

AvaVision Media\_\_

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For the purpose of making

THE LEGEND OF THE  
**GOD PRINT**

An independent film



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TABLE OF CONTENTS

## **Executive Summary**

Overview .....	1
The Movie .....	1
Target Audience .....	1
The Transaction .....	1
Tax Advantages .....	1
The Director .....	2
The Industry .....	2
Distribution and Marketing .....	2

## **The Story**

The Legend of the God Print Synopsis .....	3
Genre: Action/Adventure Film .....	3
Visual Promotional Supplement .....	4

## **Strategy**

Production Strategy .....	4
Distribution Strategy .....	4

## **Production**

The Budget .....	6
Timetable .....	7

## **The Independent Film Industry**

Film Festivals and Markets .....	7
Film Distribution and Marketing .....	8
Risk Factors .....	9

## **EXECUTIVE SUMMARY**

### **Overview**

AvaVision Media will seek financing, create and produce the feature film *The Legend of the God Print*. The company is committed to raising the production financing to produce the film.

AvaVision Media is actively seeking \$20,000.00 (twenty thousand dollars) in capital to produce the film. The film will be made with a specific target audience in mind. Once the film is successful with the target audience, the film can then be marketed to a crossover (wider) general audience.

### **The Movie**

When the fingerprint of God is unearthed, a man named EZ is soon discovered as the match and his life is turned upside down as he struggles against his destiny and discovers that he is the central puzzle piece in an ancient mystery first pursued by the Nazis.

### **Target Audience**

The comedy, action, adventure, and unique noir style of this film will cultivate a wide target audience. Audiences that enjoyed *Indiana Jones*, *The Da Vinci Code*, *Sin City*, *National Treasure* and classic mystery films like *The Maltese Falcon* will connect with this uniquely nostalgic action/adventure film.

### **The Transaction**

It is the intent of AvaVision Media to raise funds of approximately \$20,000.00 (twenty thousand) dollars which is the production budget of the film, without advertising and distribution costs.

Investors will be in a "first money" position (all proceeds received by the LLC from the exploitation of the film will flow to investors until investors are 100% recouped) and shall receive a 100% "preferred return" on investment (all proceeds received by the LLC from the exploitation of the film will continue to flow to the investors until investors have received an additional 100% return on their investment). After payment of the Preferred Return, any deferments will be paid. After payment of deferments, all proceeds received by the LLC shall be deemed "profits" of which the investors shall be entitled to 50%.

### **Tax Advantages**

In 2004 the American Jobs Creations Act was passed into law. Section 181 of the act relates to how investors can now take their film investment as a total loss when the money is spent and therefore get a relief from their taxes in the year that their investment in the film is made. In the case of *The Legend of the God Print*, the money to produce the film will be spent in the year 2011, with anticipated sales coming in 2012. For the investor that means they can write off the investment for the year 2011, and then make the profits in 2012 -- a win, win situation.

### **The Director**

Gabriel M. Dohrn is the owner/founder of Avavision Media, where he directs, films, and edits television programs/commercials and short films. Gabriel's life-long passion for film and story telling began at an early age and has been honed for the past 15 years as he took on passion projects to cultivate his skills, and corporate projects to pay the bills. Gabriel has worked with Oakley Sunglasses, the U.S. Embassy, Wrangler Jeans, Ludicris (via Goreela Productions), PBR association, Justin Boots, EXCA, Ride Smart with Craig Cameron, and the Wynkoop Brewing Co. Those projects paid the bills, but to work on his skills, Gabriel has made many short films. Combined with basic knowledge he learned from college, these films allowed him to fully craft his style, and find his niche in

the independent film market.

### **Co-Director/Producer**

Kenneth Anderson is a graduate of The New School in New York City. He is an industry professional who heads audio and video for the UN, and works in the Music video field with artists like Jay Z, Ludicris, and Busta Rhymes. His career began in 2003, shooting video and designing graphics for the U.S. Marine Corps. As a polymathic creative producer, his work has spanned the fields of directing, acting, music composition, music performance, film sound design, storyboarding, text editing, and web design. With a concentration in SD and HD video, his work encompasses a wide range of film genres including documentaries, narratives, shorts, music videos and promos.

