

ZOMBEX

The revolutionary treatment guaranteed to ease your mind. Permanently.

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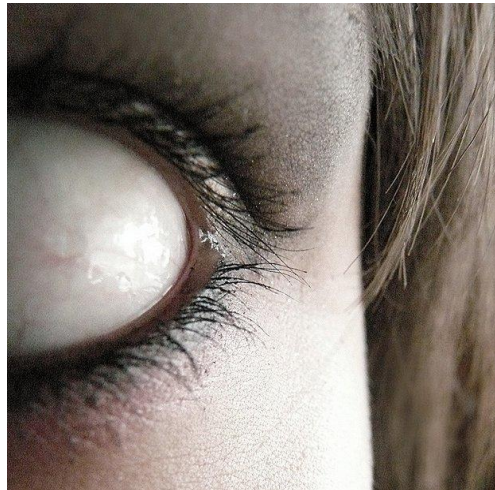
BUSINESS PLAN FOR INFORMATION ONLY

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2011

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Film Investment Risks

Any investment in film production involves a high degree of risk. This investment should not be made by anyone who cannot afford the loss of his or her entire investment. Before investments are made, the following risks must be carefully considered:

- a) The success of any medium, whether film or TV, depends on the public's tastes and opinions at any given time. The likes and dislikes of the public vary greatly from day to day and can never be confirmed. As a result, it is impossible to determine the success of this, or any, film.
- b) The release of a similar film may affect the popularity of this film.
- c) As a result of the above factors, and others not listed here, only one of every five films made recoup their cost.

For the interest of the Limited Liability Company, the investors realize they may not dispose of their investment at any time and that they bear the financial risk of their investment for an indefinite period of time.

EXECUTIVE SUMMARY

Overview of Company

Zombex Film, LLC, a Limited Liability Company, is an independent motion picture production company assembled from creative and business entertainment industry professionals and musicians, with the common goal of producing the independent film "ZOMBEX."

The Project

"ZOMBEX" is a motion picture budgeted to be produced at \$225,000, and for theatrical exhibition in the United States and abroad. The film genre is horror, with attributes of conspiracy theory, corporate greed, and action. The Company has hired well-known talent, as well as recognizable and well-known musicians for roles in the picture, thereby adding to the film's commercial value and audience appeal.

The Industry

The U.S. and worldwide box offices grossed \$10.6 billion and \$28.2 billion respectively in 2010. The market for independent films has expanded tremendously in the last few years amounting to worldwide grosses of over \$3.1 billion, and capturing 31.1% of the worldwide market. The success of 1999's low-budget film, "The Blair Witch Project," which earned over \$200 million in worldwide revenue, revolutionized how studios and distributors look at the production and marketing of films, which has continued with the successes demonstrated by films and franchises such as SAW and PARANORMAL ACTIVITY.

The Market

The strategy of making films in well-established genres, such as horror, has been proven time and time again to be a smart and sound choice for production. Traditionally, the fortunes of independent filmmakers have always cycled up and down from year to year. The recent success of independent films, such as "Juno," "Paranormal Activity" and "Zombieland" has ensured the independent segment will continue the growth spurt started in the 1990s.

Distribution Strategy

The motion picture industry is highly competitive with a significant portion of a film's success relating to the skills of its distributor's marketing Strategy. Zombex Film, LLC intends to premier and be the opening film at the biggest Zombie film festival, Zombie Con, held on October in Seattle, and will also be the opening film at the Mississippi Film Festival in September. Additionally, we plan to submit the completed film to the most prestigious and successful annual film festivals, Sundance Film Festival (Park City, Utah - January), Toronto International Film Festival (Toronto, Canada - September), and The Cannes Film Festival (Cannes, France - May), and will use best efforts to negotiate with a distributor upon or near completion of principal photography prior to entering any film festival. Additionally, upon completion of principal photography, a rough cut will be submitted to Rob Zombie for the potential of a "ROB ZOMBIE PRESENTS" statement. This Strategy will maximize the Company's bargaining power and increase the potential profit the film may earn.

Investment Opportunity

Zombex Film, LLC seeks \$225,000 capital to fund the motion picture production of "Zombex." Zombex Film, LLC proposes to secure all its moneys from private investors and a grant from the City of Pittsburg, TX in collaboration with the Northeast Texas Film Commission. Using a conservative, selective revenue projection, and an assumption of general industry distribution agreements, the Company projects gross revenue of approximately \$3.1 million with a net producer/investor income of \$625 thousand for "ZOMBEX."

Management

MARISSA GARRISON

Producer

<http://www.imdb.com/name/nm3827451/>

Marissa Garrison is an actress based out of Austin, TX. She has been cast in a variety of roles in short and feature films, in genres including Drama, Horror, Comedy, and Thriller. She is also a producer and screenwriter, and is the CEO of Austin-based production company Eleven:11 Films, LLC.

Marissa Caputo Garrison was born and raised on eastern Long Island. As a child she was a model and actress in a variety of print and commercial campaigns, based out of New York City. In her teens, her focus shifted to competitive martial arts, with Marissa competing on the NASKA circuit, winning numerous tournaments and competitions, with titles in weapons, self-defense, and forms (kata). After high school, Marissa attended Stony Brook University - State University of NY, graduating with a B.S. in Molecular Biology, with a minor in Women's Studies.

Marissa now lives near Austin, TX where she works as a producer and an actress, and manages her production company Eleven:11 Films. She is married to her husband Brent, a native of Southern California, and a veteran of the US Army. Marissa continues her martial arts training, and has taught Taekwondo and women's self-defense in Texas for several years. Her Producer credits include feature film "The Association", starring Kevin Nash, Eloise DeJoria, and James Hampton; "Broken", and a variety of short films, music videos, and commercials. She also has a number of film projects in development, including "Food Fight", a non-profit film that intends to shed light on the funding issues plaguing the public education system.

JESSE DAYTON

Producer/Director

<http://www.imdb.com/name/nm3582097/>

Jesse Dayton is an Austin, Texas-based honky tonk and rockabilly artist best known for his guitar contributions to albums by country legends including Johnny Cash, Waylon Jennings, and Willie Nelson. He is also notable for his collaborations with horror film director Rob Zombie who has commissioned Dayton on multiple occasions to record music to accompany his films.

Dayton was born in Beaumont, Texas. After touring with the Road Kings and the Alamo Jets, Dayton ventured off into solo territory, recording his Americana-chart-topping record Raisin' Cain. Since then Dayton has released several different solo albums and worked with a variety of country rock artists, most notably Waylon Jennings and Johnny Cash on Right For The Time after Jennings injured his picking thumb and required a guitar stand-in. Dayton also contributed guitarwork on albums by the Supersuckers and Kris Kristofferson.

In 2004, horror film director Rob Zombie commissioned Jesse Dayton to record an album for the fictional characters Banjo & Sullivan from his sophomore feature The Devil's Rejects. The resulting album was a collection of tongue-in-cheek honkey-tonk country entitled Banjo & Sullivan: The Ultimate Collection. In Zombie's Halloween II, Dayton performs as the lead singer and guitarist of the fictional psychobilly band Captain Clegg & the Night Creatures. He released an album entitled ROB ZOMBIE presents CAPTAIN CLEGG & THE NIGHT CREATURES (music from HALLOWEEN II) on August 28th, same day as the film Halloween II premiered.

