, no matter how good the material is.

Then there are the many themes of movies, which attract only specific audiences. Love stories, action-adventure, coming-of-age, revenge, comedies or children's movies – all are specific markets with target audiences. You also have the genre flicks – science-fiction, fantasy, horror and terror. These genre movies are some of the most successful films of all time. They appeal to broad audiences on a global scale.

All of these markets, in turn, have their own sub-markets. For instance, you might have a love story between two teenagers. This kind of story might attract teenagers across the country, but will it attract older viewers that are no longer teenagers? If you do the same love story but substitute a retired couple in place of the teenagers, you will definitely have a different flavor all around, even if the heart of the story is the same. This new story may not attract the teenagers of the former film, but it will attract older viewers.

Take the same love story. Where is it set? Is it a large city or a small town? How about a foreign country? All of these will either entice or repel some of your viewers. These small factors all contribute to the market the movie is aiming for, and all of these factors must go into consideration when distributing the picture and promoting it.

Not only studio films, but also a great number of independent films are distributed by major companies. What usually defines a movie as either “studio” or “independent” is the source of financing for the production of the picture. After an independent feature is completed, it often goes the same route as a studio picture.

During production, the producer or filmmaker of an independent film has most or complete control over his or her movie. Once he or she hands it over to a distributor, he or she may lose a lot of that control as the marketing machines of the studios get their gears in motion. An independent producer must therefore take caution to negotiate a good contract before handing his or her “baby” to the distributors.

There are many instances in which the distribution of an independent feature by a major distributor has launched major production companies. In other words, for an independent film to be distributed by a major company worldwide is a major event. The money and notoriety it can produce for the independent filmmaker is enough to put that filmmaker, the actors or writers, in orbit – creating a “star” or “stars.”

There will always be a market for independent films. As the world's economy goes through its ups and downs, some foreign countries are actually unable to procure the latest crop of big-budget extravaganzas put out by the major American studios. In lieu of these larger films, foreign buyers will purchase the less-expensive and lesser-known independent features. This is the way it has always been and the way it is likely to always be. Foreign buyers must acquire material for their theaters, television or cable networks, and from an economical point-of-view, the independent feature has always been lucrative in that it usually cost buyers considerably less than a studio feature. This is good both for the buyer, in that he is able to buy more bang for the buck, as well as for the independent producer or distributor, in that if he or she does their homework right, and networks throughout the industry, major potential exists for the sale of his or her product.

Although Silver Screen Cinema Studios will be producing action-adventure films with dramatic themes, the motivating story undertones are intended to be typical genres that will appeal to mass audiences. Revenge, mystery, drama even comedy will all dominate the storylines that collective audiences can relate to. This makes for a more popular motion picture and, consequently, a more successful box-office take.

The recent success of independent motion pictures, as well as movies with similar themes to the ones we plan to exploit, convinces Silver Screen Cinema Studios that the timing for our films could not be better than it is today. If you pick up any newspaper or industry publication, you will see films with the same genre as our productions taking the lead at the box-office, some even breaking records.

Competitive Advantages

The executives and producers of Silver Screen Cinema Studios bring with them extensive connections to the motion picture and television industries, which will be utilized to our advantage for more profitable negotiations of services, equipment, talent and distribution.

In comparison to other companies, Silver Screen Cinema Studios' films will be produced quickly, economically and efficiently. Our primary purpose is to tell stimulating stories that audiences will want to see again and again. The members feel this goal is very feasible.

Competition

Most major studios and a large portion of independent motion picture production companies will be our main competition, on a nationwide and global scale.

The Studio's greatest competitor in Utah is the Utah Film Studios (UFS) in Park City. UFS has three sound stages, 15,000 sqf each, as support mills and offices. Since UFS opened in 2015 the studio has primarily been empty. There have been small features that have used the facilities, but not many. Currently, the television series Yellowstone has been filming at the facilities. UFS location and size is its major liability in the State.

Park City is difficult to get to in the winter, especially if there is a storm. The canyon to Park City can be closed for hours during a storm. When most of your local crew lives in the Salt Lake valley and have to go up the canyon to get to the UFS, they have to wait for the canyon to be opened again. Silver Screen Cinema Studios will easily combat this once the Studio Lot is built. The freeway to Grantsville is only closed if there is a major snow storm. If this happens, the rest of the State is closed too. The Studio will always be easily accessible. We'll also be closer to the airport.

The only competitor in Utah for theatrical distribution is Excel Entertainment. They only distribute Christian based movies and only one or two movies a year since it started in 2000. The most brought in at the box office was in 2002 with *The Other Side of Heaven & Charly*. They only grossed \$4.6 million. *The Other Side of Heaven* starred Anne Hathaway and Christopher Gorham – known actors.

The Equipment rentals will include cameras, sound, grip, lighting, transportation and more. We'll be able to provide everything a picture needs to be made from start to finish. We'll also have enough inventory to rival Redman Movies and Stories – the largest rental house in Utah which holds 75% of the total rental market for the state. 10% is held by a smaller company called *Red Finch*, which rental customers don't like working with, but they have the inventory renters need. The other 15% is held by a dozen smaller rental houses and individuals.

Silver Screen Cinema Studios holds a clear advantage in its careful and dedicated selection of projects to commit to production. Silver Screen Cinema Studios will devote itself to quality, not quantity. Many of the major studios and independent production companies rely on the mass production and distribution of projects for income and return on investor's capital versus quality of projects. Many of the movies in theaters now are okay. A lot of audiences come out of the theaters barely satisfied with the movies. They only go and see them because there aren't any others to see. We believe this is a major weakness in our competitors.

For example, a deal between studios might include the production and distribution of five motions pictures. The idea is that one of the five films will make a substantial amount of money – enough to cover the expenses for itself and the other four films, as well as turn a profit. This usually means less attention to the quality of the productions in an effort to get the quantity of pictures released. The mentality is, if I have five movies in theaters and the others only have one, the odds are, you'll see one of my movies over my competitors. It's only a numbers game.

Silver Screen Cinema Studios may only produce a few films a year at first, but because of its careful selection and attention to quality and marketing, we should fare significantly better than many of our competitors. Companies that compete in this market include all the major studios.

Market Share for Top Ten Distributors in 2018

Rank	Distributor	Movies	2018 Gross	Share
1	Walt Disney	13	\$3,135,010,376	26.20%
2	Warner Brothers	45	\$1,931,847,319	16.15%
3	Universal	22	\$1,777,102,268	14.85%
4	Sony Pictures	29	\$1,334,915,146	11.16%
5	20 th Century Fox	18	\$1,094,435,247	9.15%
6	Paramount Pictures	13	\$768,846,822	6.43%
7	Lionsgate	17	\$352,674,416	2.95%
8	STX Entertainment	10	\$278,806,321	2.33%
9	Focus Features	14	\$177,042,469	1.48%
10	MGM	4	\$167,313,968	1.40%

Our competitive edge is the care we take in selecting, developing and producing top-quality film projects with superior storylines. The single most important factor of any film lies in the blueprint of the production – *the screenplay*. For this, Silver Screen Cinema Studios can equally compete and possibly surpass most of the competition.

Revenue and profit ranking of major competitors in the industry has changed over recent years. Independents like Silver Screen Cinema Studios are selecting and developing better quality projects and screenplays. Although major production companies can commit a higher production value (star-actors, sets, special effects, etc.) to their films, it doesn't necessarily mean, they are committing to the wisest projects or best screenplays – take the film *The Lone Ranger*, for instance. The film cost \$275 million to make and only made \$260 million worldwide. In other words, the major studios are competing with independents on the same level when it comes to the quality and content of the projects.

The nature of the supplier and distributor relationship in this industry is crucial to the exposure of the finished films to the public. The content and quality of the film is the production company's responsibility. The release of it to the public for consumption is the distributor's responsibility. Both are interdependent on one another. A producer expects the distributor to get the film out to the public, both domestic and foreign, and the distributor expects the producer to provide a fantastic production which he or she can sink their teeth into.

A very important means of advertising the Studio plans to utilize is to run advertisements in the trade magazines which fans read. The major studios, as well as independents, do it now. The magazines they advertise in include, but aren't limited to:

- Variety
- Hollywood Reporter
- American Cinematographer
- Box Office Magazine

- Production Weekly
- Movie Maker
- Film Maker
- Entertainment Weekly
- Studio Daily

They also advertise and promote themselves in regional newspapers and magazines, television and radio. The fact that they advertise consistently and continuously in the same media suggests that their strategies must be working. Silver Screen Cinema Studios plans to advertise and promote its films in the same arenas, as well as upcoming markets.

Risk

The development, production and eventual distribution of any motion picture – regardless of which company produces it, and how much money and effort goes into realizing it – is a high-risk venture. The bottom line is that the final determining factor in a motion picture's success is the response of the audience. The more people go to see the film, the more box-office revenues stream to the distributors and producers. Sometimes creative advertising will make people want to see the film, but unless it is good enough to get them to come back, or spread the word of its authenticity, distributors may as well have saved their advertising dollars for another day. The other side of the coin is that a film with little advertising may generate some buzz as word spreads of its originality or cleverness, which may bring people to the box-office in droves.

Shooting a motion picture on a much smaller budget makes a financial return to investors more possible and realistic. Essentially, the larger the film's budget, the more revenue it must generate at the box-office in order to break even and/or return a profit. The smaller budget films require smaller box-office revenues to recoup investments.

Rationale

By keeping the films at a lower than Blockbuster-range budgets, paying careful attention to project selection, and hiring talented cast and crews for our films, we feel confident in the box-office potential of our films.

DISTRIBUTION

Once the production of a movie is complete, it is taken to the marketplace via distribution, an activity completely independent of the production process. Worldwide theatrical distribution is usually handled by major companies who spend millions of dollars not only on the physical distribution of the picture, but also in the marketing and targeting of audiences, in an effort to get the proper viewers to go watch their product. Demographics play an absolutely paramount role in distribution and marketing.

The distributor's entire process of physically distributing the movie and promoting it is usually referred to as P&A, or Prints and Advertising. Distribution works hand-in-hand with marketing as they employ a variety of advertising schemes across the various media outlets.

Radio and television commercials, trailers at the head of other movies, promotional events such as conventions or late night talk shows – all of these activities serve to represent the motion picture and bring it to the attention of main stream audiences. Once audiences know the film is out there, and if the advertising is done effectively, audiences will flock to movie theaters to pay their money and watch it.

Distributors also arrange for private screenings for the press, especially the entertainment media. Movie reviews are taken seriously by some viewers, while not at all by others. Nevertheless, as the saying goes, "No publicity is bad publicity." Distributors go out of their way to present the movies to reviewers either way. In many ways, it offers free publicity as critics praise the picture or criticize it – but it essentially brings it to the public's awareness in one way or another.

Most studio-owned distributors release anywhere from twenty to thirty theatrical features a year. They release still more titles direct-to-video or television, bypassing theaters. Many of these corporate distributors are owned by the major studios. It is understandable that once a studio finishes its movie, they want to get it to theaters right away without all the negotiating with third parties. However, distributors also handle movies not produced by their parent companies. They are always on the lookout for good material.

Many times, especially in the case of independent films, distribution is broken up into different territories. Sometimes even the domestic and foreign rights are divided among distinct distributors.

Just as there are studios and independent motion picture production companies, so too are there studios and independent distributors. And, as in production, distribution shares similar pros and cons; the most prevalent being attention to quality of the product, as opposed to the quantity.

While it is true studio distributors will pour enormous resources into the release of a major motion picture, they usually do it in one swift stroke, blanketing the market, attempting to appeal to the common denominator among the majority of demographics.

The common denominator and best-selling genre has always been and perhaps always will be action. So if a movie has even the slightest bit of action in it, you can rest assured studios will promote that aspect of the film, usually disregarding other equally important or even more dominant elements of the picture. This is not necessarily a bad thing. However, it means less attention is paid to the true movie. Audiences have grown very sophisticated over the years, and they will often realize marketing ploys.

The physical act of distributing a motion picture includes making prints or a Digital Cinema Package (DCP) from the negative of the finished product. These DCPs are physically delivered to the movie theaters across the country and the world. The first DCP costs approximately \$4,000. Subsequent copies are \$500.

Major studio distributors will usually release a movie on approximately 3,000 screens domestically at a minimum. Independent distributors, on the other hand, usually do not have the same resources and cannot release to this many theaters. Often, with independent distributors, you will see the motion picture first play in the major cities such as Los Angeles, New York, Seattle, Miami, Chicago, etc., and subsequently filter down to the smaller cities and towns. This way their expenses on DCPs of the movie are lower, yet they are able to show the movie to the same mass audience a major distributor does – just over a longer period of time.

It is ideal to sell or negotiate all distribution rights to a motion picture. This way the producer is free to focus on what he does best – producing motion pictures. Let the distributors handle the distribution.

For distributors, the worldwide market is divided into territories. The two main markets are domestic and foreign. Domestic territory usually signifies the United States and Canada, though some distributors include Mexico in the definition. Foreign territory signifies the rest of the world.

While most of the studio-owned distributors handle all the foreign territories as one large territory, the smaller distributors might handle specific foreign territories. For example, a small distributor might have strong connections in European countries and offer to purchase or sell those rights only.

Most distributors typically prefer all rights to be either domestic or foreign. This gives them more opportunity to make money and recoup their investment. If, for instance, a deal is struck with a distributor who will handle South American rights, or European rights, this will significantly reduce the territories left for other distributors the producer might want to attract. Unless the filmmaker wants to go with yet another small distributor, producers would be wise to hold out for a distribution deal that handles all foreign territories, not just specific ones.

With the smaller distributors, one might actually run into what are not distributors at all, but rather sales agents or producers' representatives. These agents or reps negotiate with foreign distributors directly to license the producer's movie. The agent or rep receives a

percentage in return for his deal. It is rare for the large studio distributors to do such a thing, but this is very common for smaller independent distributors. When negotiating territorial rights for motion pictures, they usually include theatrical, video, television and cable outlets. That is to say, a deal will usually include all or nothing.

With so much involved and so many “typical” elements included in most distribution deals no two deals are ever alike. A distributor will try to write off as much expense as it is allowed and negotiate for the highest percentage it can possibly attain. Producers must keep this in mind and do the same. This is where entertainment attorneys come in to play with heavy-handed negotiating. Ideally, the more money one entity puts over the other, the more that entity will seek in percentages. In other words, if an independent film cost \$5 million to make and a distributor winds up committing \$10 million (or double the film’s budget) to prints and advertising, then you can rest assured the distributor will wind up seeking well over 50 percent of the box-office revenues the film generates.

Producers and distributors that are not part of the same company are always playing a game in Hollywood. Each likes to believe the other needs their product or services more than the other. Producers like to believe distributors need product in order to operate, and thus believe they have the upper hand in negotiating. Distributors like to believe that producers need the outlet in order to make their money back, and thus believe they have the upper hand.

