

# SHADOW ON THE DIAMOND

## Business Plan



LUCKY DOG  
— filmworks —

DECEMBER 1, 2015

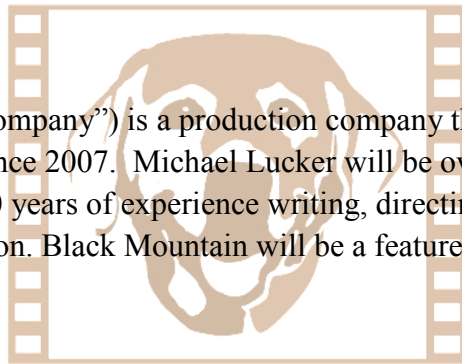
Lucky Dog Filmworks  
7527 Roswell Road  
Suite #566842  
Atlanta, Ga 31156

## 1 / Executive Summary

- The North American box office revenues in 2014 were \$10.35 billion.
- Revenue for independent films in 2014 were \$3.4 billion, or 33 percent of the North American box office.
- Worldwide box office revenues for 2014 were \$36.4 billion.
- The revenue for the filmed entertainment industry is projected to grow from \$88.3 billion in 2015 to \$104.6 billion in 2019.

## The Production Team

Lucky Dog Filmworks (or the “Company”) is a production company that has focused on developing and producing film and multimedia since 2007. Michael Lucker will be overseeing the project creatively and commercially. He has over 20 years of experience writing, directing, and producing content for television and theatrical distribution. Black Mountain will be a feature film and Lucker’s directorial debut.



## The Film

Shadow On The Diamond brief synopsis

Michael Foster, 18, is the consensus number one high school baseball player in America. His talent is without question, and everyone wants a piece of his future. His father is enamored with a hot-shot sports agent out of Atlanta, while his mother wants him to be represented by the small town lawyer she works for. But after a conversation with his devout christian high school principal, Michael decides on a different course of action. When news of Michael's decision hits the media, he becomes the central figure in the most controversial sports story of all time, loved by fans and owners, hated by players, and viewed as crazy by some. Michael's decision will make each viewer view professional athletics in a totally different light.

## Industry

The future for independent films continues to be positive as they have proved their commercial viability in recent years. The independent market has expanded dramatically. As of 2013, 80% of the films

released domestically were independently produced. Independent films have been well received in the marketplace and by the industry. In the past ten years, independent films have won nine of the 10 Academy Awards for best picture. Technology is highly advanced and economical for independent productions, blurring the lines between blockbuster releases and independent films.

Historically speaking, the film industry has proved to be a recession-proof business due to its financial profitability during times of economic strain.

## **Markets**

As a teen sports drama, *Shadow On The Diamond* is positioned to take advantage of currently trending genres and the highly profitable PG-13 rating. Sports dramas and teen genres have comprised over 32% of the top 10 highest-grossing films in the last five years. Since 1995, films with the PG-13 rating have claimed 47% of the total box office market share, demonstrating its widespread appeal with audiences. *Shadow On The Diamond* weaves together the action, drama, and romance elements found in teen films and date night movies. Consequently, Millennials are the primary demographic (13-35 year olds) and currently wield \$430 billion annually in discretionary spending as of 2014. However, with the broad-based demographic of past sports-related movies, *Shadow On The Diamond* will appeal to the 84 year old movie goer as much as the 14 year old fan.

## **Distribution**

In a highly competitive industry with similar films, the success of a film is largely attributed to its distribution strategy and to the production company committed to making the film a successful multi-market endeavor. As an independent producer, Lucky Dog Filmworks plans to negotiate with major studios for the film's distribution rights. The production team is committed to making *Shadow On The Diamond* an appealing product in theatrical and ancillary markets.

## **Investment Opportunity and Financial Highlights**

Lucky Dog Filmworks is seeking an equity investment of approximately \$500,000.00 for the production of the feature film *Shadow On The Diamond*. Using a moderate revenue projection and assuming standard, industry distribution costs, we project (but do not guarantee) gross North American revenues of \$11.9 million, with an estimated pretax producer and investor net profit of \$2,860,000.00.