KARMA MONTAGNE

Producer/Director

<http://www.imdb.com/name/nm3900466/>

BRAD MONTESI

Line Producer

<http://www.imdb.com/name/nm1139967/>

AMY SOTO

Unit Production Manager

<http://www.imdb.com/name/nm2000825/>

EMILY KAYE

Music Supervisor

<http://www.imdb.com/name/nm0443305/>

The production team behind the film has produced five feature films in the past, including the 2 Bobs, written and directed by Tim McCanlies (The Iron Giant, Secondhand Lions). Writer Director Jesse Dayton has experience with rob Zombie, having worked on the set of Halloween 2 and just last year directed a zombie-themed music video for his own song, “Zombie A Go-Go”. Combined, the teams work has played and competed at over two dozen film festivals.

ZOMBEX

By Jesse Dayton

The revolutionary treatment guaranteed to ease your mind. Permanently.

Projected Rating: R/ Runtime: 90min

Zombex is a throw-back zombie horror film set in historic New Orleans, using a pharmaceutical company as the culprit for outbreak, a private military contracting firm as the clean up, and a caravan to Austin Texas as the only hope for a vaccine. With the feel of the old classic zombie films that established the genre (Zombie, Dellamorte Dellamore), mixed with the energy and intensity of the new wave zombie films, such as 28 Days Later, The Crazies, and the new Dawn of the Dead, Zombex pulls from a wide variety of inspiration to construct this unique and wholly original view of the post-apocalyptic zombie America. The story follows Charlie Thibideaux, a locally famous Zydeco player, as he slowly begins to discover why seemingly normal people are starting to turn into the undead, with all signs pointing to a new experimental drug given to post-Katrina survivors.

DIRECTORS STATEMENT

Zombies are everywhere!! In a recent New York Times article, hipster writer Chuck Klosterman stated that while 2 million people a week watch the AMC's Mad Men, 5 million a week watch the new zombie-based phenomenon The Walking Dead. Staggering numbers, but this had nothing to do with why I wrote the screenplay for Zombex.

While on a 40-city arena tour opening for horror director/rock star Rob Zombie (a close friend who cast me as Capt. Clegg in his Harvey Weinstein-produced film Halloween 2 for which I also wrote and recorded an original soundtrack which Rob was the executive producer), I was listening to a radio show by libertarian conspiracy theorist host Alex Jones. This was purely for entertainment on the tour bus. On the third of the tour, Alex shouted "Don't people understand that big pharmaceutical companies are in bed with the health insurance companies and the government and this Xanax is turning our country into zombies"!

Boom! Light bulb! I immediately wrote the outline for Zombex. A film that would be mostly set in New Orleans, LA but ending in Austin, TX about a greedy pharmaceutical company CEO who sells a Xanax-type pill to post Hurricane Katrina stress victims which turns them into zombies. An hour and twenty minutes fun ride with a big idea behind it. A down and out local Zydeco music star, lead character Charlie Thibideaux, brings down this Gordon Gekko-type greed head and his whole empire while zombies are simultaneously destroying everything around them.

Zombex will be shot as a low budget feature horror movie with the most talented young crew (part of directors Robert Rodriguez and Richard Linklater's crew) from the Austin Film scene. The film opens during Mardi Gras, a very visual place to start, showing big ornate floats, happy girls catching beads from rooftop parties, young black kid's tap dancing, street preachers carrying signs and screaming into bullhorns, and NOLA cops on horses.

The cast is amazing. **David Christopher**, a talented stage actor with unbelievable leading man looks who is co-starring in a Dennis Quaid film set to release next year, will play Charlie Thibideaux. **Lew Temple**, whose

latest movie is Tony Scott's "Unstoppable" where he plays second to Denzel Washington and is huge with horror fans after the Devils Rejects and many others, will play Aldous Huxley, the crazy libertarian DJ who leaves his I-told you-so type political radio show to get involved helping Charlie stop all of this. A road trip ensues with two beautiful and strong feminist women, one black one white, who are empowering Thelma and Louise types. Thea, who will be played by actress **Cierra Payton**, who you might know from several Steven Segal action movies, and Katie Anne played by **Emily Kaye**, who has been in "Sin City" and TV show "In Plain Sight".

The music of course will be highly regional with world-renown performances by legends like **Fats Domino**, **The Meters**, **Zydeco star Boozoo Chaves** with onscreen cameo appearances by dirty south hip-hop legends the **Geto Boys** cast as the Zombex street dealers and punk rock icon **Mike Ness** of Social Distortion as Seamus O'Connor, the ex-con French Quarter bar owner. With my connections in the music business, I know all of these people and their managers (they are all good to go), we can turn this soundtrack into something huge that will bring different fans like hip-hop and punk audiences together, not to mention possibly getting voted in for a Grammy in the best Americana category for our Louisiana Zydeco and Cajun Zombex soundtrack.

We plan on shooting this film in 20 days. Our post-production will be supervised by two remarkable editors, Don Swaynos and Charlie Wiedman. We'd like to get an "R" rating for the film in order to market it with an edge to horror fans and zombie enthusiasts around the world. We also have plans to do a small theatre release with appearances by the musicians and actors for well-publicized after parties in order to get great buzz going. Several entertainment writers who I know personally from the Houston Chronicle, The New Orleans Time Picayune, The LA Weekly and Village Voice. All of whom have expressed interest in coming to the set and covering the shoot for stories. I plan on getting praising quotes about Zombex from 6 different big newspapers for the DVD release. If something bigger happens, great, but I know this will be achievable through my relationships with these publications. Check the latest from **Houston Chronicle writer Andrew Dansby**, who is an ex-NY based Rolling Stone magazine writer, and is already on the Zombex bandwagon.

We will promote the film with a rock 'n roll record publicity tour doing radio morning shows and specific markets. I've done most of them already and I will have an Ipad in hand to get the host up-to-speed. Simultaneously during the shoot we will send out webisodes and other digital content on Facebook and Twitter like digi-rock posters to build a demand with my audience and all the other musicians and actors fan bases. This is what will separate this film from other unknown directors as far as marketing it. Zombex has the potential to be huge and even turn into a franchise. I've already started writing the second screenplay in which global bankers, CEO's, and members of the Bilderbeg Group reveal themselves as puppet masters.

Ok, let's go get making a great movie! Onward!

-Jesse Dayton
Writer/director, ZOMBEX

THE PRODUCTION STRATEGY

Zombex will be an exercise in low-budget film making. Costing approximately \$225,000 to produce, including post-production and publicity, the production will also be a SAG Ultra Low Budget signatory project, which will allow for professional and non-professional talent to work while at the same time helping to minimize talent costs. We anticipate going non-union for the crew to save on overall production spend as well. Keeping above the line and below the line costs down, bringing in consistent and recognizable talent, and creating beautifully-torn apart versions of New Orleans and Austin, Texas will add to the production value and make the end product that much more appealing for distribution and the zombie/horror-loving built-in audience Zombex will appeal to.