The truth is: they both need each other. Distributors and producers are symbiotic entities. Neither can exist without the other. In essence, they are both correct about their position. A distributor without product (movies) might as well not exist, and producers without a distributor would neither get their films seen, nor have a return on their investment.

Advertising and Promotion

The executive staff, along with the Studio’s marketing and advertising staff will seek to promote the Studios’ films by having the actors, writers, and directors appear on talk shows and on the radio, and to have them openly available for magazine interviews. Behind-the-scenes interviews and reporting will also be allowed. However, it will be strictly monitored so as not to allow the dissemination of crucial story or plot points to audiences prior to any film’s release.

When appropriate, our films will debut at prestigious film festivals such as The Sundance Film Festival or Cannes Film Festival in France, prior to actual distribution. The marketing and advertising staff will coordinate these efforts. Ultimately, these marketing techniques will get audiences to the theater to see our movies.

Major studio distributors take greater risks with large-scale release, usually without any similarity to the strategy of an independent. The markets that major distributors engage in are larger, main-stream theaters that generate higher revenues. The plan with our first film will certainly be to engage in a large-scale release with a large-scale advertising and promotional campaign.

Media Advantage

Our media strength will be the ability to release electrifying press releases and sharp-witted articles that mass media will want to publish. The Public Relation & Promotions Vice President will contribute his or her vast experience in this field as well.

It is important to note the financial and fundamental differences between the publication of a press release and the publication of an advertisement. Advertisements require a fee to be paid by Silver Screen Cinema Studios in order to be published. Press releases, on the other hand, require no fee to be published. Press releases and articles are news stories that the newspapers, magazines, television and radio shows simply “pick up” for publication or announcement. They require material to fill up their publications and press releases do just that. There is no guarantee, however, that a press release will be “picked up.” It must be well written, provocative and interesting. Photos and artwork often play a major role in the editor’s decision to publish a press release.

Publicity Strategy

Silver Screen Cinema Studios will endeavor to bring the Studio into the mainstream spotlight as leaders in providing thrilling blockbuster motion pictures. To do this, we must begin at square one and produce rock solid motion pictures. The films will speak for themselves and increase our reputation among mass audiences as well as important industry producers, managers and buyers in the motion picture arena.

The Public Relations & Promotions Vice President and his or her staff from Silver Screen Cinema Studios, in an effort to constantly keep our name and image in the public’s eye, will communicate at all times with the following entities.

- Talent managers responsible for booking celebrities on late-night talk shows and radio
- Film festivals, domestic and foreign
- Editors of industry publications, genre and entertainment magazines, local and national newspapers and periodicals
- Competing distribution companies

Silver Screen Cinema Studios will develop press releases on an on-going basis to keep the public and industry informed of upcoming productions, striving to create a sense of anticipation for our projects in the general public. Information released will include the contractual signing of actor and major stars, the purchase and development of literary properties, the selection of locations for shooting, the participation of the Studio and our films in major events and festivals, as well as awards and critical recognition of our projects. Essentially, every aspect of the development and production phase of our films that yield interest to the general public and industry will be made available if it is promotionally and financially beneficial to the Studio.

Professional photos will also be taken to accompany most press releases. This will include photos of our executive staff, creative team, writers, film directors, staff members, scenes from the film themselves and the actors.

Trade Shows and Conventions

The Motion Picture Distribution Executive, and the Marketing and Advertising Vice Presidents and staffs, as well as key individuals in the production of each film, will tour the trade show and convention circuits promoting our films before their release in order to bring them to public awareness. Most patrons of these festivals and conventions are the die-hard fans of science-fiction, fantasy and horror – usually the determining force of a motion picture's success.

Year after year, fans swarm convention centers across the country and the world in anticipation of getting a peek at coming attractions. Companies promote their material with all sorts of gimmicks, including toys, t-shirts, buttons, posters, demo tapes and Blu-rays, etc.

THE FINANCING

Silver Screen Cinema Studios has taken a vast amount of time, energy and money researching and analyzing all aspects of our place in the motion picture industry and our market in particular. We have looked at every conceivable angle, and then looked again in order to show that by pushing forward, we will be making an educated move with odds in our favor for prosperity.

The Risk

Make no mistake that the production of a motion picture and subsequent distribution is a risky venture. All the planning in the world cannot control the force responsible for the failure or success of a movie – the audience. They are what it all comes down to, and one cannot force audiences to watch our product.

However, while making movies is considered risky, it should not be considered gambling. In most games of chance at the Las Vegas casinos, a gambler is betting in the hopes that Lady Luck is in his corner. He is taking a chance. He is crossing his fingers. He has no control. He is not making an educated move of the mind, but rather an emotional move of the heart.

When it comes to movies, the risks involved should be evaluated through the lens of a tried and true formula that all successful films share. If our endeavors contain a majority of the critical elements found in the formula (i.e. captivating stories, well rounded and intriguing characters, etc.) which have been proven time and time again to draw audiences, then we can anticipate, with some level of certainty, a fraction of the same success garnered by past films.

Since the production of motion pictures is so risky, Silver Screen Cinema Studios will be utilizing the other avenues of revenue from the equipment, Studio facilities rentals and the other companies the Studio owns. This will bring in revenue during and between box-office returns.

Movie Fans

The executives of Silver Screen Cinema Studios are first and foremost movie fans. That means before anything else in this business, we love to watch movies. We love to watch great movies which means, that we have our hearts in the Studio above everything else. We have no interest in producing movies we don't believe in or would not pay to see at a movie theater.

Silver Screen Cinema Studios has gone out of its way to define strategies that make not only entertainment sense, but also financial sense. To that extent, we have budgeted finances for our pictures on the conservative side. We have taken advantage of our connections in the industry to get the lowest rates for cast and crew, props, equipment, cameras, etc. Our take on the entire business of producing motion pictures – from

development to pre-production to principle photography to post-production – is to streamline everything like a well-oiled machine.

Facts and Figures

Too many independent filmmakers have an idea that the smaller the budget, the better chance there is to make some profit. This is accurate to a point. The budget needs to be as low as possible, but not at the expense of the film. When a budget is skimmed on, the film suffers. It can suffer in a number of different ways: The crew doesn't work their best because they're either working for free or pennies, and working long hours. The props, wardrobe, set etc., look cheap and homemade. The cast is forced to work long hours, usually shooting 12+ pages a day. Their performances suffer. They don't have time to give a good performance.

Though talent of the cast and crew has a large part to do with it, the largest player in these films success is time. These films allow time for the cast and crew to do their jobs efficiently and effectively. Time for a film equals money, and with film it's a lot of money.

Silver Screen Cinema Studios wants to give each of its films the time they need to be completed effectively and efficiently. This does translate to larger budgets, but the budgets are kept within reason. This is done by hiring non-union crews when possible. This lowers the budget, but doesn't lower quality.

The largest expense in a film is cast and crew wages. A-List actors can cost between \$1 million to \$20 million per film. Other actors that are just as good, cost a fraction of that. Principal photography is the most expensive phase of every film. To combat this cost, their shooting schedule is reduced as much as possible, this is why independent films shoot over 12 pages a day. Studio films (anything coming out of the Hollywood majors) average between 1 to 4 pages a day.

Phase 1

To accomplish Phase 1, Silver Screen Cinema Studios needs \$400 Million dollars. All financing will be done through a Non-profit company called On Set Education, Inc., so all financing money will be tax deductible.

The Studio expansion and development budget is \$148,311,109.80. This includes the purchase of land, buildings, equipment and other assets to support the production of the films and the start of the other companies.

The production and distribution budgets for the four films is \$251,688,890.20. Combined, it totals \$400,000,000.00.

Return on Investment

Silver Screen Cinema Studios cannot guarantee that these films will make back their money at the box office or ever. No studio or production company can do that. There are so many factors on the success of the film, and all of it is just an educated guess. The audiences are the only ones that can tell you if your film will make money, and that's only found out when they go, or not go, to see the film.

Below are the benefits of donating to On Set Education for Phase 1 of the Studio. All of this is to show the Studios' appreciation to those that finance the Studios' first phase.

Perk for Donating toward Phase 1:

1. \$500,000.00 to \$999,999.99:
 - a. The equivalent percentage of your contribution of Entire Estimated Budget, from an 80/20 Split (between the Studio/Financers) of the Studios' take of the Box Office returns for every movie produced by the Studio during and beyond Phase 1 until 200% of contribution is reached.
 - i. Example: 1% (\$4 million) of Entire Estimated Budget would be 1% of 20% Gross Box Office Receipts for each film in Phase 1 after Exhibitor Take and every film after Phase 1 produced by the Studio up to 200% of contribution (\$8 million).
 - b. A "Special Thanks" in the credits of each movie produced by the Studio until the 200% of contribution is paid (example: Silver Screen Cinema Studios wants to thank the following for their generous assistance in getting this movie made:...)
 - c. An opportunity to visit the set and watch a day of filming for each film produced until all 200% of contribution is paid
 - d. You will receive a signed and framed movie poster for each film
 - e. A copy of each movie (4K Blu-ray, Blu-ray, DVD and Digital Download) when released
 - f. The Soundtrack of each film on CD and Digital Download
 - g. You will be invited to participate in the Studios' service projects when it is scheduled during Principal Photography (the Studio does one with every project it produces)
2. \$1,000,000.00 to \$4,999,999.99:
 - a. All the Above Perks
 - b. Free access to the set at all times for all films until the 200% of contribution is paid
 - c. A wrap gift at the end of Principal Photography and be invited to the wrap party for all films until the 200% of contribution is paid
 - d. A VIP guest with Plus One at the World Premiere of every film until the full 200% of contribution is paid

3. \$5,000,000.00 to \$9,999,999.99:
 - a. All the Above Perks
 - b. An “Executive Producer” credit on each of the films produced until the 200% of contribution is paid
 - c. VIP guest with Plus One at all the World Premieres of all Pictures produced by the Studio, even after the 200% of contribution is paid
4. \$10,000,000.00 or more:
 - a. All the Above Perks
 - b. A “Producer” credit on each of the films until the 200% of contribution is paid
 - i. (if any project is nominated for best picture – you would be invited to attend the Award Shows)
 - c. One of the Buildings built on the Studio lot will be named after you

In Closing

Silver Screen Cinema Studios believes that this plan for business we have presented, along with the data and attached budgets, represent a serious business investment opportunity. We proudly stand behind our business plan and will gladly answer any questions you feel might not have been answered or covered here.

Thank you for your interest in Silver Screen Cinema Studios. Your time is very much appreciated. Above all, please use due diligence as you consider this opportunity.

APPENDIX A

FINANCIAL DATA

(Complete Financial Data will be uploaded seperately)

Silver Screen Cinema Studios

#	Studio Development Costs	Amount	Total
3	10 Ton Grip Truck	\$539,189.70	\$1,617,569.10
3	5 Ton Grip Truck	\$288,412.95	\$865,238.85
3	Camera Truck - 30ft	\$159,736.50	\$479,209.50
3	Camera Dollies	\$210,000.00	\$630,000.00
3	Cranes & Remote Heads	\$129,423.00	\$388,269.00
3	Camera / Insert Cars	\$232,690.50	\$698,071.50
3	Process Trailer & ATV Rig	\$50,000.00	\$150,000.00
3	Car & Motorcycle Tows	\$23,887.50	\$71,662.50
3	Condors & Generators	\$3,108,000.00	\$9,324,000.00
3	Trucks	\$1,819,650.00	\$5,458,950.00
3	Honeywagons & Trailers	\$2,205,000.00	\$6,615,000.00
3	Lighting	\$4,761,002.00	\$14,283,006.00
1	Line Items	\$3,569,298.60	\$3,569,298.60
3	Expendable Items	\$124,456.50	\$373,369.50
3	Camera	\$2,112,424.65	\$6,337,273.95
3	Sound	\$135,691.50	\$407,074.50
3	Production Support	\$432,180.00	\$1,296,540.00
3	Art Department	\$478,936.50	\$1,436,809.50
3	Set Dressing	\$478,936.50	\$1,436,809.50
3	Props Department	\$478,936.50	\$1,436,809.50
3	Set Construction Equipment	\$518,385.00	\$1,555,155.00
3	Wardrobe Department	\$473,550.00	\$1,420,650.00
3	Makeup & Hair Departments	\$375,900.00	\$1,127,700.00
3	Special Effects & Stunts	\$564,163.58	\$1,692,490.75
3	Process Department	\$1,105,402.46	\$3,316,207.39
2	ADR & Foley	\$396,585.00	\$793,170.00
1	Studio Offices	\$8,155,173.00	\$8,155,173.00
1	Production Office	\$3,840,860.00	\$3,840,860.00
1	Silver Screen Cinema Studios	\$26,540,015.88	\$26,540,015.88
1	Silver Screen Cinema Productions	\$16,312,127.98	\$16,312,127.98
1	Movie Illusions Equipment	\$25,553,296.59	\$25,553,296.60
	Equipment Total	\$130,907,348.30	\$147,181,808.10
1	Screenplay Acquisition	\$1,129,301.70	\$1,129,301.70
	Studio Development Costs Grand Total	\$148,311,109.80	\$148,311,109.80

FILM PRODUCTION BUDGET

Silver Screen Cinema Productions		The Pool Game	6-Mar-2019	
PRODUCTION COMPANY		PRODUCTION TITLE	DATE	
Mahoney / Bosen		Colin McMillan	MPF-20-0001	
EXECUTIVE PRODUCER		PRODUCER	PRODUCTION NUMBER	
6-Jan-2020		16-Oct-2020	0-Jan-1900	0
START DATE		FINISH DATE	SCRIPT DATED	SCRIPT PAGES
				8 Hrs
				CREW DAILY PAY HOURS

ACCT NO.	DESCRIPTION	PAGE NO.	BUDGET	TOTALS
0000	Development	3	\$57,500.00	
1000	Story and Screenplay	4	\$22,000.00	
1100	Producer's Unit	5	\$589,000.00	
1200	Director's Unit	6	\$38,800.00	
1300	Cast Unit	7	\$5,655,396.50	
1400	Travel and Living	8	\$142,000.00	
1900	Fringe Benefits and Payroll Taxes	9	\$2,627,288.81	
TOTAL ABOVE THE LINE			\$9,131,985.31	\$9,131,985.31
2000	Production Department	10	\$724,360.00	
2100	Extra Talent	11	\$30,400.00	
2200	Art Department	12	\$210,840.00	
2300	Set Construction	13	\$596,830.00	
2400	Set Dressing	14	\$241,160.00	
2500	Property	15	\$198,600.00	
2600	Picture Vehicles	16	\$285,000.00	
2700	Special Effects	17	\$196,320.00	
2800	Camera	18	\$333,320.00	
3000	Special Equipment	19	\$0.00	
3100	Sound	20	\$61,320.00	
3200	Grip	21	\$118,160.00	
3300	Lighting	22	\$149,360.00	
3400	Wardrobe	23	\$227,440.00	
3500	Makeup and Hair	24	\$168,740.00	
3600	Set Operations	25	\$561,435.00	
3700	Site Rental	27	\$31,500.00	
3800	Stage Rental and Expenses	28	\$308,400.00	
4000	Location Expenses	29	\$40,772.50	
4100	Second Unit	31	\$0.00	
4200	Tests	33	\$5,000.00	
4300	Miniatures	34	\$0.00	
4400	Process	35	\$0.00	
4500	Animals	36	\$0.00	
4600	Transportation	37	\$731,240.00	
4700	Raw Stock and Laboratory	38	\$0.00	
4900	Fringe Benefits and Payroll Taxes	39	\$1,035,625.44	
TOTAL BELOW THE LINE			\$6,255,822.94	\$15,387,808.25