## 2 / The Production Team

Lucky Dog Filmworks is a privately owned production company in Georgia founded in 2007 by Michael Lucker. Our principal purpose is to create experiences through film and digital media which resonate with audiences and make an enduring mark on the entertainment industry. A respected producer of film, television and commercial content, Lucky Dog Filmworks has collaborated with Animal Planet, Cartoon Network, Travel Channel, History, Discovery, NBC, TBS, TNT, TLC, OWN, DIY, MSNBC and A&E.

Knowing the strength of any motion picture venture lies in its management team, Lucky Dog Filmworks has composed a production team of industry professionals specializing in all phases of production from development to post-production. With over twenty-five years of experience and extensive backgrounds in filmmaking and financing, Lucky Dog Filmworks is pleased to have Michael Lucker at the helm of this endeavor. The Company has also established strong relationships with key individuals in the industry and the community who will be coming alongside the team as consultants. For a complete cast and crew list, please turn to Appendix 1.

Michael Lucker is a writer, director and producer with twenty years' experience creating film, television, animation and digital media. He began his career writing and directing television commercials while earning his undergraduate degree in broadcasting and film at Boston University's College of Communication. Soon after he landed in Los Angeles working in production on series and specials for ABC, NBC, CBS and HBO before taking a job as assistant to Steven Spielberg at Amblin Entertainment on feature films Indiana Jones & the Last Crusade, Arachnophobia, Joe Vs. The Volcano, Always, Back To The Future II & III and Jurassic Park. He went onto serve in creative affairs at Hollywood Pictures where he worked on such movies as Crimson Tide, Terminal Velocity, Taking Care of Business and Straight Talk.



Michael then embarked on a career as a screenwriter, helping pen more than twenty feature screenplays for Paramount, Disney, DreamWorks, Fox and Universal, including Vampire In Brooklyn, Home On The Range, Good Intentions and Spirit: Stallion of the Cimarron, which was nominated for an Academy Award in 2002 as best animated feature. He also served as screenwriter on the animated sequels to Mulan, Lilo & Stitch, Emperor's New Groove and 101 Dalmatians. An opportunity to serve as creative consultant to Turner Entertainment took him home to Atlanta in 2007. He went onto work as a writer, director and executive producer with non-fiction production houses Encyclomedia, Shed Media, Crazy Legs Productions and Trailblazer Studios before launching his own production company, Lucky Dog Filmworks.

A renowned instructor in screenwriting, Michael has lectured at Georgia State University, Morehouse College, Clark University, Savannah College of Art & Design, Art Institute of Atlanta, The Creative

Circus, University of South Florida, Boston University and various writing organizations throughout the south. He presently serves as screenwriter mentor to the Atlanta Film Festival, founder of Screenwriter School, advisor to Emory Continuing Education's Certificate of Screenwriting Program and professor of screenwriting in the esteemed Creative Writing Program at Emory University.

## Consultants

Lucky Dog Filmworks has also established strong relationships with key individuals in the industry and the community who will be coming alongside the team as opportunities arise. While working on the short film *Black Mountain*, the company received unparalleled support from the Cedartown civic leaders and locals throughout filming and an enthusiastic invitation to use the town again for any production needs.

Brian Pollack – Business Consulting

Don Mandrik – Tax Consulting

Anthony Blakey – Music Consulting

John Welch – Business Development

The Law Offices of Adam W. Rosen – Los Angeles, CA

Volkoff, Manyak, Wade & Company, LLP – Certified Public Accountants, Sherman Oaks, CA



## 3 / The Film

Currently, Lucky Dog Filmworks/Michael Lucker owns the rights to *Black Mountain*. As a teen thriller, the film combines suspense, romance, and action elements and will receive a PG-13 rating.

*Shadow On The Diamond* feature synopsis

Michael Foster is the most highly regarded high school baseball prospect in the world. For the past few years, teams have been making trades that would place them in a position to have the draft pick that would place this gifted baseball player on their roster.

As he enters into what will probably be another record-breaking season, Michael's life becomes a pressure cooker on and off the field. A sports agent with a somewhat shady past has ingratiated himself into Michael's dad's good graces. This fast-talking promise-making huckster has Michael's dad so convinced about what he can do for Michael, that a huge wedge has been driven between Michael, his mom, and his dad.