The production will begin with 45 days of pre-production, 30 days of production (20 shooting days), and 40 days of post production. Zombex will be shot on two High Definition RED ONE systems, helmed by our Director of Photography Aaron Curtis.

Marketing & Advertising:

This is vital to the success of the film. Not only do we need to make this film known to the public, we need to get people excited about it. This is going to take a full-on advertising and social media campaign. Promo poster and limited run t-shirts, online ad banners on pertinent websites/blogs. We need to get influencing bloggers excited and talking about this film. Mints in pill bottles labeled ZOMBEX as well as ad space in local papers for the multi-city tour of the film, as well as the tour itself. Finally, we will need an active and visually-attractive website, twitter page, and Facebook page. All constantly updated and a few of the production and post-production phases, generating independent buzz for the launch of the film.

TREATMENT

A man gets ready in his luxurious, very New Orleans-feeling loft to the tune of the Meters “Sissy Strut”. You don’t see much of him, save for the rings on his fingers, his boots, and his signature suit. He shaves, combs his hair, and dresses to the nines. He descends to the lobby, where a valet pulls up his 66 Rivera. He gets in and rolls out to Bourbon Street. This man is Charlie Thibideaux.

You’ve probably never heard of Charlie Thibideaux and that ok. That just means you’re not native to New Orleans. If you were from NOLA, You would know Charlie as a local celebrity, a state-renown Zydeco musician you could find playing regular sets late-night in the French Quarter. Between Charlie and the audience, we can tell Charlie knows how to keep the party going.

Until dawn apparently, which is where we find Charlie next, passed out cold under a bar table. He awakes to the news of his mother’s death and his father’s disappearance.

When Charlie gets to his parents farm on the outskirts of town, discovers his mothers death was a violent one. She had been bitten and ripped limb from limb in her kitchen, with no trace of his father’s whereabouts. Charlie manages to swipe his father’s medication for any leads. One bottle is multivitamins, the second, heart medication. The third: an experimental anti-depressant by the name of “Zombex”.

When Charlie returns to town, he gets an eerie feeling from everyone around. The French Quarter seems unusually quiet. Dead even. The people walking around stare off aimlessly. They seem hardly alive. Upon returning to his loft, Charlie realizes the valet is missing. That is until the Valet jumps out and tries to attack

Charlie. Not sure of what happening, Charlie barely makes it to his apartment, with the valet intent on knocking down the door. After barricading himself inside, Charlie turns to the TV for answers. What he gets is more questions. People attacking one another. A chef is chased down the street. People all over the different wards are reporting the odd behavior. From the radio he hears Aldous Huxley, the go-to radio voice for right wing conspiracy theories who claims this experimental drug, Zombex, could be causing the series of recent attacks and the public's state of emergency. Charlie thinks this particular conspiracy theory may not be so far off.

Next we meet RON CHENEY, CEO of Cheney Pharmaceuticals, and the company responsible for manufacturing and distributing Zombex. Cold and Uncaring, Cheney is the epitome of "capitalism conquers all". He sees what Zombex is becoming, and quite frankly doesn't care, so long as the general public doesn't link his goldmine of a drug to the recent outbreaks of violence and cannibalism.

In order to prevent this correlation of the recent anarchy to his pill, Cheney enlists private security firm, Black Water, to take charge of the situation by any means necessary. Meaning the extermination of all people past the point of return. This way, Cheney can better test the drug and re-release it so as to not interrupt the great sales he currently has.

Two security agents specifically, the seductive KATIE ANNE and her partner/lover THEA, take on the job for Cheney. But that doesn't mean they have to like it, or him. As Black Water goes into the now re-devastated New Orleans, the security convoy is compromised due to the numbers of full blown zombies now roaming the streets. Overtaken and vastly outnumbered, Katie Anne and Thea manage to get away together, and with a run-down civilian car and a small arsenal of weaponry, they are on their way to safer ground.

As this happens, radio talk-show host Aldous tells his listeners he has heard of a cure for the now epidemic coming from the science department of the University of Texas at Austin. This is now the only shot Aldous sees at getting the Big Easy back to normal, and so he bids farewell to his devoted audience in hopes of reaching Austin and bringing back the vaccine before it's too late. It's a long shot and a risk. But a risk worth taking. He goes off air, packs a bag and heads out, only to be nearly run over by a 66 Riviera. The same Riviera we saw earlier. Aldous looks over to find Charlie behind the wheel. Charlie heard the same information as Aldous and is on this way to Austin as well. The two buddy up and head off on the road dodging and sometimes hitting zombies on the way out of town.

Near sundown they pull into a roadhouse parking lot where Charlie played growing up. It's close and knows it's safe there. As the two park and head in, they run into Katie Anne and Thea who had the same idea the guys did. The four go in the bar to find owner Bobo locked up by himself. As the last four wiggle in through the boarded up window, they are attacked by a zombie. Bobo beats it off and the five decide it's a good time for a drink. The five carry on and we learn more about each of the main four as they each loosed up. Aldous passes out early.

Seeing the opportunity to make a move on Katie Anne, Charlie lays it on thick, only to be shut down. Its clear Katie Anne and Thea are an item. They take a room together. Alone and rejected, Charlie goes to bed, but only after noticing a picture behind the bar. Its Charlie, age 13, playing the guitar in that bar. He smiles and retires to bed.

Wanting to confirm Katie Anne and Thea were bluffing, Charlie takes a peek through a hole in the wall. What he sees is a man's dream come true. Confirming in detail that Katie Anne and Thea are in fat lovers, Charlie is both disappointed and very amused.

Aldous wakes Charlie to the news that the girls left early in the morning. The two thank Bobo and head out. Remembering he got Katie Anne's number the night before, Al calls Katie Anne and the two parties meet at a truck stop for food and gas. That night they take refuge in an abandoned yacht.

So not to drift away, the gang decided to stay tethered to the dock. Swaying and creaking, the four mistake the noises for potential zombie attacks. Thea stays on her toes. After hearing something in the dead of the night, she goes after the noise only to have a zombie come up on her from behind. Biting her and dragging her off the boat, splattering on the dock, the other three wake, killing the zombie and discovering Thea's dead body. Katie Anne is mortified.

The next day Katie Anne doesn't speak. She now rides in the back seat of the dead silent 66 Riviera. On a bathroom break, the three are nearly trapped by zombies surfacing from all directions. They start the car and are about to drive off when Aldous and Charlie notice Katie Anne is not in the car. The two look over to see her walking up to the pack of the undead, mad crowd, sacrificing herself to the monsters who took her love. Charlie and Aldous don't watch.

The car even quieter crosses into Austin. Coming on the university, the car is stopped at a military checkpoint. The guns they carry are spotted and the two are arrested. Taken to the commanding officer of the checkpoint, the two explain their case and Charlie recounts their journey. They are aided by the military with the vaccine.