FILM PRODUCTION BUDGET (CONT'D)

6-Mar-2019

Silver Screen Cinema Productions
PRODUCTION COMPANY

The Pool Game
PRODUCTION TITLE

DATE
MPF-20-0001
PRODUCTION NUMBER

ACCT NO.	DESCRIPTION	PAGE NO.	BUDGET	TOTALS
5000	Film Editing	40	\$199,000.00	
5100	Music	42	\$223,000.00	
5200	Film Effects	43	\$26,560.00	
5300	Titles	44	\$60,480.00	
5400	Post Production Sound	45	\$308,520.00	
5500	Post Production Film	46	\$14,000.00	
5900	Fringe Benefits and Payroll Taxes	47	\$178,368.00	
	TOTAL POST PRODUCTION		\$1,009,928.00	\$16,397,736.25
6000	Publicity	48	\$377,840.00	
6100	Insurance	49	\$602,535.76	
6200	General Expense	50	\$478,000.00	
6900	Fringe Benefits and Payroll Taxes	51	\$97,799.68	
	TOTAL OTHER COSTS		\$1,556,175.44	\$17,953,911.69
	TOTAL DIRECT COSTS		\$17,953,911.69	\$17,953,911.69
7500	Contingency 10%	52	\$1,795,391.17	
7600	Completion Bond 6% x Total Direct Costs	52	\$0.00	
7700	Overhead (less w+Fringe)	52	\$0.00	
7800	Production Fees	52	\$0.00	
	TOTAL NEGATIVE COSTS		\$1,795,391.17	\$19,749,302.86
8000	Deferments	52	\$0.00	
	TOTAL NEGATIVE COSTS (Incl. Deferments)		\$1,795,391.17	\$19,749,302.86

Silver Screen Cinema Studios

#	The Pool Game Distribution and P&A	Amount	Total
1	World Premiere & Anniversary Premiere	\$880,000.00	\$880,000.00
1	Digital Cinema Package	\$1,579,200.00	\$1,579,200.00
1	Prime Time Spots	\$4,125,000.00	\$4,125,000.00
1	Day Time Spots	\$4,125,000.00	\$4,125,000.00
1	Onset Interviews	\$781,000.00	\$781,000.00
1	Talk Show Interviews	\$3,300,000.00	\$3,300,000.00
1	Radio Interviews	\$330,000.00	\$330,000.00
1	Printables (Onesheets, Standies, Window Cards, Print Ads)	\$3,547,500.00	\$3,547,500.00
1	Press Releases	\$396,000.00	\$396,000.00
1	For Your Consideration Campaign	\$5,000,000.00	\$5,000,000.00
	Distribution and P&A Total	\$24,063,700.00	\$24,063,700.00

FILM PRODUCTION BUDGET

Silver Screen Cinema Productions		Gifted	6-Mar-2019	
PRODUCTION COMPANY		PRODUCTION TITLE	DATE	
Mahoney / Bosen		Evan Brown	MPF-20-0002	
EXECUTIVE PRODUCER		DIRECTOR	PRODUCTION NUMBER	
Colin McMillan		0	8	
PRODUCER		PRODUCTION MANAGER		
30-Nov-2020	22-Sep-2021	0-Jan-1900	0	8
START DATE	FINISH DATE	SCRIPT DATED	SCRIPT PAGES	CREW DAILY PAY HOURS

ACCT NO.	DESCRIPTION	PAGE NO.	BUDGET	TOTALS
0000	Development	3	\$38,500.00	
1000	Story and Screenplay	4	\$26,500.00	
1100	Producer's Unit	5	\$623,072.00	
1200	Director's Unit	6	\$37,872.00	
1300	Cast Unit	7	\$18,052,080.50	
1400	Travel and Living	8	\$329,700.00	
1900	Fringe Benefits and Payroll Taxes	9	\$8,169,542.67	
TOTAL ABOVE THE LINE			\$27,277,267.17	\$27,277,267.17
2000	Production Department	10	\$886,096.00	
2100	Extra Talent	11	\$87,400.00	
2200	Art Department	12	\$249,136.00	
2300	Set Construction	13	\$679,440.00	
2400	Set Dressing	14	\$320,428.00	
2500	Property	15	\$282,264.00	
2600	Picture Vehicles	16	\$575,500.00	
2700	Special Effects	17	\$251,040.00	
2800	Camera	18	\$389,360.00	
3000	Special Equipment	19	\$0.00	
3100	Sound	20	\$86,368.00	
3200	Grip	21	\$167,120.00	
3300	Lighting	22	\$176,320.00	
3400	Wardrobe	23	\$217,480.00	
3500	Makeup and Hair	24	\$201,224.00	
3600	Set Operations	25	\$925,324.00	
3700	Site Rental	27	\$84,200.00	
3800	Stage Rental and Expenses	28	\$250,300.00	
4000	Location Expenses	29	\$39,037.50	
4100	Second Unit	31	\$0.00	
4200	Tests	33	\$10,000.00	
4300	Miniatures	34	\$0.00	
4400	Process	35	\$0.00	
4500	Animals	36	\$0.00	
4600	Transportation	37	\$1,711,428.00	
4700	Raw Stock and Laboratory	38	\$0.00	
4900	Fringe Benefits and Payroll Taxes	39	\$1,397,353.94	
TOTAL BELOW THE LINE			\$8,986,819.44	\$36,264,086.60

FILM PRODUCTION BUDGET (CONT'D)

6-Mar-2019

Silver Screen Cinema Productions
PRODUCTION COMPANY

Gifted
PRODUCTION TITLE

DATE
MPF-20-0002
PRODUCTION NUMBER

ACCT NO.	DESCRIPTION	PAGE NO.	BUDGET	TOTALS
5000	Film Editing	40	\$322,728.00	
5100	Music	42	\$202,000.00	
5200	Film Effects	43	\$688,960.00	
5300	Titles	44	\$20,160.00	
5400	Post Production Sound	45	\$443,240.00	
5500	Post Production Film	46	\$14,000.00	
5900	Fringe Benefits and Payroll Taxes	47	\$226,297.86	
	TOTAL POST PRODUCTION		\$1,917,385.86	\$38,181,472.46
6000	Publicity	48	\$377,536.00	
6100	Insurance	49	\$820,560.08	
6200	General Expense	50	\$497,000.00	
6900	Fringe Benefits and Payroll Taxes	51	\$97,692.67	
	TOTAL OTHER COSTS		\$1,792,788.76	\$39,974,261.22
	TOTAL DIRECT COSTS		\$39,974,261.22	\$39,974,261.22
7500	Contingency 10%	52	\$3,997,426.12	
7600	Completion Bond 6% x Total Direct Costs	52	\$0.00	
7700	Overhead (less w+Fringe)	52	\$0.00	
7800	Production Fees	52	\$0.00	
	TOTAL NEGATIVE COSTS		\$3,997,426.12	\$43,971,687.34
8000	Deferments	52	\$0.00	
	TOTAL NEGATIVE COSTS (Incl. Deferments)		\$3,997,426.12	\$43,971,687.34

Silver Screen Cinema Studios

#	Gifted Distribution and P&A	Amount	Total
1	World Premiere & Anniversary Premiere	\$720,500.00	\$720,500.00
1	Digital Cinema Package	\$1,579,200.00	\$1,579,200.00
1	Prime Time Spots	\$4,125,000.00	\$4,125,000.00
1	Day Time Spots	\$4,125,000.00	\$4,125,000.00
1	Onset Interviews	\$781,000.00	\$781,000.00
1	Talk Show Interviews	\$3,300,000.00	\$3,300,000.00
1	Radio Interviews	\$330,000.00	\$330,000.00
1	Printables (Onesheets, Standies, Window Cards, Print Ads)	\$3,547,500.00	\$3,547,500.00
1	Press Releases	\$396,000.00	\$396,000.00
1	For Your Consideration Campaign	\$5,000,000.00	\$5,000,000.00
	Distribution and P&A Total	\$23,904,200.00	\$23,904,200.00

\$150 Per Square Foot Full Studio Estimate

Silver Screen Cinema Studios

Entire Studio									
Offices & Workshops	Length	Width	TSF	Price/SQF	Cost of Building	Total Cost			
O1	1 Office Twin 1	400	200	400000	\$300.00	\$120,000,000.00	\$120,000,000.00		
O2	1 Office Twin 2	400	200	400000	\$300.00	\$120,000,000.00	\$120,000,000.00		
FL	5 Film Lab	150	150	22500	\$300.00	\$6,750,000.00	\$33,750,000.00		
PO	10 Production Offices	260	60	31200	\$300.00	\$9,360,000.00	\$93,600,000.00		
PPB	5 Post Production Building	200	160	64000	\$300.00	\$19,200,000.00	\$96,000,000.00		
PC	10 Production Condos	180	60	10800	\$300.00	\$3,240,000.00	\$32,400,000.00		
EQW	5 Equipment Warehouse	200	160	32000	\$300.00	\$9,600,000.00	\$48,000,000.00		
AC	1 Athletic Club	200	200	80000	\$300.00	\$24,000,000.00	\$24,000,000.00		
SS	1 Studio Store	150	100	15000	\$300.00	\$4,500,000.00	\$4,500,000.00		
SE	1 Studio Emporium	200	150	60000	\$300.00	\$18,000,000.00	\$18,000,000.00		
ST	1 Film School Building	400	400	240000	\$300.00	\$72,000,000.00	\$72,000,000.00		
SOB	1 Studio Operations Building	200	160	64000	\$300.00	\$19,200,000.00	\$19,200,000.00		
RS	1 Records Storage	200	160	64000	\$300.00	\$19,200,000.00	\$19,200,000.00		
TG	2 Transportation Garage	270	110	59400	\$300.00	\$17,820,000.00	\$35,640,000.00		
TM	1 Transportation Maintenance	270	110	29700	\$300.00	\$8,910,000.00	\$8,910,000.00		
HD	5 Hardware Department	150	100	15000	\$300.00	\$4,500,000.00	\$22,500,000.00		
PD	5 Plumbing Department	150	100	15000	\$300.00	\$4,500,000.00	\$22,500,000.00		
EFD	5 Electrical Fixture Department	150	100	15000	\$300.00	\$4,500,000.00	\$22,500,000.00		
PH	5 Property House	200	150	60000	\$300.00	\$18,000,000.00	\$90,000,000.00		
CM	26 Construction Mill	150	150	22500	\$300.00	\$6,750,000.00	\$175,500,000.00		
MS	5 Metal Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
WD	5 Wardrobe Department	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
PRS	5 Prop Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
STSH	5 Staff Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
SFXS	5 Special Effects Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
DD	5 Drapery Department	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
UPS	5 Upholstry Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
FRS	5 Furniture Refinishing Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
PAS	5 Paint Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
SBS	5 Scenic Backing Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
SISH	5 Sign Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
PRTSH	5 Print Shop	120	80	9600	\$300.00	\$2,880,000.00	\$14,400,000.00		
LU	30 Lock-Ups	100	50	5000	\$300.00	\$1,500,000.00	\$45,000,000.00		
APHGR	1 Chopper Hanger	200	200	40000	\$300.00	\$12,000,000.00	\$12,000,000.00		
REST	14 Restaurant	100	100	20000	\$300.00	\$6,000,000.00	\$84,000,000.00		
SSCP	1 Silver Screen Cinema Producti	200	160	64000	\$300.00	\$19,200,000.00	\$19,200,000.00		
MI	1 Movie Illusions	200	160	64000	\$300.00	\$19,200,000.00	\$19,200,000.00		
SLA	1 Silver Lining Animation	200	160	64000	\$300.00	\$19,200,000.00	\$19,200,000.00		
HO	1 Silver Lining Resort Hotel	450	450	405000	\$300.00	\$1,215,000,000.00	\$1,215,000,000.00		
201 Buildings						\$1,836,690,000.00	\$2,664,600,000.00		
Silver Lining							\$5,000,000.00		
Landscaping							\$10,465,000.00		
Total Cost							\$2,680,065,000.00		
Sound Stages	Length	Width	TSF	Price/SQF	Cost of Building	Total Cost			
Alpha	1 Alpha	700	450	315000	\$300.00	\$94,500,000.00	\$94,500,000.00		
Bravo	1 Bravo	400	250	100000	\$300.00	\$30,000,000.00	\$30,000,000.00		
Charlie	1 Charlie	300	175	52500	\$300.00	\$15,750,000.00	\$15,750,000.00		
Delta	1 Delta	250	150	37500	\$300.00	\$11,250,000.00	\$11,250,000.00		
Echo	1 Echo	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Foxtrot	1 Foxtrot	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Golf	1 Golf	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Hotel	1 Hotel	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
India	1 India	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Juliette	1 Juliette	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Kilo	1 Kilo	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Lima	1 Lima	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Mike	1 Mike	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
November	1 November	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Oscar	1 Oscar	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Papa	1 Papa	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Quebec	1 Quebec	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Romeo	1 Romeo	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Sierra	1 Sierra	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Tango	1 Tango	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Uniform	1 Uniform	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Victor	1 Victor	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Whiskey	1 Whiskey	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
X-Ray	1 X-Ray	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Yankee	1 Yankee	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
Zulu	1 Zulu	320	140	44800	\$300.00	\$13,440,000.00	\$13,440,000.00		
SS1	1 Student Stage 1	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
SS2	1 Student Stage 2	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
SS3	1 Student Stage 3	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
SS4	1 Student Stage 4	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
SS5	1 Student Stage 5	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
SS6	1 Student Stage 6	100	100	10000	\$300.00	\$3,000,000.00	\$3,000,000.00		
EUS	1 Exterior Underwater Stage	60	60	3600	\$300.00	\$1,080,000.00	\$1,080,000.00		
ERTS	1 Exterior Round Tank Stage	80	80	6400	\$300.00	\$1,920,000.00	\$1,920,000.00		
ETS	1 Exterior Tank Stage	200	180	36000	\$300.00	\$10,800,000.00	\$10,800,000.00		
EWS	1 Exterior Wave Stage	150	100	15000	\$300.00	\$4,500,000.00	\$4,500,000.00		
BLL	1 Backlot Lake 1	700	320	224000	\$300.00	\$67,200,000.00	\$67,200,000.00		
BLL	1 Backlot Lake 2	400	320	128000	\$300.00	\$38,400,000.00	\$38,400,000.00		
BLL	1 Backlot Lake 3	120	100	12000	\$300.00	\$3,600,000.00	\$3,600,000.00		
BLL	1 Backlot Lake 3.1	120	100	12000	\$300.00	\$3,600,000.00	\$3,600,000.00		
40 Buildings						\$596,280,000.00	\$596,280,000.00		
Landscaping							\$10,775,000.00		
Total Cost							\$607,055,000.00		
Equipment									
Total Cost						\$770,000,000.00	\$4,057,120,000.00		
Land	Acres	Total SQF	Price/SQF	Total Price of Land					
Granstville Land	320	13939200	\$0.11	\$1,500,000.00		\$1,500,000.00			
						\$1,500,000.00	\$4,058,620,000.00		
Movies									
Production & Distribution						\$816,000,000.00	\$4,874,620,000.00		
Business Expenses	Years	Cost	Total SSCS Expenses						
Operating Expenses		5	\$500,000,000.00	\$2,500,000,000.00					
						\$2,500,000,000.00			
						\$2,500,000,000.00	\$7,374,620,000.00		
Total Cost of Silver Screen Cinema Studios							\$7,374,620,000.00		