As the story progresses, so does the microscope that hovers over Michael. Yet, despite the ever increasing attention that follows him, Michael continues to perform beyond all expectations.

Once Michael lets his intentions be known to his parents about how he wants to be represented, the sports agent leaks information to the media that creates even more attention for Michael. And this time the major league player's union gets involved.

At the end of the movie, a sport's reporter asks the question, "Where's Michael Foster?"

The answer to this question comes in a sequence reminiscent of the opening sequence of the movie.

#### **4 / The Industry**

Although it has seen major technological developments and the full spectrum of the economic landscape, motion picture production is one industry which has remained commercially profitable. In 2014, the US box office took in \$10.35 billion with the worldwide box office revenue totaling \$36.4 billion. As of 2015, Pricewaterhouse-Coopers anticipates the worldwide box office to steadily grow to \$104 billion in 2019.

##### **Motion Picture Production**

All film productions go through four basic phases: development, pre-production, production, and post-production. Development and pre-production consists of acquiring the source material (screenplay) or of the film rights for the source material (i.e. novel, short story, video game, etc.), coordinating a writer to write the screenplay and making revisions. Key creative positions such as a director and certain technical personnel are hired; the production schedule and other logistical tasks necessary for principal photography are made. Principal photography begins the production phase and lasts no longer than three months. Post-production involves transferring and digitizing the footage, creating an audio mix, and editing the film. Additional processes such as color correction, scoring, sound effects and some special effects are also added.

##### **Theatrical Exhibition**

After post-production is finished on the film, distribution arrangements and negotiations begin with distribution companies.

There are different types of distribution. The first is theatrical distribution, or distribution for the film to be exhibited in movie theaters. According to the National Association of Theater Owners, there are 5,463 theaters in the US totaling 39,956 screens as of 2014. Theatrical exhibition plays a major role in the success of a film: the wider the release of a film the greater the opportunity to generate ticket sales. A strong theatrical exhibition generally drives strong revenues from other exhibition venues and platforms.

Teen movies have done well at the box office in recent years. Films like the *The Maze Runner*, *Divergent*, *Journey 2: the Mysterious Island*, grossed a combined total of nearly \$971 million. This year *Insurgent*, *Goosebumps*, and *Point Break* will take on that mantle and continue the trend of teen movies at the box office.

## Television

Television exhibition consists of viewing through cable, satellite, and public or independent broadcasting. Networks will buy distribution rights from the motion picture distributor and incorporate the film/films into their channel's programming.

## Home Video

In 2014, the combined revenue for DVD and Blu-ray sales and rentals totaled \$17.8 billion, per the Digital Entertainment Group. Of that total, \$7.53 billion, was spent on digital platforms: subscription streaming, digital purchases, and video-on-demand rentals. The growth for digital purchases alone grew 30% from 2013 with revenue from electronic sell-through on platforms like iTunes and Google Play rising over \$1.5 billion. Also, UltraViolet accounts grew over 30% from 2013 to more than 21 million. Although this indicates a strong shift from physical to digital platforms, it proves that home video exhibition will continue to have an undeniable presence in the motion picture marketplace.

Although primarily targeted to millennials, teen films have held strong in the home video market. *Beastly*, *House at the End of the Street*, and *Chronicle* garnered \$7.8, \$10, \$16 million, respectively, in DVD and Blue-ray purchases.

## 5/ The Market

The film industry can attribute a good deal of its success to its ability to categorize and market films to interested consumers. The first step in this process is to determine a film's genre, or category, based on content. Since the Greeks came up with the two original genres, comedy and tragedy, many more genres and sub-genres have been added or modified. Determining the demographic(s) of the audience, usually based on age, is another crucial component behind a successful marketing strategy.

Granted, even with all the available knowledge of target markets, demographics, and industry trends, there is no formula for a successful film. However, having a compelling story and a strong team – the right director, cast, and other key players – drastically improve a film's chances of success. Once the project is greenlit, Lucky Dog Filmworks will be able to attract many of these elements to create a talented team of creatives and position *Shadow On The Diamond* for a successful reception in the marketplace.