We find Charlie and Aldous on the road three months later. Everything is back to normal and now the two are grabbing beer at a gas station in the middle of a road trip. Elsewhere, a Chinese man is stopped by U.S. Custom coming into the country. He has some prescriptions confiscated. The Homeland Security officer who takes the medications pockets the Zombex. Later, at home, the agent's son watches his father put the bottle of Zombex in a drawer. When the father is called off to another room, the son grabs the bottle and takes a pill. He looks at the camera and his eyes turn to that of a zombie.

THE INDUSTRY

Along with many corporations in the United States, the major studios began the radical process of restructuring or “downsizing” at the end of the 1990s. While in the past, they all maintained expensive production facilities and staff and significant overhead expenses, the impact of unions and guilds and runaway production budgets have forced studios to follow new business models. Although this trend has been highly publicized in the live-action realm, a similar situation is presenting itself with respect to animated films. Those companies are releasing fewer films but expect greater grosses per film. As a consequence, smaller production entities, the independents, have arisen.

Independent films can vary widely in budget, from as low as \$30,000 to as high as \$100 million, but their similarity is a freedom from the homogenized products of studio production. By definition, an independent film is one financed by any source other than a U.S. studio. With their ability to take more time and their need to plan budgets more carefully than studios tend to do with their big budget films, smaller companies are able to give greater attention to their lower-budget, intelligent dramas. Unlike studios, the independent production companies are able to avoid substantial overhead costs by hiring creative and other production personnel on a project-by-project basis. And due to their lower budgets, these films can be directed at niche markets rather than needing to appeal to the entire body of the film-going audience. They typically finance their production activities from discrete sources, and their goal is to completely finance their motion pictures before the commencement of principal photography.

Global box office revenues will grow \$10 billion between 2000 and 2011 to roughly \$28 billion, according to Baskerville Communications. Together, China, the United States, and India accounted for 67 percent of the global screen count in 2000. While U.S. theatrical distribution is still the first choice of any feature-length film, international markets are gaining even greater strength than they had before, reaching over 66 percent of global box office revenues in 2009.

A large source of motion picture revenues continues to be the worldwide home video market. Home video companies promote and sell video cassettes and videodiscs to local, regional, and national video retailers, which then rent the cassettes and discs to consumers for private viewing. The \$23.7 billion total spending on U.S. home video rentals and sales more than far exceeded Hollywood's \$9.6 billion box-office total for 2009. As of 2009, about 90 million homes have a DVD player, 2 million more than in 2007. London-based Baskerville Communications estimates that by 2010, worldwide spending on DVDs will be \$64.7 billion and \$2.5 billion will be spent on VHS. By this time, Baskerville says DVD players will be in 625 million households worldwide, including 94 million in the U.S.

THE MARKET

Overview

Independent film continues to thrive, and did so even through this current recession. While not performing on the level of studio-backed films, and independent film, when successful, yields revenue percentages on par with or exceeding that of a comparable studio film.

The Zombie Film

The horror genre is an extremely lucrative one, generating hundreds of millions of dollars every year. It is a tried and true genre. There will always be an audience for horror. Genre films have a high success rate to the point that a film's probability of success depends a great deal on the genre in which it falls.

Not only is there a built in audience for horror films, the sub-genre of the zombie film came back full force with Danny Boyle's 2002 zombie revival film 28 Days Later. Since then, the once dead genre went to mainstream, cultivating a series of hits, including 2004's remake of Dawn of the Dead and 2008's Zombieland. Additionally, George A. Romero, the godfather of the undead, rode the zombie chic wave in the 2005's Land of the Dead, 2007's Diary of the Dead. And 2009's Survival of the Dead.

Combined with the zombie-revival genre, independent film can do more with less thanks to the dawn of the affordable HD cameras and post production software. Utilizing this strategy, there has been an upswing in independently-produced zombie shorts and feature films; this is what ZOMBEX aims to do, allowing for a good majority of the production funds to be seen on screen while at the same time being able to have cutting edge High Definition cameras at our fingertips.

What this breaks down to for investors is this: films with MICRO-budgets are able to provide their investors with large return on investment numbers due to the zombie-horror genre's built in audience, perennial popularity and long home video shelf-life, not to mention the newly-popular video on-demand and digital streaming models.

The following seven films carry many similar traits to Zombex in them and content, such as zombie films, road trip films, and violent thrillers:

TITLE	Budget	Worldwide
Diary of the Dead	\$2,800,000	\$5,364,858
Shaun of the Dead	\$5,000,000	\$30,039,392
Zombieland	\$23,600,000	\$102,391,540
Road Trip	\$16,000,000	\$119,754,278
The Strangers	\$9,000,000	\$82,344,798
The Evil Dead	\$350,000	\$2,400,000
The Serpent and the Rainbow	\$7,000,000	\$19,595,031

Film Investments

Investment in the film industry is highly speculative and inherently risky. There can be no assurance of the economic performance of any motion picture since the revenues derived from its production and distribution depend primarily on its acceptance by the viewing public, a factor that cannot be predicted. The commercial success of a motion picture also depends on the quality and acceptance of other competing films released into the marketplace near, or at the same time, general factors such as prosperity of the economy, and other tangible and intangible factors.

The entertainment industry in general and the motion picture industry in particular, continue to undergo significant changes, primarily due to technological developments. Although these developments have resulted in the availability of alternative and competing forms of leisure time entertainment, such technological developments have also resulted in the creation of additional revenue sources through licensing of rights to such new media, and potentially could lead to future reductions in the costs of producing and distributing motion pictures. In addition, the theatrical success of a motion picture remains a crucial factor in generating revenues in other media such as home video and television. Due to the rapid growth of technology, shifting consumer tastes, and the popularity and availability of other forms of entertainment, it is impossible to predict the overall effect these factors will have on the potential revenue from and profitability of feature-length motion pictures.

Every studio has, at one time in its history, counted on a film's success only to have the film perform poorly in the marketplace. There are no guarantees in the film business of a motion picture's profitability. In fact, there is the very real possibility that a picture may never result in a profit for the distributors, producers or investors. There are, however, ways to stack the deck in favor of a film's success, which Zombex Film, LLC believes it can clearly accomplish with regard to "ZOMBEX."

LLC Structure

The Limited Liability Company (LLC) combines aspects of both a Corporation and a Limited Partnership. The LLC has managers that correspond to a Corporation's board of directors and a Limited Partnership's general partners. It also has members who own interests in the company, which correspond to corporate shareholders or limited partner investors. Both managers and members enjoy limited liability. For Federal income tax purposes, the LLC is not taxed at the entity level. The LLC combines the tax benefits of a Partnership with the limited liability benefits provided by a Corporation.

Financing Plan

Zombex Film, LLC proposes to secure all production financing from equity partners via limited partnership investment. With production funding in place from independent investors, the Company can negotiate the most advantageous distribution deal. Management can choose to wait until principal photography has started to talk to distributors, at which time they will be able to view the professional quality of the film. For a new company, this strategy is highly advantageous and allows the maximum amount of flexibility in a rapidly changing marketplace wherein the availability of product is in constant flux.