\$300 Per Square Foot Full Studio Estimate

Silver Screen Cinema Studios

Entire Studio

Offices & Workshops	Length	Width	TSF	Price/SQF	Cost of Building	Total Cost
O1 1 Office Twin 1	400	200	400000	\$150.00	\$60,000,000.00	\$60,000,000.00
O2 1 Office Twin 2	400	200	400000	\$150.00	\$60,000,000.00	\$60,000,000.00
FL 5 Film Lab	150	150	22500	\$150.00	\$3,375,000.00	\$16,875,000.00
PO 10 Production Offices	260	60	31200	\$150.00	\$4,680,000.00	\$46,800,000.00
PPB 5 Post Production Building	200	160	64000	\$150.00	\$9,600,000.00	\$48,000,000.00
PC 10 Production Condos	180	60	10800	\$150.00	\$1,620,000.00	\$16,200,000.00
EQW 5 Equipment Warehouse	200	160	32000	\$150.00	\$4,800,000.00	\$24,000,000.00
AC 1 Athletic Club	200	200	80000	\$150.00	\$12,000,000.00	\$12,000,000.00
SS 1 Studio Store	150	100	15000	\$150.00	\$2,250,000.00	\$2,250,000.00
SE 1 Studio Emporium	200	150	60000	\$150.00	\$9,000,000.00	\$9,000,000.00
ST 1 Film School Building	400	400	240000	\$150.00	\$36,000,000.00	\$36,000,000.00
SOB 1 Studio Operations Building	200	160	64000	\$150.00	\$9,600,000.00	\$9,600,000.00
RS 1 Records Storage	200	160	64000	\$150.00	\$9,600,000.00	\$9,600,000.00
TG 2 Transportation Garage	270	110	59400	\$150.00	\$8,910,000.00	\$17,820,000.00
TM 1 Transportation Maintenance	270	110	29700	\$150.00	\$4,455,000.00	\$4,455,000.00
HD 5 Hardware Department	150	100	15000	\$150.00	\$2,250,000.00	\$11,250,000.00
PD 5 Plumbing Department	150	100	15000	\$150.00	\$2,250,000.00	\$11,250,000.00
EFD 5 Electrical Fixture Department	150	100	15000	\$150.00	\$2,250,000.00	\$11,250,000.00
PH 5 Property House	200	150	60000	\$150.00	\$9,000,000.00	\$45,000,000.00
CM 26 Construction Mill	150	150	22500	\$150.00	\$3,375,000.00	\$87,750,000.00
MS 5 Metal Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
WD 5 Wardrobe Department	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
PRS 5 Prop Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
STSH 5 Staff Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
SFXS 5 Special Effects Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
DD 5 Drapery Department	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
UPS 5 Upholstry Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
FRS 5 Furniture Refinishing Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
PAS 5 Paint Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
SBS 5 Scenic Backing Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
SSH 5 Sign Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
PRTSH 5 Print Shop	120	80	9600	\$150.00	\$1,440,000.00	\$7,200,000.00
LU 30 Lock-Ups	100	50	5000	\$150.00	\$750,000.00	\$22,500,000.00
APHGR 1 Chopper Hangar	200	200	40000	\$150.00	\$6,000,000.00	\$6,000,000.00
REST 14 Resturant	100	100	20000	\$150.00	\$3,000,000.00	\$42,000,000.00
SSCP 1 Silver Screen Cinema Productic	200	160	64000	\$150.00	\$9,600,000.00	\$9,600,000.00
MI 1 Movie Illusions	200	160	64000	\$150.00	\$9,600,000.00	\$9,600,000.00
SLA 1 Silver Lining Animation	200	160	64000	\$150.00	\$9,600,000.00	\$9,600,000.00
HO 1 Silver Lining Resort Hotel	450	450	2025000	\$150.00	\$303,750,000.00	\$303,750,000.00
201 Buildings					\$614,595,000.00	\$1,028,550,000.00
Silver Lining						\$5,000,000.00
Landscaping						\$14,000,000.00
Total Cost						<u>\$1,047,550,000.00</u>

Sound Stages	Length	Width	TSF	Price/SQF	Cost of Building	Total Cost
Alpha 1 Alpha	700	450	315000	\$150.00	\$47,250,000.00	\$47,250,000.00
Bravo 1 Bravo	400	250	100000	\$150.00	\$15,000,000.00	\$15,000,000.00
Charlie 1 Charlie	300	175	52500	\$150.00	\$7,875,000.00	\$7,875,000.00
Delta 1 Delta	250	150	37500	\$150.00	\$5,625,000.00	\$5,625,000.00
Echo 1 Echo	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Foxtrot 1 Foxtrot	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Golf 1 Golf	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Hotel 1 Hotel	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
India 1 India	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Juliette 1 Juliette	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Kilo 1 Kilo	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Lima 1 Lima	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Mike 1 Mike	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
November 1 November	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Oscar 1 Oscar	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Papa 1 Papa	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Quebec 1 Quebec	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Romeo 1 Romeo	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Sierra 1 Sierra	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Tango 1 Tango	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Uniform 1 Uniform	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Victor 1 Victor	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Whiskey 1 Whiskey	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
X-Ray 1 X-Ray	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Yankee 1 Yankee	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
Zulu 1 Zulu	320	140	44800	\$150.00	\$6,720,000.00	\$6,720,000.00
SS1 1 Student Stage 1	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
SS2 1 Student Stage 2	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
SS3 1 Student Stage 3	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
SS4 1 Student Stage 4	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
SS5 1 Student Stage 5	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
SS6 1 Student Stage 6	100	100	10000	\$150.00	\$1,500,000.00	\$1,500,000.00
EUS 1 Exterior Underwater Stage	60	60	3600	\$150.00	\$540,000.00	\$540,000.00
ERTS 1 Exterior Round Tank Stage	80	80	6400	\$150.00	\$960,000.00	\$960,000.00
ETS 1 Exterior Tank Stage	200	180	36000	\$150.00	\$5,400,000.00	\$5,400,000.00
EWS 1 Exterior Wave Stage	150	100	15000	\$150.00	\$2,250,000.00	\$2,250,000.00
BLL 1 Backlot Lake 1	700	320	224000	\$150.00	\$33,600,000.00	\$33,600,000.00
BLL 1 Backlot Lake 2	400	320	128000	\$150.00	\$19,200,000.00	\$19,200,000.00
BLL 1 Backlot Lake 3	120	100	12000	\$150.00	\$1,800,000.00	\$1,800,000.00
BLL 1 Backlot Lake 3.1	120	100	12000	\$150.00	\$1,800,000.00	\$1,800,000.00
40 Buildings					\$298,140,000.00	\$298,140,000.00
Landscaping						\$14,000,000.00
Total Cost						<u>\$312,140,000.00</u>

Equipment						
Total Cost						<u>\$770,000,000.00</u>

Land	Acres	Total SQF	Price/SQF	Total Price of Land		
Granstville Land	320	13939200	\$0.11	\$1,500,000.00	\$1,500,000.00	<u>\$2,131,190,000.00</u>

Movies						
Production & Distribution						<u>\$816,000,000.00</u>

Business Expenses	Years	Cost	Total SSCS Expenses			
Operating Expenses	5	\$500,000,000.00	\$2,500,000,000.00	\$2,500,000,000.00	\$2,500,000,000.00	<u>\$5,447,190,000.00</u>

Total Cost of Silver Screen Cinema Studios						<u><u>\$5,447,190,000.00</u></u>
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APPENDIX B

POTENTIAL CAST FOR FILMS

THE POOL GAME CAST



JOHN KRASINSKI – Gabe Kelly

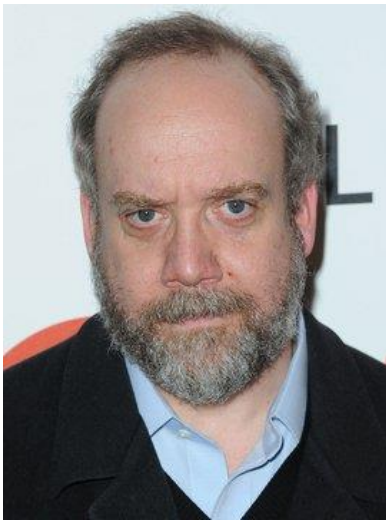
Tall, handsome American film and television star John Krasinski is known for his role as sardonic nice guy Jim Halpert on NBC's popular TV series, *The Office* (2005), for which he won a 2007 and 2008 Screen Actors Guild Award for outstanding performance by an ensemble in a comedy series.

Born John Burke Krasinski on October 20, 1979, in Newton, Massachusetts, USA, he is the youngest of three brothers. His mother, Mary Claire (Doyle), is a nurse, and his father, Ronald Krasinski, is an internist. His father is of Polish descent and his mother is of Irish ancestry.

His first stage experience was starring in a satirical high school play, written and cast by his classmate B.J. Novak. Also good at sports, he played on the same Little League baseball team as Novak, later a writer and co-star on *The Office* (2005). After graduating from Newton South High School in 1997, Krasinski planned to be an English major and deferred his first semester of college to teach English in Costa Rica. He attended Brown University, graduating in 2001, as a playwright with honors, then studied at the Eugene O'Neill National Theatre Institute in Waterford, Connecticut.

During the summer of 2000, he worked as a script intern on *Late Night with Conan O'Brien* (1993). Krasinski made his big screen debut in 2002, then played several small roles like "Ben" in *Kinsey* (2004), and "Bob Flynn" in *Duane Hopwood* (2005). He appeared as "Corporal Harrigan" in *Jarhead* (2005), by director Sam Mendes, then played a supporting role as "Ben" in *The Holiday* (2006), a romantic comedy by director Nancy Meyers. He is billed as the voice of "Lancelot" in *Shrek the Third* (2007). Krasinski co-starred opposite Robin Williams and Mandy Moore in the romantic comedy *License to Wed* (2007), as well as with George Clooney and Renée Zellweger in the football screwball comedy, *Leatherheads* (2008). He is also director and writer of *Brief Interviews with Hideous Men* (2009), a big screen adaptation of the eponymous collection of short stories by David Foster Wallace. He followed that film up with *The Hollars* (2016), a family drama, and *A Quiet Place* (2018), a well-received horror film that had one of the biggest opening weekends for the genre.

Krasinski is married to actress Emily Blunt, with whom he has two children. He claims Los Angeles as his home but travels to New York City and his hometown of Newton, MA, frequently.



PAUL GIAMATTI – Frank / Maniac

Paul Giamatti is an American actor who has worked steadily and prominently for over twenty years, and is best known for leading roles in the films *American Splendor* (2003), *Sideways* (2004), and *Barney's Version* (2010) (for which he won a Golden Globe), and supporting roles in the films *Cinderella Man* (2005), *The Illusionist* (2006), and *San Andreas* (2015).

Paul Edward Valentine Giamatti was born June 6, 1967 in New Haven, Connecticut, and is the youngest of three children. His mother, the former Toni Marilyn Smith, was an actress before marrying. His father, Bart Giamatti (Angelo Bartlett Giamatti), was a professor of Renaissance Literature at Yale University, and went on to become the university's youngest president (in 1986, Bart was appointed president of baseball's National League. He became Commissioner of Baseball on April 1, 1989 and served for five months until his untimely death on September 1, 1989. He was commissioner at the time Pete Rose was banned from the game). Paul's father also wrote six books. Paul's older brother, Marcus Giamatti, is also an actor. His sister, Elena, designs jewelry. His ancestry is Italian (from his paternal grandfather), German, English, Dutch, Scottish, and Irish.

Paul graduated from Choate Rosemary Hall prep school, majored in English at Yale, and obtained his master's degree in fine arts, with his major in drama from the Yale University School of Drama. His acting roots are in theatre, from his college days at Yale, to regional productions (Seattle, San Diego and Williamstown, Massachusetts), to Broadway.



SUMMER GLAU – Jane Kelly

Summer is a native of San Antonio, Texas. She's been a ballerina most of her life. Her debut was in various commercials and a guest appearance on the WB's *Angel* (1999). She has gone on to star on the TV series *Firefly* (2002) as well as its follow-up movie *Serenity* (2005) and the TV series *Terminator: The Sarah Connor Chronicles* (2008).

**BIOS/RESUMES
GIFTED
CAST**



MATT DAMON – Patrick Bell

Matthew Paige Damon was born on October 8, 1970, in Boston, Massachusetts, to Kent Damon, a stockbroker, realtor and tax preparer, and Nancy Carlsson-Paige, an early childhood education professor at Lesley University. Matt has an older brother, Kyle, a sculptor. His father was of English and Scottish descent, and his mother is of Finnish and Swedish ancestry. The family lived in Newton until his parents divorced in 1973, when Damon and his brother moved with his mother to Cambridge. He grew up in a stable community, and was raised near actor Ben Affleck.

Damon attended Cambridge Rindge and Latin School and he performed in a number of theater productions during his time there. He attended Harvard University as an English major. While in Harvard, he kept on skipping classes to pursue acting projects, which included the TNT original film, *Rising Son* (1990), and prep-school drama, *School Ties* (1992). It was until his film, *Geronimo: An American Legend* (1993), was expected to be a big success that he decided to drop out of university completely. Arriving in Hollywood, Matt managed to get his first break with a part in the romantic comedy, *Mystic Pizza* (1988). However, the film did not do too well and his film career failed to take off. Not letting failure discourage him from acting, he went for another audition, and managed to get a starring role in *School Ties* (1992). Up next for Matt was a role as a soldier who had problems with drug-addiction in the movie, *Courage Under Fire* (1996). Matt had, in fact, lost forty pounds for his role which resulted in health problems.