### **The Industry**

An Independent film is one developed, financed and produced outside the major film studio system prior to securing a distribution arrangement. While the worldwide film industry is still dominated by the seven major film studios, a thriving and growing independent film industry has developed over the last ten years.

The worldwide demand for independent films is so strong that all of the major studios have established "specialty" divisions to acquire and distribute only specialized films. Competing with the specialty divisions are many "independent distributors" who are unaffiliated with the major studios and who specialize in acquiring and distributing specialized films in various media and territories. Competing with the distributors are the various "foreign sales agents" (based in the U.S. and Europe) who actively acquire and market independent films in territories outside the United States.

While some of these distributors produce their own films, most acquire a substantial portion of their "output" as completed films from independent producers and production companies such as the LLC and the Company. With studios now creating their own separate international distribution entities, studios need more movies to fill those pipelines.

### **Distribution and Marketing**

For a producer or production company, marketing and promoting a film is an ongoing process with two broad phases: selling the film to distributors, and then working with the distributor(s) to sell the film to the public through a film's release pattern, which may include theatrical, home DVD and television release in the U.S. and overseas.

The producer's primary method of selling a completed film is to screen the film for one or more distributors. This is done in one of two ways: a) publicly at one of the many organized "film festivals" or "markets", and/or b) "privately" for invited distributors.

The Company may also screen the Film for distributors at the various Film Markets or arrange screenings for certain distributors the Company has existing relationships with. In the event the Company is unable to secure a theatrical release for the Film, the Company will sell the Film directly to the U.S. and Foreign ancillary markets. Candidates include HBO, Showtime and other U.S. pay cable networks and numerous home video distributors.

## THE STORY

### The Legend of the God Print Synopsis

2,500 years ago the hand of God appeared to the last king of Babylon and wrote into the stone of his palace wall a warning that foretold the end of the empire. God was angry because they were holding the Israelites, or Jewish people, captive. 3 days later, the king was killed, Babylon fell, and God's people were freed. From that story came the old adage, *the writing is on the wall*.

The film begins in 1946 that piece of the wall was found, and preserved in the stone was a fingerprint, the fingerprint of God. We journey with Sean Burnsey and his assistant Lucas Schnieder into a deep cave where they find the God Print. Once Sean retrieves the artifact Lucas turns on him, shoots him in the stomach, steals the God Print, and leaves Sean for dead.

Present day: When Ezekiel Aberline, who is 35 and goes by EZ, is arrested his fingerprint is uploaded to the international database, and it is discovered that he matches this archeological treasure. 3 days later he is kidnapped by a remnant of Hitler's Third Reich and forced into a machine they call the God Helmet. While in the helmet EZ goes into an unconscious trance where he writes a code. This code is a treasure map for those that are able to read it.

Sean Burnsey, survived the betrayal in the desert and later found that EZ was the match as a child. Sean kept EZ hidden and safe from the cult Nazis for the past 35 years. When EZ goes missing, he, along with his new assistant Anne, begins to follow a string of clues that eventually lead him to where they are holding EZ. They rescue EZ and retrieve the God Helmet and the code, which Sean is able to read.

EZ, who is a down and out piano player, struggles with his new identity throughout the film, as he begins to discover that he is in the middle of something far bigger than he can comprehend.

Schnieder is the front man for the Nazis who have the ultimate goal of finding the lost treasure they call the Transporter Glove and destroying it and killing EZ. This glove is said to transport the wearer through time, and he believes that if he destroys it and EZ then he will change history and the Jewish people will be destroyed in Babylon. Thus, Schnieder will carry out Hitler's final solution.

Sean is aware of their plans and will do anything to stop them. Having decoded the location of the Transporter glove, he leaves Anne and EZ at his safe house and races around the world to the Rub' al Khali dessert in Saudi Arabia. There he sets out across the desert on foot and eventually retrieves the Transporter Glove. Though getting back out alive may prove to be the most difficult part of his journey.

Meanwhile Anne and EZ begin to form a relationship amidst these extraordinary circumstances. The audience continues to see Anne checking in with the mysterious Father Angelo, and they realize that she is a spy for the Vatican. Father Angelo arranges a meeting for Anne and himself, but when Anne goes to the specified place, she is

kidnapped by Schnieder and his henchman Eli.