Many factors affect the financial projections for a film. A film's commercial appeal is the most important factor in determining its financial success, followed closely by the agreement with the distributor. Being able to self-finance the production of a film puts the Company in the strongest position to control the quality and costs of the film along with striking the best financial arrangements with the various distribution channels.

Again, one of the most important requirements of any independent film producer is to secure the best distribution deal for the film with a distributor who will commit financial resources and secure a favorable distribution release pattern. This is key to a film's success, because when a distributor commits moneys to the prints and advertising budget for a film, it desires to see the picture be a success, thereby attaining a profit. The distributor does this by securing enough screens for the film to ensure that enough members of the viewing public pay the admission price for the picture (Box Office receipts). As with any business, when revenue exceeds costs, there is profit.

It was Will Rogers who said, "The only thing more important than the return on my investment is the return of my investment." Zombex Film, LLC is confident we will create a motion picture that audiences will enjoy, thereby reaping the financial rewards of doing so. The Company cannot guarantee the film will be profitable, or even earn back its budget, but will stand behind its commitment to secure and execute the most reasonable distribution deal possible.

The Company proposes to payback the film's investors (limited partners) in the following way:

(i) From the Producer's Gross Income, the Company will cover any and all outstanding production expenses not covered by the production budget, for example, deferred pay of talent salaries or other such costs.

(ii) After the deduction of any deferred fees or outstanding expenses, the Producer's Gross Income will go directly to the limited partners proportionate to (pro rata) each individual investment. Moneys will be disbursed to each limited partner at the same time as all other limited partners.

Accounting statements from distribution companies are generally handled on a quarterly basis for the first two years of the distribution agreement, semi-annually for the next two years and thereafter, on an annual basis. Generally, the distribution company is responsible for providing statements and paying any sums due to the production company within sixty days of the close of the quarter. The Company will provide the limited partners with accounting statements and payments due and owing, if any, within sixty days of the receipt of those statements and moneys from the distributor.

(iii) Once each limited partner has recouped his/her initial investment, then any additional moneys earned will be divided between the producers and the limited partners on a fifty/fifty basis.

Income Projections

The Company seeks capitalization of \$225,000 to cover film production budget and distribution. All development and production data start from the date of capitalization with funds in the bank. The three profit scenarios shown (Low, Medium and High) are based on a moderate result. Whereas, revenues are projected on a conservative basis, production costs are considered to be on the high side to avoid any possibility of financial shortfall. The projections are also based on the history of other films as well as current trends in the industry. For purposes of this analysis, Foreign Box Office and Ancillary sales have been excluded, however, they can only provide an upside. Footnotes to the Income Projections follow the table.

ZOMBEX Income Projections

	Low	Medium	High
Domestic Theatrical Sales			
Box Office Gross	\$500,000.0	\$1,500,000.0	\$10,000,000.0
0% Less Exhibitor/ Theater Share	\$245,000.0	\$735,000.0	\$4,900,000.0
Gross Film Rental	\$255,000.0	\$765,000.0	\$5,100,000.0
0% Less Distributor Fee	\$89,250.0	\$267,750.0	\$1,785,000.0
Less Prints and Advertising	\$50,000.0	\$275,000.0	\$2,000,000.0
Domestic Theatrical Net Profit	\$115,750.0	\$222,250.0	\$1,315,000.0
Domestic Ancillary Sales			
Pay Cable	\$25,000.0	\$125,000.0	\$350,000.0
Network TV Revenue	\$35,000.0	\$75,000.0	\$100,000.0
TV Syndication	\$10,000.0	\$50,000.0	\$75,000.0
Home Video Market	\$125,000.0	\$500,000.0	\$1,500,000.0
Gross Ancillary Sales	\$195,000.0	\$750,000.0	\$2,025,000.0
0% Less Distributor Fee	\$68,250.0	\$262,500.0	\$708,750.0
Domestic Ancillary Net Profit	\$126,750.0	\$487,500.0	\$1,316,250.0
Foreign Theatrical Sales			
Box Office Gross	\$350,000.0	\$750,000.0	\$1,500,000.0
0% Less Exhibitor/ Theater Share	\$175,000.0	\$375,000.0	\$750,000.0
0% Less Distribution Fee	\$70,000.0	\$150,000.0	\$300,000.0
Less Prints and Advertising	\$50,000.0	\$150,000.0	\$350,000.0
Foreign Theatrical Net Profit	\$55,000.0	\$75,000.0	\$100,000.0
Foreign Ancillary Sales			
Pay Cable Revenue	\$15,000.0	\$25,000.0	\$50,000.0
Television Revenue	\$5,000.0	\$5,000.0	\$5,000.0
Home Video Market	\$50,000.0	\$75,000.0	\$150,000.0
Gross Ancillary Sales	\$70,000.0	\$105,000.0	\$205,000.0
0% Less Distribution Fee	\$28,000.0	\$42,000.0	\$82,000.0
Foreign Ancillary Net Profit	\$42,000.0	\$63,000.0	\$123,000.0
Revenue and Profit			
Total Worldwide Revenue	\$1,115,000.0	\$3,105,000.0	\$13,730,000.0
Total Revenue after Fees	\$339,500.0	\$847,750.0	\$2,854,250.0
Less Film Negative Costs	\$225,000.0	\$225,000.0	\$225,000.0
Total Net Profit	\$114,500.0	\$622,750.0	\$2,629,250.0
Total ROI	51%	277%	1169%

Financial Definitions and Notes to Tables:

1. Box Office Gross: Projected domestic or foreign gross revenue generated from theater ticket sales
2. Assume the Exhibitor (theater owner) will retain 49% of the box office gross and the Distributor will receive 51%, representing the gross film rentals.
3. Assume the Distributor will retain 35% of box office gross film rentals and will remit 65% to the Producer, less the P&A costs.
4. Ancillary Sales: Projected gross revenue of all home video, pay cable, video on demand, broadcast and syndication, basic cable, military and airlines sales, merchandising and music sales.
5. Assume the Distributor will retain 35% of ancillary sales and will remit 65% to the Producer.
6. Total Worldwide Revenue: Sum of all domestic and foreign gross box office and ancillary revenue
7. Total Revenue after Fees: Sum of above revenue minus all fees paid.
8. Negative Costs: Film production budget covering only those expenses incurred to create a master print of the film. All marketing costs are included under P&A.

Comparison Table

Quality low-budget independent films can also generate impressive revenues in video stores, often earning even more in rentals than they do in domestic box office receipts. Below is a comparison of recent independent films. The target audience for “Zombex” is projected to be similar to that of the movies below.