The following year, he garnered accolades for *Good Will Hunting* (1997), a screenplay he had originally written for an English class at Harvard University. *Good Will Hunting* (1997) was nominated for 9 Academy Awards, one of which, Matt won for Best Original Screenplay along with Ben Affleck. In the year 1998, Matt played the title role in Steven Spielberg's film, *Saving Private Ryan* (1998), which was one of the most acclaimed films in that year. Matt had the opportunity of working with Tom Hanks and Vin Diesel while

filming that movie. That same year, he starred as an earnest law student and reformed poker player in *Rounders* (1998), starring opposite Edward Norton and John Malkovich. The next year, Matt rejoined his childhood friend, Ben Affleck and fellow comedian, Chris Rock, in the comedy *Dogma* (1999).

Towards the end of 1999, Matt played "Tom Ripley", a working-class young man who tastes the good life and will do anything to live it. Both Jude Law and Gwyneth Paltrow also starred in the movie. *The Talented Mr. Ripley* (1999) earned mixed reviews from critics, but even so, Matt earned praise for his performance. Matt lent his voice to the animated movie, *Titan A.E.* (2000) in the year 2000, which also earned mixed reviews from the public. He also starred in two other movies, *All the Pretty Horses* (2000) and the golf comedy-drama, *The Legend of Bagger Vance* (2000), starring alongside Will Smith. In the year 2003, he signed on to star in *The Informant!* (2009) by Steven Soderbergh and the Farrelly Brothers' *Stuck on You* (2003). He also starred in *Gerry* (2002), a film he co-wrote with his friends, Gus Van Sant and Casey Affleck. One of Matt's most recognizable work to date is his role in the "Bourne" movie franchise. He plays an amnesiac assassin, "Jason Bourne", in *The Bourne Identity* (2002), *The Bourne Supremacy* (2004) and *The Bourne Ultimatum* (2007). Another praised role is that as "Linus Caldwell" in the "Ocean's" movie franchise. He had the opportunity to star opposite George Clooney, Brad Pitt, Julia Roberts and Don Cheadle in *Ocean's Eleven* (2001). The successful crime comedy-drama eventually had two other sequels, *Ocean's Twelve* (2004) and *Ocean's Thirteen* (2007). Among other highly acclaimed movies that Matt has been a part of are Terry Gilliam's *The Brothers Grimm* (2005), George Clooney's *Syriana* (2005), Martin Scorsese's *The Departed* (2006) and Robert De Niro's *The Good Shepherd* (2006).



JESSE PLEMONS – Jaxson Bell

Jesse Plemons was born on April 2, 1988 in Dallas, Texas, USA as Jesse Lon Plemons. He is an actor, known for *Game Night* (2018), *Battleship* (2012) and *Black Mass* (2015).

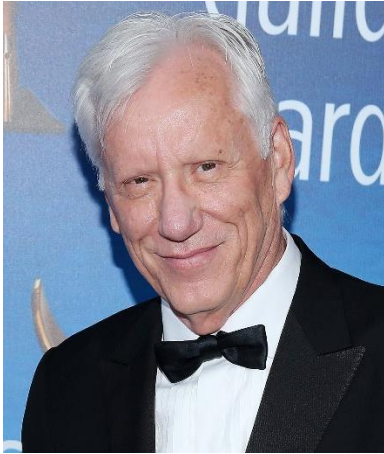


EMMA STONE – Detective Jessi Summers

Emily Jean "Emma" Stone was born in Scottsdale, Arizona, to Krista (Yeager), a homemaker, and Jeffrey Charles Stone, a contracting company founder and CEO. She is of Swedish, German, and British Isles descent. Stone began acting as a child as a member of the Valley Youth Theatre in Phoenix, Arizona, where she made her stage debut in a production of Kenneth Grahame's "The Wind in the Willows". She appeared in many more productions through her early teens until, at the age of fifteen, she decided that she wanted to make acting her career.

The official story is that she made a PowerPoint presentation, backed by Madonna's "Hollywood" and itself entitled "Project Hollywood", in an attempt to persuade her parents to allow her to drop out of school and move to Los Angeles. The pitch was successful and she and her mother moved to LA with her schooling completed at home while she spent her days auditioning.

She had her TV breakthrough when she won the part of Laurie Partridge in the VH1 talent/reality show *In Search of the Partridge Family* (2004) which led to a number of small TV roles in the following years. Her movie debut was as Jules in *Superbad* (2007) and, after a string of successful performances, her leading role as Olive in *Easy A* (2010) established her as a star.



JAMES WOODS – David Pierce

James Howard Woods was born on April 18, 1947 in Vernal, Utah, the son of Martha A. (Smith) and Gail Peyton Woods, a U.S. Army intelligence officer who died during Woods' childhood. James is of Irish, English, and German descent. He grew up in Warwick, Rhode Island, with his mother and stepfather Thomas E. Dixon. He graduated from Pilgrim High School in 1965, near the top of his class. James earned a scholarship to the Massachusetts Institute of Technology; dropping out during his sophomore year in 1967, he then headed off to New York with his fraternity brother Martin Donovan to pursue aspirations to appear on the stage. After appearing in a handful of New York City theater productions, Woods scored his first film role in *All the Way Home* (1971) and followed that up with meager supporting roles in *The Way We Were* (1973) and *The Choirboys* (1977).

However, it was Woods' cold-blooded performance as the cop killer in *The Onion Field* (1979), based on a Joseph Wambaugh novel, that seized the attention of movie-goers to his on-screen power. Woods quickly followed up with another role in another Joseph Wambaugh film adaptation, *The Black Marble* (1980), as a sleazy and unstable cable-T.V.-station owner in David Cronenberg's mind-bending and prophetic *Videodrome* (1983), as gangster Max Bercovicz in Sergio Leones mammoth epic *Once Upon a Time in America* (1984), and scored a best actor Academy Award nomination as abrasive journalist Richard Boyle in Oliver Stone's gritty and unsettling *Salvador* (1986).

There seemed to be no stopping the rise of this star as he continued to amaze movie-goers with his remarkable versatility and his ability to create such intense, memorable characters. The decade of the 1990s started off strongly with high praise for his role as Roy Cohn in the television production of *Citizen Cohn* (1992). Woods was equally impressive as sneaky hustler Lester Diamond who cons Sharon Stone in *Casino* (1995), made a tremendous H.R. Haldeman in *Nixon* (1995), portrayed serial killer Carl Panzram in *Killer: A Journal of Murder* (1995), and then as accused civil rights assassin Byron De La Beckwith in *Ghosts of Mississippi* (1996).

Not to be typecast solely as hostile hoodlums, Woods has further expanded his range to encompass providing voice-overs for animated productions including *Hercules* (1997), *Hooves of Fire* (1999), and *Stuart Little 2* (2002). Woods also appeared in the critically

praised *The Virgin Suicides* (1999), in the coming-of-age movie *Riding in Cars with Boys* (2001), as a corrupt medico in *Any Given Sunday* (1999), and in the comedy-horror spoof *Scary Movie 2* (2001). A remarkable performer with an incredibly diverse range of acting talent, Woods remains one of Hollywood's outstanding leading men.

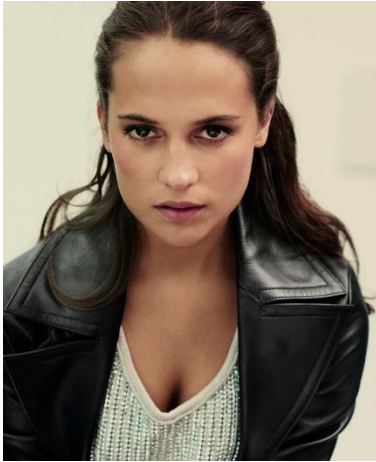
**BIOS/RESUMES
THE AUSSIE
CAST**



JOEL EDGERTON – JOE QUINLIN

Joel Edgerton was born on June 23, 1974 in Blacktown, New South Wales, Australia, to Marianne (van Dort) and Michael Edgerton, who is a solicitor and property developer. His brother is filmmaker Nash Edgerton. His mother is a Dutch immigrant. Joel went to Hills Grammar School in the Western Suburbs of Sydney, and after leaving, he attended Nepean Drama School in 1994. Joel has done many projects on stage and off, but most people will recognize him from his work on the Australian television series *The Secret Life of Us* (2001), in which he played William McGill. This gave him his first big break through in the television industry. For this role, he was nominated in 2001 for an AFI Award. As well as "*The Secret Life of Us*", he has also appeared in other television projects such as *The Three Stooges* (2000), *Dossa and Joe* (2002), *Secret Men's Business* (1999), *Never Tell Me Never* (1998) and *Saturn's Return* (2001). Joel has done a lot of work on the theatrical stage having played King Henry in "*Henry V*", Prince Hal in "*Henry III*", and others including "*Road*", "*Third World Blues*" and "*Dead White Males*". As well as acting, he has also starred, co-written and produced the short movie *Bloodlock* (1998).

His first international break came from when he played Uncle Owen Lars in *Star Wars: Episode II - Attack of the Clones* (2002). Since then, he has also starred in *Ned Kelly* (2003), *King Arthur* (2004), *Star Wars: Episode III - Revenge of the Sith* (2005) and *Kinky Boots* (2005).



ALICIA VIKANDER – Klara Johansson

Alicia Vikander is a Swedish actress, dancer and producer. She was born and raised in Gothenburg, Västra Götalands län, Sweden, to Maria Fahl-Vikander, an actress of stage and screen, and Svante Vikander, a psychiatrist. She is of Swedish and one quarter Finnish descent. Alicia began acting as a child in minor stage productions at The Göteborg Opera and trained as a ballet dancer at the Royal Swedish Ballet School in Stockholm, and the School of American Ballet in New York. She began her professional acting career by appearing in Swedish short films and television series, and first gained recognition in Northern Europe for her role as Josefin Björn-Tegebrandt in the TV drama *Second Avenue* (2007). Vikander made her feature film debut in *Pure* (2009), for which she won the Guldbagge Award for Best Actress. She attracted widespread recognition in 2012 for portraying Princess Ekaterina "Kitty" Alexandrovna Shcherbatskaya in Joe Wright's film adaptation of *Anna Karenina* (2012), and Queen Caroline Mathilde in the acclaimed Danish film *A Royal Affair* (2012), receiving a BAFTA Rising Star Award nomination for her breakthrough. She went on to star in the 2013 Swedish drama film *Hotel* (2013) and appeared in the Julian Assange biopic *The Fifth Estate* (2013) that same year. In 2014 and 2015, Vikander achieved global recognition and acclaim for her roles as activist Vera Brittain in *Testament of Youth* (2014), an AI in *Ex Machina* (2014), for which she was nominated for the Golden Globe and BAFTA Award for Best Supporting Actress, and painter Gerda Wegener in *The Danish Girl* (2015), for which she received the Academy Award and the Screen Actors Guild Award for Best Supporting Actress.



BRIAN BOX – Burl Hennessey

Brian Cox is an Emmy Award-winning Scottish actor. He was born on June 1, 1946 in Dundee, Scotland, to Mary Ann Guillerline Cox, maiden surname McCann, a spinner, and Charles McArdle Campbell Cox, a shopkeeper and butcher. His father was of Irish ancestry and his mother was of Irish and Scottish descent.

Cox first came to attention in the early 1970s with performances in numerous television films. His first big break was as Dr. Hannibal Lecter in *Manhunter* (1986). The film was not overly successful at the box office, although Cox's career prospects and popularity continued to develop. Through the 1990s, he appeared in nearly 20 films and television series, as well as making numerous television guest appearances. More recently, Cox has had roles in some major films, including *The Corruptor* (1999), *The Ring* (2002) and *X2: X-Men United* (2003). He was awarded Commander of the Order of the British Empire in the 2003 Queen's New Year's Honours List for his services to drama.



STELLAN SKARSGÅRD – Viktor Johansson

Stellan Skarsgård was born in Gothenburg, Västra Götalands län, Sweden, to Gudrun (Larsson) and Jan Skarsgård. He became a star in his teens through the title role in the TV-series *Bombi Bitt och jag* (1968). Between the years 1972-88 he was employed at The Royal Dramatic Theatre in Stockholm, where he participated in *"Vita rum"* (1988), August Strindberg's *"Ett drömspel"* (1986) and *"Mäster Olof"* (1988). Simultaneously Skarsgård did outstanding film roles, notably in *The Simple-Minded Murderer* (1982) by Hans Alfredson and with Fred Ward in *American Playhouse: Noon Wine* (1985). The fantastic performance gave him both a well-earned Guldbagge and Silver Berlin Bear. He portrayed the Skagen-painter Sören Krøyer in *Hip Hip Hurrah!* (1987) and the Swedish ambassador Raoul Wallenberg in *Good Evening, Mr. Wallenberg* (1990), both directed by Kjell Grede. *Täcknamn Coq Rouge* (1989) and *Den demokratiske terroristen* (1992) he played Jan Guillou's Swedish superagent Carl Hamilton. He also had the leading part in the Oscar nominated *Oxen* (1991) directed by the world-famous cinematographer Sven Nykvist. Skarsgård did his first (but small) role in an big American film with *The Unbearable Lightness of Being* (1988). The role of Captain Tupolev in *The Hunt for Red October* (1990) was at supposed to be biggest part in a Hollywood-film, but unfortunately it was cut down. His breakthrough instead came with Lars von Trier's *Breaking the Waves* (1996) opposite newcomer Emily Watson. After that Skarsgård got several supporting roles in American films, such as in *My Son the Fanatic* (1997), Gus Van Sant's *Good Will Hunting* (1997) and Steven Spielberg's *Amistad* (1997).



SULLIVAN STAPLETON – Saunders

Sullivan Stapleton was born on June 14, 1977 in Melbourne, Victoria, Australia. He is an actor and producer, known for 300: Rise of an Empire (2014), Animal Kingdom (2010) and Gangster Squad (2013) and Blindspot (2015).

BIOS/RESUMES
P.G.T. BEAUREGARD
CAST



MATTHEW MCCONAUGHEY – P.G.T. Beauregard

American actor and producer Matthew David McConaughey was born in Uvalde, Texas. His mother, Mary Kathleen (McCabe), is a substitute school teacher originally from New Jersey. His father, James Donald McConaughey, was a Mississippi-born gas station owner who ran an oil pipe supply business. He is of Irish, Scottish, English, German, and Swedish descent. Matthew grew up in Longview, Texas, where he graduated from the local High School (1988). Showing little interest in his father's oil business, which his two brothers later joined, Matthew was longing for a change of scenery, and spent a year in Australia, washing dishes and shoveling chicken manure. Back to the States, he attended the University of Texas in Austin, originally wishing to be a lawyer. But, when he discovered an inspirational Og Mandino book "The Greatest Salesman in the World" before one of his final exams, he suddenly knew he had to change his major from law to film.