EZ gets worried about Anne when he wakes up and she is missing. He tries to call her cell phone but Schnieder answers and he can hear Anne screaming in the background. Schnieder threatens to kill Anne unless EZ follows specific instructions.

When Sean returns with the Transporter glove they plan a rescue. Things go awry and Schnieder ends up holding all the cards, and Sean is tied up. Schnieder puts a gun to EZ's head, but just then Sean escapes and flips the whole scene on its head. Schnieder runs to try and escape, but Sean gives chase.

Anne gets EZ into the God Helmet and the Glove and turns on the machine. EZ goes into a trance and is transported. Well, sort of. His hand wearing the Transporter Glove disappears, and we see it back in Babylonian times writing on the palace wall.

Sean catches up to Lucas, and a very similar scene to the first scene of the film plays out. Schnieder gets one bullet in Sean but this time Sean kills Schneider.

Later at the hospital Sean recovers from the wound and EZ and Anne are there. Word has gotten out that a match to the God Print has been found and reporters crowd every exit of the hospital. Sean and Anne encourage EZ to embrace his new identity. By writing on the wall they ended the Babylonian Empire, which ended the Babylonian captivity of the Jewish people. He truly is the savior of the Jewish people. EZ musters up the courage to face the world, takes Anne by the arm and walks out of the hospital to the white flashes of camera bulbs.

### **Genre: Action Adventure**

Since the beginning of film, the action adventure genre has been a consistent source of revenue for movie studios. While action films have been traditionally aimed at male audiences, strong female characters have been added for a cross gender appeal. In this film we have a strong willed rough and tough hero pinned against a beautiful femme fatale to reach the full market.

In recent years, films like the *Da Vinci Code*, *National Treasure*, *Indiana Jones*, and *Angels and Demons* have paved the way for smart action adventure thrillers, and have proved their success in the theatrical market. On their coat tails this film has a target audience ready and waiting for the next great historically based action adventure film.

### **Style:**

To give this film a unique look and feel, and to reference similar films that have gone before, *The Legend of the God Print* will be filmed in black and white with film noir styled cinematography, costumes, set design, dialog, and acting.

This style has proved popular in recent films such as *Batman the Dark Knight*, *Sin City*, and *Brick*. Additionally, this style has shown it's longevity in classics such as *The Maltese Falcon*, and *Casa Blanca*.

## **Visual Promotional Supplement**

*The Legend of the God Print* has a trailer and selected scenes available to view online here:

<http://www.andersonenvy.com/movies/thelegendofthegodprint>

## **STRATEGY**

### **Production Strategy**

The making of a film can be divided into two principal activities: production and distribution. Production involves the development, financing, and making of the motion picture. Distribution involves the advertising, promotion, printing, delivery and exhibition

of the completed motion picture.

The development stage of a film focuses on completing the screenplay, finding principal personnel, preparing budgets, and obtaining financing. Once financing is secured, the film goes into pre-production. This time is used to allocate a cast and crew, secure locations and lock in a production schedule.

The planned pre-production for *The Legend of the God Print* is six weeks. The film then goes into production, or principal photography. This is the actual filming of the screenplay. As the film is being shot, the editing of the footage begins. The planned production period for *The Legend of the God Print* is three weeks. The final phase is post-production. When the editing is completed, the sound tracks are mixed and laid in and the film is brought to a finished answer print. The film is then complete. The planned post-production for *The Legend of the God Print* is eighteen weeks.

The Company also intends to take advantage of one of the many state tax incentives available to film productions by shooting in the state that best serves the aesthetics and budget of the Film. By taking advantage of a state's tax incentive program the Film's production value will be enhanced by getting more for our dollar.

### **Distribution Strategy**

The Company already has strong ties to the New York independent film distributor Argot Pictures. Argot Pictures works with filmmakers to set up limited engagement theatrical releases at theaters around the country. Argot Pictures believes that filmmakers should be actively involved in the promotion and distribution of their work. They look to step outside the traditional way that films are released theatrically and work to set up discreet, low cost, limited engagements that are designed to generate publicity, box office and increase the value of their films for television and DVD sales. Argot Pictures believes strongly in using the internet and viral marketing techniques to connect with the audiences and in some cases to sell films directly to the public.