	Shaun of the Dead	ZombieLand	Diary of the Dead
(\$ Millions)			
Domestic Theatrical Sales			
Box Office Gross	\$13.5	\$75.6	\$1.0
Less Exhibitor/ Theater Share	\$6.8	\$37.8	\$0.5
Gross Film Rental	\$6.8	\$37.8	\$0.5
Less Distribution Fee	\$2.4	\$13.2	\$0.2
Less Prints and Advertising	\$2.4	\$15.0	\$0.5
Domestic Theatrical Net Profit	\$2.0	\$9.6	(\$0.2)
Domestic Ancillary Sales			
Home Video Revenue	\$3.5	\$31.0	\$4.7
Other Ancillary Sales	\$0.8	\$1.2	\$0.5
Gross Ancillary Sales	\$4.3	\$32.2	\$5.2
Less Distribution Fee	\$1.5	\$11.3	\$1.8
Domestic Ancillary Net Profit	\$2.8	\$20.9	\$3.4
Foreign Sales			
Foreign Box Office Gross	\$16.5	\$26.8	\$3.8
Less Exhibitor/ Theater Share	\$8.3	\$13.4	\$1.9
Total Foreign Revenue	\$8.3	\$13.4	\$1.9
Less Distribution Fee	\$3.3	\$5.4	\$0.8
Foreign Theatrical Net Profit	\$5.0	\$8.0	\$1.1
Revenue and Profit			
Total Worldwide Net Profit	\$9.7	\$38.5	\$4.3
Less Film Negative Costs	\$5.0	\$23.0	\$2.8
Total Net Profit	\$4.7	\$15.5	\$1.6
3 yr Return on Investment (ROI)	94%	68%	57%

Distribution

The motion picture industry is highly competitive, with much of a film's success depending on the skill of its distribution strategy. As an independent producer, Zombex Film, LLC expects to negotiate with a distributor. To maximize the Company's bargaining strength, and the producers' & investors' potential profit, Zombex Film, LLC will begin negotiations with distribution companies just prior to, or soon after, the completion of principal photography. Distribution companies generally choose to view a film before they decide whether or not they will choose to invest their energies and resources in the film. What this system does create is an opportunity for a truly exceptional film to be the source of a bidding war amongst distributors. The independent film "Swingers" was made for approximately \$250,000, but Miramax paid a reported \$5 million for the worldwide distribution rights to the picture. It is important to remember the film was completed and then shown to distributors via film festivals. Zombex Film, LLC is in no way saying that "Zombex" will earn such a high sum before it is even placed into theatres. "Swingers" is an exception and not the rule. The Company is saying, however, that it expects to make a quality motion picture that people will enjoy, thereby increasing the chances of the film's success.

Although risky, the potential return from a hit can be enormous. The Blair Witch Project was produced for a paltry \$40,000, yet it grossed \$142 million at the domestic box office. Translated to film, "Less Than Zero" earned \$12 million in domestic gross receipts in 1987; "Bright Lights, Big City" earned domestic gross receipts of \$16 million in 1988; and "Postcards From the Edge" earned domestic gross receipts of \$37 million in 1990. Produced on a budget of \$5 million, "The 25th Hour" earned domestic gross receipts of \$13 million and worldwide gross receipts of \$23 million in 2002. The recent success of independent films, such as "Shaun of the Dead," "Paranormal Activity" and "Saw" has ensured the independent segment will continue the growth spurt started in the 1990s.

Distributors license the film to exhibitors (theatre owners), both domestic and foreign, for a percentage of the gross box office dollar. The best possible initial release for a feature film produced domestically is a theatrical release, although not all films earn the esteem a theatrical release will garner. A theatrical release does, however, drive the price for the rest of media (home video, pay television, etc.) releases upward. For a picture in initial release, the exhibitor will split the revenue derived from the ticket purchases ("box office gross") with the distributor. The percentage of those moneys derived from this and then remitted to the distributor is known as "film rentals," and will customarily diminish over the length of time a film is playing. Depending on the distribution agreement, the producers/investors are entitled to a percentage of film rentals, after the distributor recoups its distribution fee, P&A expenses and distribution expenses.

Other media for the picture are calculated in a similar fashion, in that a home video company, e.g., Blockbuster, will pay an amount to the distributor for the rights to stock its video stores with the title. From this amount of money the distributor will deduct its distribution fee, advertising costs and other distribution expenses in order to recoup its costs. The producers/investors then receive their agreed upon revenues as per the distribution agreement.

Television (cable, pay, pay-per-view and free) ancillary rights are similar to those of theatrical releases and home video, The sum total of those moneys received by the distributor from the exploitation of all television (cable, pay, pay-per-view and free) and ancillary rights that it is entitled to exploit per the agreement are called the "distributor's gross."

For the most part, every distribution agreement is different, though there are similarities common to all. The distributor receives a distribution fee, which is the distributor's percentage of the profits it will receive from gross dollar one. The distributor is then entitled to recoup its marketing costs and its distribution expenses. The remaining sum is due to the producer/investor, and is generally called the producer's gross or the net sum.

The reality of the marketplace is that the motion picture business is highly speculative. On the average, films either lose money or merely earn their budgets back. A large part of this phenomenon may be attributed to distribution companies over-spending on the marketing and distribution expenses of a film. These expenditures are then deducted from the gross profit of the film after the distributor takes its distribution fee. Therefore, the picture's profit is already diminished by the distributor's share, and then hit with expenses that make it hard for a film to earn a profit.

Independent producers and production companies that have insight into distribution companies are at an advantage when negotiating for a film's distribution agreement. It is in the best interest of Zombex Film, LLC, and hence the investors, for the Company to seek a distribution advance against revenues, or to seek a negative pick-up, from a distribution company. The former means that in exchange for the rights to "Zombex," a distribution company pays the Company a sum of money upfront. Portions of this money can then be used to recoup those moneys expended in the production process. While many distributors do not pay advances on features, it is an important Strategy for a producer to know and utilize when speaking with distributors. A negative pick-up means a distributor pays for the actual cost it took to create the negative of the picture. This cost factors in development, pre-production, production and post-production. Depending on the distribution agreement, the relationship can end there with the distributor buying the producer out, or the producer can then share in net proceeds from the film once the distributor has recouped its distribution fee, negative pick-up price, marketing and distribution costs.

There is an active market for completed motion pictures with virtually all studios and independent companies seeking to acquire completed films. These acquisitions are influenced by the film's elements, i.e., quality of story, cast members, production values, and how many other films of similar genre or theme are already being, or have been distributed, by the same distributor.

Independent distributors have an advantage in releasing low-budget films, as they have the experience and patience necessary to handle the slower "platform" method of release. A platform release Strategy encompasses opening a film in a few cities, eventually building on a film's notoriety, and adding more cities to the picture's schedule. Positive word of mouth, festival success and strong reviews all add to a film's platform. "Sling Blade," and many other smaller films, have benefited greatly from this type of release Strategy. "Sling Blade," released by Miramax, started in a few cities, and as it gained popularity (even winning an Oscar for Best Screenplay adapted from another medium), it grew to more cities and theatres, eventually growing from a smaller "art house" film into a mainstream hit, playing multiplexes across North America.