He began his acting career in 1991, appearing in student films and commercials in Texas and directed short films as *Chicano Chariots* (1992). Once, in his hotel bar in Austin, he met the casting director and producer Don Phillips, who introduced him to director Richard Linklater for his next project. At first, Linklater thought Matthew was too handsome to play the role of a guy chasing high school girls in his coming-of-age drama *Dazed and Confused* (1993), but cast him after Matthew grew out his hair and mustache. His character was initially in three scenes but the role grew to more than 300 lines as Linklater encouraged him to do some improvisations. In 1995, he starred in *Texas Chainsaw Massacre: The Next Generation* (1994), playing a mad bloodthirsty sadistic killer, opposite Renée Zellweger.

Shortly thereafter, moving to L.A., Matthew became a sensation with his performances in two high-profile 1996 films *Lone Star* (1996), where he portrayed killing suspected sheriff and in the film adaptation of John Grisham's novel *A Time to Kill* (1996), where

he played an idealistic young lawyer opposite Sandra Bullock and Kevin Spacey. The actor was soon being hailed as one of the industry's hottest young leading man inspiring comparisons to actor Paul Newman. His following performances were Robert Zemeckis' *Contact* (1997) with Jodie Foster (the film was finished just before the death of the great astronomer and popularizer of space science Carl Sagan) and Steven Spielberg's *Amistad* (1997), a fact-based 1839 story about the rebellious African slaves. In 1998, he teamed again with Richard Linklater as one of the bank-robbing brothers in *The Newton Boys* (1998), set in Matthew's birthplace, Uvalde, Texas. During this time, he also wrote, directed and starred in the 20-minute short *The Rebel* (1998).

In 1999, he starred in the comedy *Edtv* (1999), about the rise of reality television, and in 2000, he headlined Jonathan Mostow's *U-571* (2000), portraying officer Lt. Tyler, in a WW II story of the daring mission of American submariners trying to capture the Enigma cipher machine.

In the 2000s, he became known for starring in romantic comedies, such as *The Wedding Planner* (2001), opposite Jennifer Lopez, and *How to Lose a Guy in 10 Days* (2003), in which he co-starred with Kate Hudson. He played Denton Van Zan, an American warrior and dragons hunter in the futuristic thriller *Reign of Fire* (2002), where he co-starred with Christian Bale. In 2006, he starred in the romantic comedy *Failure to Launch* (2006), and later as head coach Jack Lengyel in *We Are Marshall* (2006), along with Matthew Fox. In 2008, he played treasure hunter Benjamin "Finn" Finnegan in *Fool's Gold* (2008), again with Kate Hudson. After playing Connor Mead in *Ghosts of Girlfriends Past* (2009), co-starring with Jennifer Garner, McConaughey took a two year hiatus to open different opportunities in his career. Since 2010, he has moved away from romantic comedies.

That change came in 2011, in his first movie after that pause, when he portrayed criminal defense attorney Mickey Haller in *The Lincoln Lawyer* (2011), that operates mostly from the back seat of his Lincoln car. After this performance that was considered one of his best until then, Matthew played other iconic characters as district attorney Danny Buck Davidson in *Bernie* (2011), the wild private detective "Killer" Joe Cooper in *Killer Joe* (2011), Mud in *Mud* (2012), reporter Ward Jensen in *The Paperboy* (2012), male stripper club owner Dallas in *Magic Mike* (2012), starring Channing Tatum. McConaughey's career certainly reached it's prime, when he played HIV carrier Ron Woodroof in the biographical drama *Dallas Buyers Club* (2013), shot in less than a month. For his portrayal of Ron, Matthew won the Best Actor in the 86th Academy Awards, as well as the Golden Globe Award for Best Actor, among other awards and nominations. The same year, he also appeared in Martin Scorsese's *The Wolf of Wall Street* (2013). In 2014, he starred in HBO's *True Detective* (2014), as detective Rustin Cohle, whose job is to investigate with his partner Martin Hart, played by Woody Harrelson, a gruesome murder that happened in his little town in Louisiana. The series was highly acclaimed by critics winning 4 of the 7 categories it was nominated at the 66th Primetime Emmy Awards; he also won a Critics' Choice Award for the role.

Also in 2014, Matthew starred in Christopher Nolan's sci-fi film *Interstellar* (2014), playing Cooper, a former NASA pilot.



MILLIE BOBBY BROWN – The Girl

Millie Bobby Brown (born 19 February 2004) is an English actress and model. She rose to prominence for her role as Eleven in the Netflix science fiction drama series *Stranger Things* (2016), for which she earned a Primetime Emmy Award nomination for Outstanding Supporting Actress in a Drama Series at age 13. She is also the youngest person ever to feature on *TIME* 100 list.

Brown was born in Marbella, Andalusia, Spain, the third of four children of English parents Kelly and Robert Brown. The family moved to Bournemouth, Dorset, when Brown was around four years old, and then to Orlando, Florida, four years later. Brown resides in London and Atlanta, Georgia.

In 2013, Brown made her acting debut as a guest star in the ABC fantasy drama series *Once Upon a Time in Wonderland* (2013), a spin-off of *Once Upon a Time* (2011), portraying the role of Young Alice. In 2014, she had a starring role in the BBC America paranormal drama-thriller series *Intruders* (2014) as Madison O'Donnell. She then made guest appearances in the CBS police procedural drama *NCIS* (2003), the ABC sitcom *Modern Family* (2009), and the ABC medical drama series *Grey's Anatomy* (2005).

In 2016, Brown played Eleven in the Netflix science fiction drama series *Stranger Things*. Her portrayal received critical acclaim and she was nominated for the Screen Actors Guild Award for Outstanding Performance by a Female Actor in a Drama Series and the Primetime Emmy Award for Outstanding Supporting Actress in a Drama Series. She won the Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series with her co-stars, and won the 43rd Saturn Award for Best Performance by a Younger Actor in a Television Series.

In November 2016, Brown starred in the music video for Sigma and Birdy's single "Find Me". Since November 2016, she has appeared in commercial advertisements for Citigroup. In January 2017, she made her modelling debut in Calvin Klein's *By Appointment* campaign. The following month, she was signed to the agency IMG Models.

Brown will make her feature film debut in the Godzilla sequel, *Godzilla: King of the Monsters* (2019).

In January 2018, Brown was cast to star and produce the film adaptation of the *Enola Holmes Mysteries* book.

On 20 April, Brown became the youngest person ever to be included on Time magazine's list of the world's 100 most influential people.

APPENDIX C

POTENTIAL DIRECTORS
FOR FILMS

BIOS/RESUME DIRECTORS



MICHAEL GRACEY

Michael Gracey is known for his work on *The Greatest Showman* (2017).



RIAN JOHNSON

Rian Johnson was born in Maryland and at a young age, he moved to San Clemente, California, where he was raised. After graduating from high school, he went on to attend the University of Southern California School of Cinematic Arts. His first feature film *Brick* (2005) was released in 2005 and was the metaphorical building block that launched his career. He is a director, writer and musician, amongst other areas of expertise.

His second feature, *The Brothers Bloom* (2008), proved his ability to tell an exciting story with A-list actors, and the visionary *Looper* (2012) cemented him as a modern science fiction icon. Amongst his highest-rated work are three episodes of the critically-acclaimed *Breaking Bad* (2008). His filmography made him a strong candidate to write and direct *Star Wars: Episode VIII - The Last Jedi* (2017), the penultimate episode of the 'Star Wars' series. Lucasfilm was pleased with his work and announced that we would write and direct a 'Star Wars' trilogy separate from the main Skywalker story.



PATTY JENKINS

Patty Jenkins is a writer/director best known for directing Wonder Woman, the Warner Bros./DC Comics blockbuster of 2017, and her debut feature Monster. Patty also works in television where she is best known for the pilot and finale episode of AMC's hit show The Killing.

Patty began her career as a painter at The Cooper Union in New York City. Upon transitioning to filmmaking, she spent eight years as an Assistant Camera Person/Focus Puller on commercials and music videos. After attending the AFI in Los Angeles, she wrote and directed Monster.

Roger Ebert named Monster as The #1 Best Film of 2004 and #3 Best Film of the decade. AFI named it on the Ten Best Films of the Year. Patty also garnered a number of awards and nominations, including winning Best First Feature at the 2004 Independent Spirit Awards. Charlize Theron went on to sweep the awards circuit winning the Oscar, Golden Globe, SAG Award, and numerous critics' awards in the Best Actress category.

Jenkins went on to direct many commercials and TV programs including Fox's Arrested Development and HBO's Entourage and the pilot episodes for ABC's Betrayal and Exposed. She won the DGA award for best directing for The Killing pilot, as well as being nominated for an Emmy. She also received an Emmy nomination for her work on the final segment of FIVE - a series of short films about breast cancer.

In 2017, Jenkins broke the record for Biggest Grossing Live-Action Film Directed by a Woman, Domestic and Worldwide, with Wonder Woman. The film also received critical acclaim, broke several records and went on to become highest grossing film of the summer of 2017.



JAMES MANGOLD

James Mangold is an American film and television director, screenwriter and producer. Films he has directed include *Girl, Interrupted* (1999), *Kate & Leopold* (2001), *Walk the Line* (2005), *3:10 to Yuma* (2007), *Knight and Day* (2010), *The Wolverine* (2013), and *Logan* (2017).



DOUG LIMAN

Doug Liman was born on July 24, 1965 in New York City, New York, USA. He is a producer and director, known for *Edge of Tomorrow* (2014), *The Bourne Identity* (2002), *Mr. and Mrs. Smith* (2005) and *Fair Game* (2010).



DAMIEN CHAZELLE

Damien Chazelle is an American director and screenwriter. His directorial debut was the musical *Guy and Madeline on a Park Bench* (2009), his breakthrough came when he wrote and directed his second feature film, *Whiplash* (2014), which was based on his award-winning 2013 short film of the same name. The film received five Academy Award nominations, including Best Picture and Best Adapted Screenplay for Chazelle.

In 2016 his film *La La Land* received critical and commercial acclaim, winning all 7 of its Golden Globe nominations, including Best Director, and Best Original Screenplay. It also received a record-tying 14 Academy Award nominations, winning six including Best Director for Chazelle who became the youngest person in history to win a Oscar for Best Director at the age of 32.



GRETA GERWIG

Greta Gerwig is an American actress, playwright, screenwriter, and director. She has collaborated with Noah Baumbach on several films, including *Greenberg* (2010), *Frances Ha* (2012), for which she earned a Golden Globe nomination, and *Mistress America* (2015). Gerwig made her solo directorial debut with the critically acclaimed comedy-drama film *Lady Bird* (2017), which she also wrote, and has also had starring roles in the films *Damsels in Distress* (2011), *Jackie* (2016), and *20th Century Women* (2016).

Greta Celeste Gerwig was born in Sacramento, California, to Christine Gerwig (née Sauer), a nurse, and Gordon Gerwig, a financial consultant and computer programmer. She has German, Irish, and English ancestry. Gerwig was raised as a Unitarian Universalist, but also attended an all-girls Catholic school. She has described herself as "an intense child". With an early interest in dance, she intended to get a degree in musical theatre in New York. She graduated from Barnard College in NY, where she studied English and philosophy, instead. Originally intending to become a playwright, after meeting young film director Joe Swanberg, she became the star of a series of intellectual low budget movies made by first-time filmmakers, a trend dubbed "mumblecore".

Gerwig was cast in a minor role in Swanberg's *LOL* (2006) in 2006, while still studying at Barnard. She then appeared in many of Swanberg's films, and personally co-directed, co-wrote and co-produced one entitled *Nights and Weekends* (2008). She has worked with good quality directors such as Ti West (*The House of the Devil* (2009)), Whit Stillman (*Damsels in Distress* (2011)), or Woody Allen (*To Rome with Love* (2012)) but success and (international) recognition did not come until *Frances Ha* (2012), directed by Noah Baumbach, a film she also co-wrote. Both tall and immature, awkward and graceful, blundering and candid, annoying and engaging, Greta has won all hearts in the title role of *Frances Ha*(liday).

In 2017, she wrote and directed the highly acclaimed, semi-autobiographical teen movie *Lady Bird* (2017), set in 2002-2003, and starring Saoirse Ronan, Laurie Metcalf, and Timothée Chalamet.

**SHAWN LEVY**

Shawn Levy was born on July 23, 1968 in Montreal, Quebec, Canada. He is a producer and director, known for *Stranger Things* (2016), *Real Steel* (2011), and the *Night at the Museum* franchise. He is the founder and principal of 21 Laps Entertainment. He is married to Serena Levy and they have four daughters.

APPENDIX D

STUDIO LOT INFORMATION

SERVICES & RATES

STAGES

Stage Name	Width x Length	Grid Height	Square Feet	Daily Stage Rates		Extras *
				Prep/Hold/Strike	Prelight/Shoot	
Alpha	N/A	N/A	315,000	Call for Rates	Call for Rates	+ *
Alpha 1	N/A	N/A	135,000	Call for Rates	Call for Rates	+ *
Alpha 2	N/A	N/A	90,000	Call for Rates	Call for Rates	+ *
Alpha 3	N/A	N/A	90,000	Call for Rates	Call for Rates	+ *
Bravo	N/A	N/A	100,000	Call for Rates	Call for Rates	+ *
Charlie	N/A	N/A	52,500	Call for Rates	Call for Rates	CYC + *
Delta	N/A	N/A	37,500	Call for Rates	Call for Rates	CYC + *
Echo	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
E1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
E2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Foxtrot	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
F1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
F2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Golf	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
G1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
G2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Hotel	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
H1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
H2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
India	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
I1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
I2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Juliet	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
J1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
J2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Kilo	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
K1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
K2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Lima	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
L1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
L2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Mike	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
M1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
M2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
November	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
N1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
N2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Oscar	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
O1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *

O2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Papa	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
P1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
P2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Quebec	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
Q1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Q2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Romeo	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
R1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
R2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Sierra	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
S1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
S2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Tango	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
T1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
T2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Uniform	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
U1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
U2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Victor	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
V1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
V2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Whiskey	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
W1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
W2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
X-Ray	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
X1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
X2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Yankee	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
Y1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Y2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Zulu	N/A	N/A	36,000	Call for Rates	Call for Rates	+ *
Z1	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Z2	N/A	N/A	18,000	Call for Rates	Call for Rates	+ *
Ext. Tank Stage	N/A	N/A	36,000	Call for Rates	Call for Rates	CYC
Round Tank Stage	N/A	N/A	6,400	Call for Rates	Call for Rates	CYC
Wave Stage	N/A	N/A	15,000	Call for Rates	Call for Rates	CYC
Underwater Tank	N/A	N/A	3,600	Call for Rates	Call for Rates	CYC
Back Lot	N/A	N/A	N/A	Call for Rates	Call for Rates	CYC
Back Lot Lake 1	N/A	N/A	N/A	Call for Rates	Call for Rates	CYC
Back Lot Lake 2	N/A	N/A	N/A	Call for Rates	Call for Rates	CYC
Back Lot Lake 3	N/A	N/A	N/A	Call for Rates	Call for Rates	CYC

*Extras:

Cyc Cyclorama

- Tank or pit (Floor removal & replacement to be done by studio at additional cost)

+ Stages with central air conditioning - see HVAC for separate charges

Contact Stage Manager (x5625) for weight restrictions and stage regulations. Stage drawings and additional information available at **www.silverscreencinemastudios.com**

Stage rates are based on a 24-hour day, however, companies requiring services after 6:00pm must inform the appropriate departments in advance. Stage usage on Saturday and holidays must be previously arranged with Studio Operations.