## Target Markets

### Teen Films

Teen films have been well-received at the box office in recent years. Since 2010, over 40 percent of top 10 highest-grossing films have been teen films, all of which were rated PG-13 rating. This is not coincidence. The PG-13 rating is the most popular rating in the industry.

From 1995 to 2015, 47% of the box office market share has been by films with the rating due to its position as a viable midpoint between kid-oriented fare and adult films. These films connect the “four quadrants” of young and old, men and women, and also tend to appeal directly to the most sought-after demographic, the 18-34 year olds.

Therefore, popular genres like sports and teen films intentionally aim for the rating. Studies show that teenagers avoid G and PG rated films at the earliest opportunity, and promoting films with R ratings to minors is prohibited, so it is widely assumed that teenagers are a primary market for all films with a PG-13 rating. Teen movies profit from the rating for its inclusion of female audiences making those films choice “date night” movies.

### Demographics

#### Moviegoers 13 to 98

Shadow On The Diamond is designed to appeal to everyone from tweens to adults; but as a sports drama, millennials are a crucial element of the marketing strategy. The millennial generation, born between 1980 and 2000, is the largest generation in history, exceeding the Baby Boomers. Accenture reports there are roughly 80 million in the US and they hold a buying power of \$600 billion annually. The 2014 Theatrical Market Statistics report states that while the 12-39 age groups comprised of 39% of the US population they were 53% of frequent movie-going audiences.

Millennials’ propensity toward technology and consumption of media through digital channels is an undeniable fact which continues to influence the marketplace as a whole. However, although they tend to multitask as a habit, they have cultivated an appreciation for opportunities which allow them to unplug and enjoy rewarding, immersive experiences. The MTV Research Team found that 79% of millennials agree that going to see movies is a great way to escape their busy lives and 64% attend movies specifically to “break away” from daily life. Going to see movies ranked in the top three favorite leisure activities in a Verizon study of millennials, beating out spending time on social media and playing video games.



## Social Media and Self-Marketing

As mentioned earlier, a solid marketing strategy is a crucial component of any film's success in the marketplace and opening weekend is a pivotal point of a film's theatrical run. Word of mouth, particularly, plays a significant role in drawing attention to a film, but it would be remiss not to acknowledge the role of social media in the lives of millennials as it relates to promotion and publicity.

Although there are many avenues for promoting films, social media is proving to be an economical and ever increasing territory utilized by filmmakers to connect with millennial demographics, which use social media more than any other consumer. Facebook, Youtube, Instagram, Twitter, blogs, and emails with special links to content have been major factors in promotion and helping filmmakers keep in touch with their consumer base. The Fault In Our Stars, for example, used Twitter and Youtube to post behind the scenes clips of cast and crew playing around between takes.

Mainstream studios films are now including social media as a piece of their film's publicity campaign. Twilight was the first film to have 1 million Twitter followers, and after 1 million social media "demands" for a nation-wide release of Paranormal Activity, Paramount revised its distribution plan to give the film access to more screens. Recently, to promote the action film Fury, Sony connected with tank and war enthusiasts in addition to gamers by creating a gaming app based on the film featuring interactive experiences on the film's website and on the popular gaming site worldoftanks.com. Using Instagram, Sony partnered with AMC Theaters to promote a series of motion comics for younger audiences.

## 6 / Distribution

Distribution is the combination of a finely crafted film with professional marketing and distribution acumen to maximize marketplace success. Studios, independent distributors, and digital platform exhibitors are continually looking for completed motion pictures to acquire and monetize. Lucky Dog Filmworks is not only committed to making Shadow On The Diamond a high quality addition to the motion picture industry but also a strong product in the marketplace.

Distribution agreements vary among films as the terms and privileges of the producer and distributor are very flexible. However, the producers generally are not involved with the distribution plan (marketing strategy, promotional campaign, and release plan) for the film. As a teen sports drama, Shadow On The Diamond will most likely be acquired by a distributor specializing with such films, their primary demographics, and marketing to millennials.