If the Company does not get the commitment of Argot Pictures or one of the talent agencies sales divisions, the Company will approach other entities that it has personal connections to, that help sell Independent films. Some of these include, Cinetic Media and Elephant Eye Films. Sales companies help producers market and sell their films to

domestic distributors and overseas markets. General practice is for them to take a small percentage of the sales they generate.

During the production process, the Company will be working to position the Film with Film Festivals and Markets, the Film's target audience and, of course, potential distributors. The first step in the process is to create an awareness of the Film within the community by announcing the start of each production to the industry, generally by generating an article in the trade papers which covers the industry (the "Hollywood Reporter" and/or "Variety") (the "Trades") and placing a listing in the production charts of the Trades. In addition, the company plans an aggressive web presence with an interactive SOLD web site, blogs and video diaries.

The strategy is to gradually build awareness until the Film is ready to be screened in order to get multiple distributors interested in bidding for the Film, which will result in the best economic terms for the distribution of the Film. The Company plans to utilize their connections to the industry to not only build awareness of the Film, but to help sell the Film once it is completed.

Once the project is completed, the Company will attempt to premiere the Film at a major Film Festival. These include the Sundance Film Festival, the Berlin Film Festival, the Cannes Film Festival, the Montreal Film Festival, Toronto Film Festival, Los Angeles Independent Film Festival and the New York Film Festival.

While there can be no assurance of acceptance into any Film Festivals, the Company thinks, because of the production teams' past history and relationship with the Film Festival Programmers, the Film will have a better-than-average chance of being accepted. The Film may also screen for distributors at the various Film Markets (which often occur concurrently with the Festivals) and the Company may arrange private screenings for certain distributors that it has existing relationships with (Reporter" and/or "Variety") (the "Trades") and placing a listing in the production charts of the Trades.

In addition, the company plans an aggressive web presence with an interactive web site, blogs and video diaries. The strategy is to gradually build awareness until the film is ready to be screened in order to get multiple distributors interested in bidding for the film, which will result in the best economic terms for the distribution of the film. The company plans to utilize their connections to the industry to not only build awareness of the film, but to help sell the film once it is completed.

Once the project is completed, the company will attempt to premiere the Film at a major Film Festival. These include the Sundance Film Festival, the Berlin Film Festival, the Cannes Film Festival, the Montreal Film Festival, Toronto Film Festival, Los Angeles Independent Film Festival and the New York Film Festival. While there can be no assurance of acceptance into any Film Festivals, the company thinks the film will have a better-than-average chance of being accepted.

The film may also screen for distributors at the various Film Markets (which often occur concurrently with the Festivals) and the company may arrange private screenings for certain distributors that it has existing relationships with.



## **PRODUCTION**

### **The Budget**

1200 Continuity & Treatment 1,000.00  
1300 Direction & Supervision 2,500.00  
1400 Cast, Day Players, Stunts 3,500.00  
7500 Legal and Bookkeeping 500.00  
TOTAL ABOVE THE LINE = 7,500.00

2000 Production Staff 1,000.00  
2200 Art Direction / Props 2,000.00  
2600 Special Effects 500.00  
2900 Wardrobe 500.00  
3100 Makeup & Hair 1,000.00  
3300 Camera Operations 1,000.00  
3400 Sound Operation 500.00  
TOTAL ABOVE THE LINE = 6,500.00

4500 Picture Editing & Projection 3000.00  
4600 Post Sound 1,500.00  
4700 Music 1,000.00  
4800 Titles 500.00  
TOTAL POST PRODUCTION = 3,000.00

TOTAL ABOVE THE LINE = 20,000.00  
TOTAL BELOW THE LINE = 17,000.00  
TOTAL POST PRODUCTION = 3,000.00  
SUB-TOTAL = 20,000

GRAND TOTAL = \$20,000.00

### **Time Table**

May 1, 2011	Financing Completed Begin Casting Supporting Roles Begin Crew Allocation Begin Securing Locations Allocate Equipment, Props, Costumes
June 5, 2011	Casting Completed Begin Rehearsal Lock Production Schedule Crew Allocation Completed Equipment, Props, Costumes & Locations Secured
July 12, 2011	Begin Production Begin Editing
August 26, 2011	End Production