While renting stages, clients of Silver Screen Cinema Studios are required to use the following lot services:

- Audio/Visual Equipment
- Bottled Water
- Catering Services
- Electrical Power
- Expendables
- Lighting & Grip Equipment
- Medical Services
- Paint Purchase & Disposal
- Recycling
- Trash Disposal

STAGE RENTAL:

Studio Operations @ (801) 772-7675 x 5600

OFFICE RENTAL:

Office Rental Manager @ (801) 772-7675 x 3700

Visit our website:

www.silverscreencinemastudios.com

FACILITIES

Facility Name	Daily Rates	Utilities, Phone, Internet
Production Office	\$400	Billed per Usage
Production Condo	\$200	Billed per Usage
Film Lab	Contact Lab for Rates	N/A
	Hourly Rates (During Studio Hours)	Hourly Rates (After Studio Hours)
Construction Mill	\$300	\$350
Metal Shop	\$300	\$350
Wardrobe Shop	\$300	\$350
Prop Shop	\$300	\$350
Staff Shop	\$300	\$350
Special Effects Shop	\$300	\$350
Drapery Shop	\$300	\$350
Upholstery Shop	\$300	\$350
Furniture Shop	\$300	\$350
Paint Shop	\$300	\$350
Scenic Backing Shop	\$300	\$350
Sign Shop	\$300	\$350
Print Shop	\$300	\$350
	Hourly Rates (During Studio Hours)	Hourly Rates (After Studio Hours)
Foley Stage	\$175	\$225
ADR Stage	\$175	\$225
Scoring Stage	\$175	\$225
Editing Suite	\$175	\$225
Sound Design Suite	\$175	\$225
Screening Theater	\$175	\$225
Rehearsal Stage	\$175	\$225

STUDIO LOT PHONE EXTENSIONS
(Hypothetical)

ATHLETIC CLUB 6am – 9pm x1200

Indoor and outdoor weight training areas, cardiovascular equipment, outdoor basketball and volleyball courts.
Sports leagues and fitness classes.

Daily, weekly, monthly rates available.....Call for rates

Private training.....Call for rates

COMMISSARY / CAST & CREW MEALS x1500

Catering & Special Events.....x1525

Room Service.....x1550

Non-studio catering charge.....\$500.00/day

COURIER SERVICE 24 hours x1700

ELECTRICAL DEPARTMENT 6am – 8pm x2000

For power availability and cabling requirements please call Electrical Dept. before rigging stages. Must have 12 hours notice of intended power usage, however, on weekends and holidays, notice must be given prior to 2pm the previous day.

HOUSE POWER:.....\$300.00/day

PRELIGHT/SHOOT POWER:

1st 2400 amps

Stages 7,000-11,000 square feet.....\$100.00/hour *

Stages 12,000-23,000 square feet.....\$120.00/hour *

1st 4800 amps

Stages 30,000-42,000 square feet.....\$200.00/hour *

*** Additional charges:**

Per 2400 amps (AC).....\$80/hour

Powerhouse operator.....\$90.00/hour**

Portable 1000KVA transformers.....\$1500/week

*** Required for all power usage from 10pm-6am and 24 hours a day during holidays*

LABOR:

Additional Local 40 electrician is required to operate fans and generators. Contact Electrical Dept. when lightning machines will be used. 24-hour notice required for late calls in order to avoid overtime.

(8-hour minimum)

straight time.....\$60.00/hour

overtime\$90.00/hour .

double time.....\$120.00/hour

PORTABLE GENERATORS/RITTER FANS

Portable generators must be supplied exclusively through the Studio

5500 watt generator.....\$50.00/day - \$250.00/week

Ritter fans.....\$200.00/day

Appliance rentals:Call for rates

FILM LAB 7am – 4pm x2200

Film Stock, film processing, film & Video Transfers.....Call for rates

GRIP DEPARTMENT/CANVAS 6am – 5:30pm x5100

Orders must be placed at least 48 hours in advance of rigging. All canceled orders (excluding sub-rentals) returned within 24 hours of delivery shall be subject to a 20% restocking fee.

GRIP EQUIPMENT

Truss, chain motors, hanging scaffold, steel scaffold, construction services and grip

packages.....Call for rates

CANVAS.....x5125

Blue screens and green screens.....Call for rates

HVAC (Air Cond./Engineering) 6am – 8pm x2700

Portable air conditioning:

2-ton.....\$100.00/day - \$400.00/week

5-ton.....\$200.00/day - \$800.00/week

10-ton.....\$250.00/day - \$1,000.00/week

(\$250.00 set-up/strike for each 2, 5 & 10 ton units)
15-ton.....\$250.00/day - 1,000.00/week
30-ton.....\$450.00/day - \$1,800.00/week
(\$500.00 set-up/strike for each 15 & 30 ton units)
(Additional ductwork, plumbing and installation are charged accordingly)
Central air conditioning: All Stages.....\$900.00/day \$3600.00/week
No hook-up charge except when ductwork is required.

LABOR:

An HVAC engineer is required to operate central air and portable units. 24-hour notice is required for late calls in order to avoid overtime. (8-hour minimum)

straight time.....\$60.00/hour
overtime.....\$90.00/hour
double time\$120.00/hour

Ventilators, blowers, heaters, ice makers and other mechanical equipmentCall for rates

LIGHTING 7am – 5:30pm x5150

Orders must be placed at least 48 hours in advance of rigging. All canceled orders (excluding subrentals) returned within 24 hours of delivery shall be subject to a 20% restocking fee.

Lighting equipment.....Call for rates

LABOR:

Monday - Friday

7am-5:30pm.....No Charge
6pm-12am (1st 12 hours).....\$75.00/hour
Over 12 hours or after 12am.....\$125.00/hour

Saturday & holidays (8-hour minimum)

1st 12 hours.....\$75.00/hour
Over 12 hours or after 12am.....\$125.00/hour

MEDIA SERVICES 8am – 6pm x3300

Video/audio equipment rentals, including monitors, VCRs, video projectors, camcorders, P.A. systems, etc.Call for rates

MEDICAL SERVICES 6am – 9pm x3400

Medical Services will be charged at the following rates: Monday - Friday.....\$50.00/hour
Saturdays & Holidays (8hr minimum call)....\$60.00/hour or current Local 767 rate + 30% fringe, whichever is greater

OFFICE RENTAL 9am – 6pm x3700

Production offices (includes furniture) \$.15/sq. ft./day

PAINT DEPARTMENT 6am – 4pm x3800

All paint, solvent and related materials must be acquired through Studio Expendables (x5900). All disposal will be controlled by the studio paint dept. Rentals, airless sprayers, fans, compressors, spray booth.....Call for rates

Flammable liquid cabinet.....\$25.00 - \$35.00/week

Spray booth rentals.....Call for rates

Penalty for improper paint and/or waste disposal.....\$25,000.00 minimum

PARKING 8am – 6pm x3900

Fax all parking and drive-on lists to.....801) 3899

Production Parking.....\$2500.00/week

Cast/Crew/Equipment Overnight parking fees.....\$50.00/vehicle/night

Special event, screening, audience, extras parking (as available).....5.00/vehicle/day

PLUMBING 6am – 8pm x4100

Pool filtering and heating. Installation of practical fixtures, propane umbrella heaters.

Labor.....\$70.00/hour

PRINT SHOP 8:30am – 6pm x4300

Graphic arts/typesetting, promotional (one-sheet posters, standees, wide/outdoor boards, bus shelters, bus sides), premium items (pens, mugs, t-shirts, etc.) collateral, stationery, bindery, press kits.....Call for rates

PRODUCTION SUPPORT 9am – 6pm x6100

Conference rooms.....\$50.00/ hr - \$250.00/day

Dressing rooms.....\$75.00/day–\$300.00/week

PROPERTY 6am – 5pm x4500

Antique, western and contemporary furniture, hand props, lighting fixtures, lamps and indoor/outdoor lighting, drapes, area rugs, bedding.....Call for rates

SCREENING ROOMS 9am – 6pm x4900

16 projection rooms for film and/or video

Seating from 28-380 people.....Call for rates

SECURITY 9am – 6pm x3950

The studio provides security service 24 hours a day, 7 days a week. Charges will be assessed for any stage usage as listed:

Monday - Friday

5am-9pm.....No Charge

9pm-5am.....\$45.00/hour

Saturday & holidays

(24 hours).....\$25.00/hour

Special duty guard service

(4 hr. min.).....\$45.00/hour

(Set watch, on/off-lot shooting, special events, etc.)

Executive protection /armed

(8-hour minimum).....\$75.00/hour

SIGN GRAPHICS 6am – 9:30pm x5200

Full service sign shop with same day service available. Traditional - Contemporary Sign Writers and Designers on staff. Wide Format Printing, Posters, Vinyl Lettering, Custom Work and Installation. All image files secured and archived.....Call for rates

SOUND 6am – 6pm x5300

Production sound, video assist and walkie-talkie rentals for film and television.....Call for rates

STAFF SHOP 6am – 4pm x5500

.....Call for rates

STAGE MAINTENANCE 6am – 4pm x5600

Carpentry/welding/labor.....\$50.00/hr (1/2 hr. min.)

STAGE MANAGER 9am – 6pm x5700

Stage manager services may be requested by client or deemed necessary by studio.

Monday - Friday

9am-6pm.....no charge*

6pm-12am.....\$75.00/hour

Over 12 hours or after 12am.....\$125.00/hour

*Lot location coverage – charged at all times

Saturday & holidays (4-hour minimum)

1st 12 hours.....\$75.00/hour

Over 12 hours or after 12am.....\$125.00/hour

Stage Sweeping.....\$500.00 minimum

(if not returned swept clean)

These charges apply for labor only and do not include rubbish pick-up, cleaning supplies or special equipment.

Fire extinguishers (all types).....Call for rates

STAGE SUPPORT 6am – 3:30pm x5800

Make-up tables\$25.00/day - \$100.00/week

Portable dark rooms.....\$25.00/day - \$100.00/week

Director's chairs (S, M, L).....\$5.00/day - \$15.00/week

Folding tables (6 or 8 ft).....\$6.00/day - \$18.00/week

Folding chairs.....\$1.00/day - \$3.00/week

STUDIO EXPENDABLES/STOREROOM 7am – 4pm x6000

Hardware, paint and sundries, electrical, grip and set lighting expendable supplies, gels, fabrics, lumber and molding, office and computer supplies, metal, foam, bicycles and special orders.....Call for rates

STUDIO STORE/EMPORIUM 9am – 5pm x5900

Apparel, trades, newspapers, magazines, gum, candy, CD's, DVD's, stamps

TELECOMMUNICATIONS 8:30am – 6pm x6400

Installation and labor:

Telephones.....\$100-\$170/instrument

Wireless installation\$300.00

Voicemail service.....\$20.00/setup

General labor (1/2 hr. min.).....\$90.00/hour

Equipment rental:

Telephones.....\$5.00-\$13.00/week

Telephone lines fees.....\$2.00/week

Weekly wireless rental.....\$95.00

Fax / modems / lines.....\$10.00/week

Stage phones (2/stage/installation incl.)..\$24.00/day

TRANSPORTATION 5:30am – 7:30pm x6500

Forklift, truck, car rentals, cast trailers, vans, storage containers, golf carts, production equipment, logistics and consultation.....Call for rates

TRASH 6am – 3:30pm x6600

(24-hour notice required)

Trash Disposal:

3-yard bin.....\$125.00/each

40-yard, 10-ton drop box.....\$450.00/each

UPHOLSTERY 6am – 5pm x6700

Complete upholstery serviceCall for rates

WARDROBE 6:30am – 5pm x6800

Modern, period, fantasy, character, western, children's clothing, uniforms, evening and outerwear pieces, complete line of accessories including prep spaces, fitting rooms, tailoringCall for rates

WATER 7am – 4pm x6000

Bottled water \$7.00/bottle

WATERCOOLERS 7am – 4pm x6100

Water coolers \$25.00/month

Hot/cold dispenser..... \$25.00/month

Microwave.....\$25.00/month

Refrigerator (small).....\$25.00/month

Refrigerator (full size).....\$50.00/month

XEROX / DOCUMENT SOURCE 7am – 7pm x6100

Complete inventory of color and black/white copiers and peripherals. Pick-up and delivery service for large copy jobs, script copies, daily call sheets, etc....Call for rates

XEROX PRODUCTION RENTALS 7am – 7pm x3600

For your on-lot and off-lot Production equipment needs. Xerox offers B/W copiers, Color copiers, Tabletop Copy/Fax copiers and Fax machines.

SILVER SCREEN CINEMA STUDIOS RULES & REGULATIONS

STAGE OPERATIONS

- ◆ All productions wanting to use the Studio's facilities must submit three copies of its final screenplay to Studio Operations for approval.
- ◆ All construction, painting, storage of set dressing or sets must be done inside the stage. Vestibules and all areas surrounding the sound stages are used for production vehicles and make-up rooms.
- ◆ Lot location shoots must be scouted and approved by Studio Operations.
- ◆ Stage floors may be painted and/or cut open for set design, however, this must be pre-approved and supervised by Studio Operations. All repairs will be done by Silver Screen Cinema Studios at Licensee's cost.
- ◆ Any alterations to the structure of any building must be pre-approved by Studio Operations.
- ◆ The maximum weight loads on the stage floors are posted on each stage door. Any vehicle, prop, set, etc. that is over the limit must be pre-approved by Studio Operations.
- ◆ The Licensee is responsible for enforcement of fire lanes on stage. The 4 foot fire lane inside the stages shall be kept clear at all times. All fire equipment, fire hydrants, fire extinguishers, fire hoses, and post indicator valves which are painted red must be kept fully operable, clear and accessible at all times.
- ◆ When working on a sound stage or in a building used for production, all pedestrian doors must be unlocked and accessible. Do not block aisles, fire lanes or exits.
- ◆ Electric panels must be accessible at all times.
- ◆ All ladders, set walls or lumber leaning against walls must be secured to walls (tied off) when stored.
- ◆ All vehicles used on stages must be pre-approved by the Salt Lake Fire Department.
- ◆ Hazardous materials (e.g., liquid waste, hard paint waste, flammable liquids, chemicals or corrosive materials) must be stored in safety cans or approved containers in a manner which complies with the **Studio's Environmental Management Procedures** and all relevant governmental regulations. Approved hazardous materials storage containers are available through the Studio Paint Department at extension 3800. Please contact the **Studio's Corporate Safety and Environmental Affairs Department** at extension 1350 for more information on hazardous materials storage.
- ◆ Any allowable hazardous materials brought and/or used on site (e.g., flammables, corrosives, etc.) must have material safety data sheets (MSDS) on site and available for review.
- ◆ Licensee must submit a crew list and three copies of the daily call sheet to Production Services.
- ◆ All stages are rented clean and swept, and must be returned clean and swept. Upon strike, there will be an inspection of catwalks, grids, walls, stage floor and fire equipment. Any damaged or missing equipment will be replaced and charged to the Licensee.
- ◆ Licensee shall not light fires or discharge firearms, smoke effects or pyrotechnics on or about the licensed premises without first obtaining written consent from the Studio, and thereafter, obtaining all necessary permits from

the appropriate governmental authorities. Licensee shall in all cases employ a licensed operator to discharge firearms and pyrotechnics. All firearms and pyrotechnics brought onto the licensed premises by Licensee shall be secured properly by Licensee at the end of each shooting day.