Studios on the other hand, have extensive resources with which they can finance a number of prints, and have guaranteed exhibition of their product. This means that a film can be seen by large numbers of people at any given time. This also means if the film fails at the box office, it becomes much harder for it to recoup its costs in the other areas of rights exploitation, as the film is seen as having been a failure in the marketplace. A film's success or failure at the box office can directly affect its success in all other arenas. Another advantage to the studio distribution system is that as the studios merge with larger corporate conglomerates, they often add arms of television stations and cable systems, witness Time Warner, which owns HBO, AOL, Time, Inc., Time Warner Cable and Warner Bros., which in turn, owns the independent network, the WB. Time Warner also owns Ted Turner's media empire, including CNN, Turner Pictures and New Line Cinema. Viacom owns Paramount Pictures, which owns UPN (the United Paramount Network) as well as CBS, MTV, VH1, Showtime, BET, King World, Paramount Home Entertainment, Infinity Broadcasting, Famous Music

Publishing, Simon & Schuster Publishing, Viacom Outdoor Advertising, Spelling Entertainment (Aaron Spelling's company) and Blockbuster Entertainment.

Each system, studio or independent, offers advantages and disadvantages to the distribution Strategy of "Zombex." Whether or not Zombex Film, LLC will negotiate with an independent distributor or a studio depends on which distributor offers the film the strongest release pattern, platform or wide. This must be balanced with the film's potential profitability, thereby ensuring the producer/investor a return on their investment.



DAVID CHRISTOPHER

<http://www.imdb.com/name/nm1093851/>

David Christopher trained at Sanford Meisner's Neighborhood Playhouse in NYC and has worked as a lead actor in over ten independent film productions including the Modus Operandi of Male Intimacy, which earned him outstanding reviews from Variety Magazine and TV Guide. David has also worked on the sets of major studio films, as well as in multi-[award](#) nominated roles in regional theatre productions. He has completed over 25 commercials as principle talent and modeled in national and international print ads and catalogues.

David returned to the stage in the equity production of Inherit The Wind at The Austin Playhouse(Austin, TX) in 2008. In 2009, David appeared in City Theatre's production of Glengarry Glen Ross (Austin, TX) and Zach Theatre's equity production of The Grapes of Wrath as the lead role of Tom Joad (Austi, TX), both of which were nominated for Austin Critic's Table [Awards](#) 2009. In the summer of 2010 David played multiple lead roles in ZACH Theatre's equity production of Metamorphoses (Austin, TX).

David has starring roles in two films entering the national film festival circuit later this year (2010) titled The Detective, and The Overman. David was cast in the thriller, Beneath The Darkness, in a supporting role opposite Dennis Quaid and Tony Oller set for release in fall of 2011.

LEW TEMPLE

<http://www.imdb.com/name/nm0854702/>



Born and raised in the Bayou Country of Louisiana, Lew Temple is an extraordinarily diverse actor who is often compared to a chameleon. He has the unique ability to take any character and make it his own. His most recent film credits include critically acclaimed Waitress (directed by Adrienne Shelly) starring Keri Russell, Jeremy Sisto, Cheryl Hines, Nathan Fillion and Andy Griffith, as well as Halloween (directed by Rob Zombie), starring Malcolm McDowell. Lew has also had prominent roles in: Domino (directed by Tony Scott), in which he co-stars with Keira Knightley, Christopher Walken, Lucy Liu, and Mena Suvari, The Devil's Rejects (directed by Rob Zombie), with Bill Moseley, William Forsythe, Rosario Dawson and Natasha Lyonne, Heavens Fall (directed by Terry Green), with Timothy Hutton, David Strathairn, LeeLee Sobieski, and Bill Sage and The Visitation (directed by Robby Henson), with Martin Donovan, Kelly Lynch and Edward Furlong. Lew is also in the critically acclaimed 21 Grams (directed by Alejandro Inarratu), with Sean Penn, Benecio Del Toro, and Naomi Watts, and Rolling Kansas (directed by Thomas Hayden Church), with Kevin Pollak and Rip Torn.

Lew began his acting career on the stage of the prestigious Alley Theatre in Houston, Texas, working alongside artists such as Vanessa Redgrave in Julius Caesar and Anthony & Cleopatra, as well as acclaimed writer/directors Michael Wilson, Terrance McNally and Edward Albee.

Prior to acting, Lew had a Minor League Baseball career with the Seattle Mariners and Houston Astros. He worked his way through the Astros system to become Assistant Director of Minor Leagues and Scouting. Lew is a graduate of Rollins College in Florida. Lew is married with a child.



MIKE NESS

<http://www.imdb.com/name/nm1107041/>

Mike Ness was born in 1962 in Lynn, Massachusetts. His family relocated to Orange County, California later that year and he grew up roaming the streets of Fullerton. As a boy his heroes were not athletes or presidents; they were gangsters and guitar players. By the time Mike was a teen he would be playing in Social Distortion - a garage band that would profoundly impact the American Punk Rock movement. But long before he ever heard the Ramones, the Clash or the Sex Pistols Ness grew up listening to early rock and roll.

When Social Distortion began, Mike Ness was seventeen years old. The first albums are indicative of a young artist, acutely focused on the kind of music that was meaningful to him during that period. As Mike matured as a songwriter and musician, his work would begin to incorporate a whole body of influences. As early as 1981, Social Distortion did their infamous version of the Rolling Stones' "Under My Thumb" and over the years paid homage to many of Mike's early influences like Johnny Cash, Elmore James, Hank Williams and many more. Mike's solo work represents the full spectrum of all his influences. *Cheating At Solitaire* and *Under The Influences*, Ness's two solo recordings, incorporate the raw power and social relevance that has always marked his music, while embracing many of the defining styles in American rock and roll history. The work integrates punk, rockabilly, primitive rock and roll, country and blues while maintaining the energy that typifies Mike Ness. "I have a great affection for roots music. Old blues, country, folk, rockabilly, and primitive rock and roll in general. Without these roots, I wouldn't have perspective. I love the music and feel it is as relevant as 70's glitter and early punk. As a solo artist, I am able to cross the boundaries and integrate it all. I tried to bring these influences together and keep it honest." -Mike Ness

THE GETO BOYS (SCARFACE & BUSHWICK BILL)

<http://www.imdb.com/name/nm0769153/>

Scarface, a.k.a. Brad Jordan, was born and raised in Houston, Texas, in the South Acres district. He is one of the rappers of the Geto Boys, and has recorded solo albums like *Mr. Scarface is Back*, *The Diary*, and *The World is Yours*. He is currently married and has five children, and is the Chairman/CEO of Def Jam South.

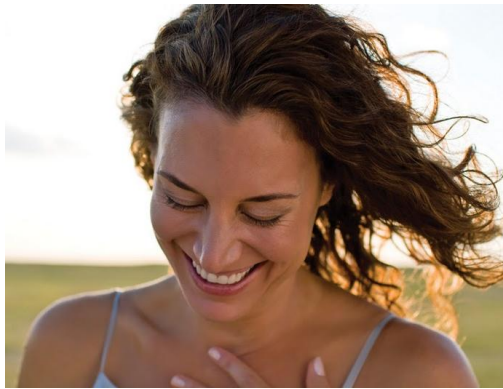
After signing with Rap-A-Lot Records, Scarface (known as DJ Akshen in 1988 or 1989) was originally going to be a solo artist, until James A. Prince decided to have him, DJ Ready Red, and Willie D (who released his first album, "Controversy," in 1989), as the replacement members of the Geto Boys. The Ghetto Boys (before the spelling change in 1990) consisted of Johnny C, Jukebox, and Raheem. DJ Ready Red later joined the group, after one of the founders left early, and Bushwick Bill, at the time of the group's founding in 1987, was originally the group's stage dancer.