October 1, 2011	Begin Music Composing
November 1, 2011	First Cut Completed
December 1, 2011	Second Cut Completed
	Fine Cut Completed
	Begin Sound Cutting
	Score Music
December 15, 2011	Sound Editing Completed
	Mix Sound

## **THE INDEPENDENT FILM INDUSTRY**

### **The Industry**

While the industry is still dominated by the major film studios, there has developed over the last ten years a thriving and growing independent film industry. The major studios have established entire "specialty" divisions to produce, acquire and distribute only specialized films. These divisions include Sony divisions: Destination Films and Triumph; Warner divisions: Castle Rock Entertainment, Warner Independent Pictures; Fox divisions: Fox Atomic, Fox Searchlight; Paramount division: Paramount Vantage/Paramount Classics; NBC Universal divisions: Rogue Pictures, Focus Features; Buena Vista divisions: Miramax Films, Hollywood Pictures.

In addition, "independent distributors", unaffiliated with the major studios also produce, acquire and distribute specialized films through their own "studio-like" infrastructure. These include Lions Gate Entertainment, Initial Entertainment Group, Seven Arts, Tartan Films, The Weinstein Company and Dimension Films.

In addition, there are distributors which specialize in foreign distribution of U.S. and other independent films. These "foreign sales agents" (based in the U.S. and Europe) actively acquire and market independent films in territories outside the United States. These include Savoy Films, Toho, Action Pictures, American International Film Distribution, Koch-Lorber Films and Pathe.

Many of these distributors produce their own films, so that they are guaranteed certain "product" to feed their established distribution infrastructure. However, all acquire a substantial portion of their output as completed, or near-completed, films from independent producers and production companies such as the Company and the LLC.

### **Film Festivals and Markets**

Independent producers market their films to distributors within an organized infrastructure consisting of various year-round "film festivals" and "markets." A Film Festival screens numerous films which may be based on a specific theme. Many Festivals include film-related Markets, seminars and workshops and are usually climaxed by the presentation of commendations, awards and prizes.

Producers can also screen their films at the various Film Markets. The major Film Markets include The Toronto Film Festival in the early fall, the AFM in LA in the Fall, and Cannes in the late Spring. Because of the prestige and publicity accorded to a films

acceptance for screening by a major film festival, the film festival "circuit" has evolved into a major method employed by independent producers to secure distribution for their completed films. All of the major distributors attend the major film festivals looking to buy films to distribute. In addition to the Film Festivals and Markets, independent producers may market their films directly to distributors by arranging private screenings for one or more of such distributors.

## **FILM DISTRIBUTION AND MARKETING**

Film revenue is derived from the worldwide licensing of a film by distributors, responsible for selling the film to the "exhibitors" including theater, television networks, cable networks and DVD and home video retailers, who market the films at the consumer level.

For its distribution rights, a distributor typically agrees to advance the producer a certain minimum royalty or guarantee (the "advance"), which is to be recouped by the distributor out of the revenues generated from the distribution of the film. The producer also is entitled to receive a royalty (the "profit participation" or "overages", also sometimes referred to as the "back-end") equal to a negotiated percentage of all revenues generated from the distribution of the film over and above the royalty advance and after deduction of distribution fees and expenses of the distributor(s).

Markets for films are divided by geographic region, and by the specific form of exhibition. Geographically, the most common division is between North America (U.S. and Canada) and the rest of the world (the "foreign territories").

Exhibition is divided into "theatrical" and "new" media, with non-theatrical subdivided into home video and various and expanding television exhibition platforms including premium cable (i.e. HBO or Showtime), basic cable (i.e. USA or A&E), network television (i.e. ABC or NBC), local stations, video on demand (i.e. Time Warner Home Theater, Comcast).

The various channels of distribution are as follows:

Theatrical Exhibition - involves the manufacture and transportation of release prints, the promotion of the picture through advertising and publicity campaigns and the licensing of the motion picture to theatrical exhibitors. The theatrical distribution costs vary significantly, depending on the number of screens the motion picture is to be exhibited and the magnitude of the advertising and promotional campaign of the distributor. The theatrical exhibitor provides for a payment to the distributor of a percentage of the box office receipts. The distributor's percentage of box office ranges from 35% to over 50%, depending upon the success of the film.