SECURITY / PARKING

- ◆ Licensee must inform the Parking Administration (ext. 3900) of the following:
 - Deliveries to or pickups from the licensed premises
 - Production equipment vehicles requesting entry onto the lot
 - Any picture vehicles to be parked on stage
 - People entering the lot for casting/extras (notification is needed prior to their expected arrival)
- ◆ All vehicles entering the lot must have at least one of the following:
 - A displayed Silver Screen Cinema Studios parking tag
 - Name on a production call sheet
 - A pre-approved parking pass from Parking Administration
- ◆ All vehicles on the lot must be parked only in their assigned space.
- ◆ Speed limit on the lot is 10mph and 5mph in the parking structure.
- ◆ All accidents, medical or otherwise, and theft must be reported immediately to the Security Office at extension 3950.
- ◆ Keys to offices may be obtained from Production Services at extension 3700. All keys must be returned or a new lock fee will be assessed.
- ◆ Stages will be opened and closed when a Licensee's representative signs the responding Security officer's checklist.
- ◆ Stages may be put on "hot lock" by giving Security a list of people authorized to sign open/close log for the rented stage.
- ◆ On lot parking privileges will be revoked after two studio parking citations for parking violations.
- ◆ The Salt Lake City noise ordinance prohibits construction noise during the hours listed below. Stage elephant doors must remain closed during these hours:

Monday - Friday before **7am** and after **10pm**

Saturday before **9am** and after **7pm**

- ◆ Studio property may not be removed from the lot without written permission from Studio Operations. The security of Studio's property requires that Studio guards be permitted to reasonably search vehicles for any of Studio's property.

MEDICAL DEPARTMENT

- ◆ Licensee is required to notify the Medical Department of construction and production start and wrap times.
- ◆ Report all medical accidents to the Medical Department.

ELECTRICAL DEPARTMENT

- ◆ Contact the Electric Shop prior to rigging a stage for shooting power; AC/DC ampere requirements are needed for power distribution and location of source for hook up.
- ◆ It is the Licensee's responsibility to comply to code requirements for AC voltage powered lighting equipment (reference to National Electric Code Articles #520 and #530.) For clarification and update on Salt Lake County and City Fire and Safety Department requirements please contact the Electric Shop at extension 2000 for assistance.

TRASH RECYCLE / DISPOSAL

- ◆ Recyclable wastes (e.g., paper, aluminum cans, PET & HDPE plastics, glass, etc.), with the exception of construction debris, must be deposited in appropriate recycle bins. Call extension 6600 for information.
- ◆ Hazardous material disposal must be coordinated through Studio Operations or the Studio's Corporate Safety and Environmental Affairs Department. Storage and disposal of these materials must comply with the Studio's Environmental Management Procedures and all relevant governmental regulations. Call extension 1350 for information.
- ◆ The Studio has the exclusive right to supply, deliver and remove dumpsters on the lot. 24-hour notice is required by the Building and Grounds Department at extension 2400 for 40 yard dumpsters.

GOLF CARTS / BICYCLES

- ◆ Obey all regulations pertaining to vehicular traffic, including 10 mph speed limits and all posted signs. Those who fail to comply with the rules pertaining to the use of golf carts and bicycles will be subject to disciplinary action, including the revocation of the right to operate a golf cart or bicycle on the Studio lot, up to and including removal from the Studio lot.
- ◆ Pedestrians, cars and trucks are always given the right of way.
- ◆ Only persons in possession of a valid driver's license may operate carts.
- ◆ Special care is to be taken while operating carts and bicycles in heavy traffic areas, such as near studio entrances/exits.
- ◆ Golf carts are restricted from any parking structures.
- ◆ Persons with bicycles are to use the elevator, not the ramp, when entering or leaving the parking structures.

STUDIO STRICTLY PROHIBITS THE FOLLOWING

- ◆ Sex scenes, sex acts and nudity to be shot on the Studio lot.
- ◆ Smoking inside any building on the Studio lot. Scripts approved by the Studio are allowed to have the cast members smoke on the sets when dictated by the script only while shooting.
- ◆ Using, selling, dispensing, or possessing illegal drugs or other unapproved controlled substances; or appearing at the workplace under the influence of alcohol or illegal drugs.
- ◆ Possession of a weapon on Studio property.
- ◆ Making unwanted sexual advances, or creating a hostile work environment through abusive or improper language or conduct.
- ◆ Pin-up photos and cartoons of a sexual nature.
- ◆ Skate boards, roller skates, roller blades, electric bicycles, manual and motorized scooters on the Studio lot.
- ◆ Animals on the Studio lot unless they are cast in a production. They must be caged or leashed and accompanied by a trainer at all times.
- ◆ Distribution of unauthorized literature (written or printed material) of any type on Studio property.
- ◆ Personal Cameras (unless pre-approved by Studio Operations).
- ◆ Licensee's personnel entering any stages or offices not licensed by Licensee.
- ◆ Violent behavior to include any threatening or intimidating of any person, employee, customer or vendor

APPENDIX E

RISK MANAGEMENT DETAILS
&
TAX INFORMATION

H.R. 1: Tax Cuts and Jobs Act – 2017

The new tax act drops the effective corporate tax rate from 35% to 21% for the next five years. The act also provides qualifying film and television productions to expense the cost of the film 100% in the same year that the film is released. This 100% expense is only available until 1 Jan 2023. After this date, the percentage decreases each year by 20%.

This tax act also allows the 100% expense of equipment in the same year that the items are purchased and put into use.

Utah Film Tax Incentive – 20% to 25% - <https://film.utah.gov/incentive-info/>

The Motion Picture Incentive Program tax credit is a fully refundable rebate that operates on a post-performance basis. The production company must submit an independent review of in-state expenses by a licensed Utah certified public accountant once production in the state has been completed. A 20% tax credit is available to productions that will spend \$500,000 – \$1 million in the state. A 20% or 25% tax credit is available to productions that spend \$1 million or more in Utah.

- Call our office and let us know about your project.
- Complete a Motion Picture Incentive Program (MPIP) application
 - Must be accepted by the UFC prior to principal photography starting
 - Please check the “Important Dates” section
- The UFC will review the MPIP application
 - If accepted, the project will be advanced to the GOED Board
- GOED Board review
 - If approved, your funds will become encumbered. Rest easy, your incentive isn’t going anywhere.
- Now you can start production in Utah.
 - Your accountant should be tracking Utah spend.
 - Once completed, turn in a CPA-verified Utah expenditure report
- After the report is verified, a tax credit certificate is issued.
 - You can claim the tax credit when you file your Utah taxes
 - The tax credit will be given as a rebate check from the tax commission
- A MPIP application must be completed and accepted PRIOR to the start of principal photography
- \$500,000 minimum of qualified spend in Utah
- 75% of cast and crew hires are Utah residents (excluding extras and five principal cast members)
- Demonstrate the Utah Production Budget is 100% financed
- Show a Utah Film Commission screen credit
- Supply five (5) production film stills that are approved for use by the UFC
- Grant access to ATL interviews and/or BTS footage
 - The production will share agreed upon BTS footage with the UFC;
 - Or the UFC will be allowed on set to produce BTS footage and conduct ATL interviews
- The MPIP operates on a post-performance basis, therefore the production company must deliver an independent review of expenses by a licensed Utah certified public accountant

Subtitle C—Business-Related Provisions
PART I—CORPORATE PROVISIONS

SEC. 13001. 21-PERCENT CORPORATE TAX RATE.

(a) IN GENERAL.—Subsection (b) of section 11 is amended to read as follows:

“(b) AMOUNT OF TAX.—The amount of the tax imposed by subsection (a) shall be 21 percent of taxable income.”.

PART III—COST RECOVERY AND ACCOUNTING METHODS
Subpart A—Cost Recovery

SEC. 13201. TEMPORARY 100-PERCENT EXPENSING FOR CERTAIN BUSINESS ASSETS.

(a) Increased expensing

(1) IN GENERAL – Section 168(k) is amended—

(A) in paragraph (1)(A), by striking 50 percent and inserting the applicable percentage, and

(B) in paragraph (5)(A)(i), by striking 50 percent and inserting the applicable percentage.

(2) Applicable percentage

Paragraph (6) of section 168(k) is amended to read as follows:

(6) Applicable percentage

For purposes of this subsection—

(A) IN GENERAL—Except as otherwise provided in this paragraph, the term applicable percentage means—

(I) in the case of property placed in service after September 27, 2017, and before January 1, 2023, 100 percent,

(II) in the case of property placed in service after December 31, 2022, and before January 1, 2024, 80 percent,

(III) in the case of property placed in service after December 31, 2023, and before January 1, 2025, 60 percent,

(IV) in the case of property placed in service after December 31, 2024, and before January 1, 2026, 40 percent, and

(V) in the case of property placed in service after December 31, 2025, and before January 1, 2027, 20 percent.

(B) Rule for property with longer production periods

In the case of property described in subparagraph (B) or (C) of paragraph (2), the term applicable percentage means—

(I) in the case of property placed in service after September 27, 2017, and before January 1, 2024, 100 percent,

(II) in the case of property placed in service after December 31, 2023, and before January 1, 2025, 80 percent,

(III) in the case of property placed in service after December 31, 2024, and before January 1, 2026, 60 percent,

(IV) in the case of property placed in service after December 31, 2025, and before January 1, 2027, 40 percent, and

(V) in the case of property placed in service after December 31, 2026, and before January 1, 2028, 20 percent.

PART III—COST RECOVERY AND ACCOUNTING METHODS
Subpart A—Cost Recovery

SEC. 13201. TEMPORARY 100-PERCENT EXPENSING FOR CERTAIN BUSINESS ASSETS.

(g) QUALIFIED FILM AND TELEVISION AND LIVE THEATRICAL PRODUCTIONS.—

(1) IN GENERAL.—Clause (i) of section 168(k)(2)(A), as amended by section 13204, is amended—

(A) in subclause (II), by striking “or”,

(B) in subclause (III), by adding “or” after the comma, and

(C) by adding at the end the following:

“(IV) which is a qualified film or television production (as defined in subsection (d) of section 181) for which a deduction would have been allowable under section 181 without regard to subsections (a)(2) and (g) of such section or this subsection, or

“(V) which is a qualified live theatrical production (as defined in subsection (e) of section 181) for which a deduction would have been allowable under section 181 without regard to subsections (a)(2) and (g) of such section or this subsection.”.

(2) PRODUCTION PLACED IN SERVICE.—Paragraph (2) of section 168(k) is amended by adding at the end the following:

“(H) PRODUCTION PLACED IN SERVICE.—For purposes of subparagraph (A)—

“(i) a qualified film or television production shall be considered to be placed in service at the time of initial release or broadcast, and

“(ii) a qualified live theatrical production shall be considered to be placed in service at the time of the initial live staged performance.”.

(h) EFFECTIVE DATE.—

(1) IN GENERAL.—Except as provided by paragraph (2), the amendments made by this section shall apply to property which—

(A) is acquired after September 27, 2017, and

(B) is placed in service after such date.

For purposes of the preceding sentence, property shall not be treated as acquired after the date on which a written binding contract is entered into for such acquisition.

TITLE 26 INTERNAL REVENUE CODE
(applicable sections are bold and italicized)

SECTION 168

(f) Property

(3) Films and Video Tape

Any motion picture film or video tape

(k) Special allowance for certain property

(1) Additional allowance

In the case of any qualified property-

(A) the depreciation deduction provided by section 167(a) for the taxable year in which such property is placed in service shall include an allowance equal to the applicable percentage of the adjusted basis of the qualified property, and

(B) the adjusted basis of the qualified property shall be reduced by the amount of such deduction before computing the amount otherwise allowable as a depreciation deduction under this chapter for such taxable year and any subsequent taxable year.

(2) Qualified property

For purposes of this subsection-

(A) In general

The term "qualified property" means property-

(i)(I) to which this section applies which has a recovery period of 20 years or less,

(II) which is computer software (as defined in section 167(f)(1)(B)) for which a deduction is allowable under section 167(a) without regard to this subsection,

(III) which is water utility property, or

(IV) which is a qualified film or television production (as defined in subsection (d) of section 181) for which a deduction would have been allowable under section 181 without regard to subsections (a)(2) and (g) of such section or this subsection, or

(V) which is a qualified live theatrical production (as defined in subsection (e) of section 181) for which a deduction would have been allowable under section 181 without regard to subsections (a)(2) and (g) of such section or this subsection,

(ii) the original use of which begins with the taxpayer or the acquisition of which by the taxpayer meets the requirements of clause (ii) of subparagraph (E), and

(iii) which is placed in service by the taxpayer before January 1, 2027.

(6) Applicable percentage

For purposes of this subsection-

(A) In general

Except as otherwise provided in this paragraph, the term "applicable percentage" means-

(i) in the case of property placed in service after September 27, 2017, and before January 1, 2023, 100 percent,

(ii) in the case of property placed in service after December 31, 2022, and before January 1, 2024, 80 percent,

(iii) in the case of property placed in service after December 31, 2023, and before January 1, 2025, 60 percent,

(iv) in the case of property placed in service after December 31, 2024, and before January 1, 2026, 40 percent, and

(v) in the case of property placed in service after December 31, 2025, and before January 1, 2027, 20 percent.

Section 181

(d) Qualified Film or Television Production For purposes of this section-

(1) In General

The term ***“qualified film or television production” means any production described in paragraph (2) if 75 percent of the total compensation of the production is qualified compensation.***

(2) Production

(A) In general

A production is described in this paragraph if such **production is property described in section 168(f)(3).**

(3) Qualified Compensation For purposed of paragraph (1) –

(A) In general

The term **“qualified compensation” means compensation for services performed in the United States by actors, production personnel, directors, and producers.**