In June 2000, he was named the CEO of Def Jam South, and signed hip-hop star Ludacris. To this day, Scarface is the most successful member of the Geto Boys as a solo artist. His albums have either achieved gold or platinum status. His solo debut, "Mr. Scarface is Back," sold a half-million copies; the sophomore followup, "The World is Yours," went platinum. Later albums like "The Untouchable," "The Diary," "My Homies," and "Last of a Dying Breed," featured MCs like Ice Cube and Tupac Shakur.

Scarface appeared in the Mike Judge film *Idiocracy* as a pimp named Upgrayedd. Judge also used the Scarface track "No Tears" and Geto Boys tracks "Still" and "Damn It Feels Good to Be a Gangsta" in his 1999 movie *Office Space*. Scarface's track "On my Block" is also featured in the movie "My Baby's Daddy".

He has appeared in two video games: *Def Jam Vendetta* and its sequel *Def Jam: Fight For NY*.





EMILY KAYE

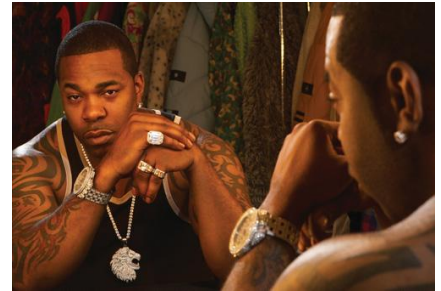
<http://www.imdb.com/name/nm0443305/>

I am an actress and have been working consistently since 2002. One of the first more recognizable gigs I had was in *Sin City*. I was one of the Old Town Girls, which was so great. I spent a lot of time with Robert Rodriguez and Frank Miller. And they both taught me a lot. Under my belt right now I have 5 national commercials, a slew of great indie films and on April 21st I will be in the TV show *In Plain Sight* on the USA Network, as the character named Lindsey Dennis.

Being deeply rooted in the music business due to my coming from a legacy of music publishing pioneers: Lester Sill being my grandfather and Chuck Kaye being my father, going directly into the music business out of college was a natural transition. My first job was as A&R person at A&M Records followed by an opportunity to start a label through Arista Records/ BMG called Timebomb Recordings. As the music business began to shift dramatically, I segued into the music for film business and co-founded a company called The Chop Shop. Following my stint with the Chop Shop I was hired as Director of Music Creative Services for Sony Pictures Entertainment working directly with the Sony Pictures releases and the Screen Gems Pictures releases as well. I was offered a position at GSD&M Advertising in Austin, TX to start a music department. I became the first Music Producer hired to GSD&M, working on numerous advertising campaigns for all forms of broadcast media. Most recently, I have been working independently as a music supervisor with my own company called Proud Papa Music working in film, music and advertising.

BUSTA RHYMES

<http://www.imdb.com/name/nm0005354/>



Universal Motown has announced the signing of **Busta Rhymes** to its label. As one of hip-hop's most enduring iconic figures, **Busta Rhymes** is acknowledged among rap's greatest lyricists and performers as a hip-hop icon. **Busta Rhymes'** first album release on Universal Motown *Back On My B S* is scheduled for release on December 9th.

Since 1991 **Busta Rhymes** has been greeted as a transformational, bar-raising iconoclastic performer and writer. In 1996 **Busta Rhymes** released his debut solo album, *The Coming*, which featured the hit song "Woo Hah! Got You All In Check." The single marked his first of 14 RIAA gold and platinum certifications in his association with Elektra as a solo artist and founder of Flipmode Squad, and an additional five through J Records and Aftermath/Interscope. His 2006 album, *The Big Bang*, debuted at No. 1 on the Billboard Top 200 album chart.

Busta Rhymes' run in the international pop, rap and urban top ten has extended over a decade, from the platinum Grammy-nominated single "Woo-Hah!! Got You All in Check" through the No. 1 Hip-Hop/R&B and No. 3 pop "What's it Gonna Be?!" featuring Janet Jackson and "Pass the Courvoisier" with Diddy and Pharrell, and into the digital era with the gold-certified mastertone "Touch It." In between making albums, **Busta** entered the acting arena starring in John Singleton's hit movie *Higher Learning* (1995) in which **Busta** made his acting debut. **Busta** teamed up again with John Singleton and starred along side Samuel L Jackson, Vanessa Jackson and Christian Bale in the remake of the 1971 classic *Shaft* (2000). Also in 2000 **Busta Rhymes** starred with Sir Sean Connery in *Finding Forrester*, and in 2002 he starred with the 'Queen Of Horror Movies' Jamie Lee Curtis in *Halloween Resurrection*.

As **Busta Rhymes** embarks on his eighth studio album *Back On My B S* on December 9th and his first release through Universal Motown Records, **Busta** will once again prove that he is a formidable centerpiece in music. As an iconic figure, **Busta** has demonstrated to be viable and respectable mainstay amongst both diverse group peers and elaborate fan-base. His undeniable talent coupled with upcoming partnerships, demonstrate **Busta Rhymes** is a living legend.

BUDGET

Production/Shooting Spend: \$188,750

This capital will go towards the sole purpose of production. This being a zombie film in which the outbreak takes place in a major metropolitan city right in front of the audience's eyes, naturally the bulk of our costs will be creating the illusion of a post apocalyptic New Orleans, interstates, and city scapes, a multitude of authentic (if there is such a term) zombies in various stages of wear and decay, and finally the special effects we will create. These will include squib and bullet-shot effects, realistic blood splatters from the undead, make-up and wardrobe for the zombies, and finally the post-production compositing photography necessary to complete in your face action that complete the realistic look otherwise unattainable.

Production will consist of shooting on location, transportation, lodging, talent, mass gore/make-up effects, and special effects prop vehicles, crew, and armor with prop weaponry, compositing photography, and a partial Mardi Gras, all in a 30 day shoot.

Post Production: \$21,250

Our Big ticket items here will be the stages of the edit. The score/musical arrangements, the sound edit, special effects/processing the composite footage, final marketing/advertising materials, and final deliverables. Then we have a tour to promote!!

Marketing & Advertising:

This last area of funding is a vital one to the success of the film. Not only do we need to make this film known to the public, we need to get people excited about it. This is going to take a full-on advertising and social media campaign. Promo poster and limited run t-shirts, online ad banners on pertinent websites/blogs. We need to get influencing bloggers excited and talking about this film. Mints in pill bottles labeled ZOMBEX as well as ad space in local papers for the multi-city tour of the film, as well as the tour itself. Finally, we will need an active and visually-attractive website, twitter page, and Facebook page. All constantly updated and a few of the production and post-production phases, generating independent buzz for the launch of the film.

Taking into account everything up until this point, for the final budget number, we are looking at:

Production	\$188,750
Post-Production	\$21,250
Distribution / PR	\$15,000
Total:	\$225,000