Concurrently with their release in the United States, films generally are released in Canada and may also be released in one or more other foreign territories.

Home DVD. The home digital video distribution involves the promotion and sale of DVD to regional and national video retailers (e.g., video specialty stores, convenience

stores, record stores and other outlets), which then rent or sell such DVDs to consumers. Pay-Per-View and Video on demand. Pay-per-view television allows cable and satellite television subscribers to purchase individual program on a "per use" basis. Subscriber fees are divided among the program distributor, the pay-per-view operator and the cable system operator.

Pay Television. Pay television allows subscribers to view premium channels such as HBO/Cinemax/Showtime for a monthly subscription fee. The pay television networks acquire a substantial portion of their programming from both major and independent film distributors.

Broadcast and Basic Cable Television. Broadcast television allows viewers to receive, without charge, programming broadcast by affiliates of the major networks (ABC, CBS, NBC and Fox), the smaller networks (CW Network), independent television stations and cable and satellite networks and stations. Broadcast and cable television stations pay license fees to distributors for the right to air films a specified number of times.

Foreign Markets. There has been a dramatic increase in recent years in the worldwide demand for filmed entertainment. Foreign markets now accounts for 75% of revenues for major films. The foreign markets are important and profitable to independent producers and in particular for horror films, which translate well to foreign languages.

Day and Date. A simultaneous theatrical, DVD and cable release of a film. Advertising is maximized, thus increasing the potential to reach a wide audience. Magnolia Pictures reports the film Bubble made more revenue day and date than a traditional theatrical release. Other creative day and date distribution involve Netflix, IFC Films and Comcast.

New Technologies. New means of delivery of entertainment product (podcasts, computer delivery) are constantly being developed and offered to the consumer. The impact of emerging technologies such as direct broadcast satellites and the Internet could be a positive influence on the independent film industry.

## **RISK FACTORS**

Risk of Total Loss of Film Investment; Uncertainty in Obtaining Distribution. The sole business of the LLC will be the financing, production and marketing of the Film held by the LLC.

The ability of the LLC to achieve any revenues and net proceeds from the Film will depend on obtaining effective distribution of the Film. The willingness of any party to distribute the Film will be dependent on its assessment of critical and audience response to the picture, which are both unpredictable and subject to change. Although the Company believes that the Film will be commercially viable, there can be no assurance whatsoever that it will achieve any sales, distribution, commercial success, revenue or profits for investors. Each film is a distinct artistic work. Its commercial success is primarily determined by distributor and audience reaction and the appeal of its story, characters, style and contents to audiences, all of which are unpredictable. Even if the Film is distributed, there can be no guarantee that the Film will generate any revenues in excess of its costs or that it will result in return of the Member's investments or any net profits to the LLC or distributions to Members, even if the Film is successful critically or artistically.

Production Delays and Problems and Cost Overruns. The process of producing a feature film is time-consuming, complex and expensive. A high degree of planning and organization and budgetary control is essential to controlling the costs of production and the ability of the producer to complete the film for the funds available. Many factors may arise that lead to substantial overruns in excess of the budgeted costs of the film. Delays occasioned by illness, accidents, strikes, faulty equipment, weather or other causes may cause costly production overruns or even result in the abandonment of completion of a film.

Dependence on Distributor. If the LLC is able to enter into contracts for distribution for the Film, the success of the release and any revenues generated will be largely dependent on the decisions and efforts made by the distributor (or by multiple distributors in different territories and /or media), including the number of cinema screens booked, advertising and promotion and the distributor's timing and strategy for release. The LLC is not likely to have full control over these crucial actions of the distributor(s).

Competition. The film industry, especially the market for low-budget independent films, is extremely competitive and involves a substantial degree of risk. The LLC will be competing against other film production companies, including the major studios and many independent production companies. The Film will have to compete with the films produced or distributed by such companies for exhibition on a limited number of screens generally available to independent films.

Although the film industry is considered a high risk investment, the Company feels that the project, considering its low cost, will be successful in the market place and earn a profit.

## **CONTACT**

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