Although distribution agreements and strategies can wildly differ, some commonalities exist. The traditional distribution process begins with an interested distributor assessing the appeal of a film. Some elements of the assessment include the story and theme, the mood of the film, the film's target market, and any talent with "name recognition". All of which contribute to the perceived strength of a film and

influence the agreement's terms and conditions and the bargaining positions of the parties. However, if an agreement is reached, the distributor will license a film to theatrical exhibitors, beginning the film's domestic release and, in some cases, to specific (or all) foreign territories to begin the international release. The distributor will receive a percentage of all box office revenue (aka ticket purchases or gross box office) as compensation the rest of which goes to the exhibitor. Usually, films begin with a domestic (US) theatrical release. Film rentals, the distributor's percentage, drop with ticket sales which, understandably, decline over the course of the theatrical release. On average, a distributor will receive half of the total box office depending on the film's popularity and performance. The distributor will then pay the producer the agreed upon percentage of the film rentals less the cost of the film prints and advertising (P&A).

These film rentals form the distributor's gross which in turn provide the basis for all subsequent details of the agreement. After the theatrical run which traditionally lasts one to three months, the distributor will initiate and coordinate the re-licensing of the film for other platforms such as cable, television, home video, collectively called ancillaries. Like film rentals, the revenue from domestic and foreign ancillaries and foreign theatrical exhibition is added to the distributor's gross. The distribution agreement will outline the negotiated percentage of revenue generated by each ancillary and theatrical exhibition territory, which may vary from source to source. Another standard part of distribution agreements is the distributor's obligation to provide funds for the initial outlays covering advertising and acquiring film prints. In return, the distributor receives a percentage of revenue as compensation for those services, often referred to as the distributor's fee, after the initial P&A costs are recouped.

Ideally, the income the distributor generates from the film's theatrical release fully reimburses him for those initial distribution expenses. Then the additional revenue generated will be divided with the producer and investor(s). The producer and investor(s) generally recoup the total production cost with the first disbursement with the subsequent disbursements divided as per their agreement. However, the specifics of the distribution arrangements, disbursement intervals, release schedule, and the distributor's fee percentages are all negotiated then outlined in the distribution agreement.

To a casual observer, the distribution agreement and accompanying percentages the distributor retains could seem disproportionately generous. However, one 35-mm film print can cost \$1,200 to \$1,500 whereas one digital print runs \$800-\$900. Considering that a major motion picture release could open on 3,000 or 4,000 screens, the print cost alone can run \$3.5-\$6 million. On the other hand, an independent's "platform release" would focus on a few key regions to build momentum, ordering fewer prints before sending those prints to other regional theaters and acquiring more once demand warranted them. The distributor carefully examines the theaters and venues to determine which receive prints first and plans a release schedule that capitalizes on each venue and the accompanying local demographic.

## Alternative Distribution

Alternative distribution (AD), or direct distribution, is any distribution strategy outside of the traditional distribution process. Whereas one distribution company would typically oversee all aspects of a film's release, AD capitalizes on the producer's and other specialists' expertise to create a unique distribution model for a given film. The strategy involves coordinating multi-platforms, ancillary releases, target market analysis, social media, publicity, audience community formation, and other elements to help the film efficiently navigate the marketplace. AD is routinely considered as an option to traditional distribution by independent producers when weighing the terms of distribution agreements.

Since AD works outside the conventions of traditional distribution, a significant component of many AD models is the value placed on distribution channels that do not have costly print expenditures such as digital and online platforms. However, the AD process does have some similarities to the traditional distribution model. The producer works with acquisitions managers and booking and sales agents to determine the details of the film's release schedule. The producer is also heavily involved with the publicity and advertising campaign, working with marketing to hone a campaign strategy that further grows an audience base.

After Roadside Attraction's successful simultaneous online and theatrical (day-and-date) release of Margin Call in 2011, Arbitrage was released online one month before its theatrical release (ultra-VOD) the following year with great success. Since then, other distribution companies have experimented with AD models; and Magnolia Pictures and Drafthouse Films are two independent distribution companies that now routinely favor AD models for their films. Tom Quinn, president of the Weinstein distribution division Radius, notes that the ultra-VOD release of Sundance favorite The Bachelorette has not only been a successful marketing strategy but also a "revenue generating marketing tool". As these companies have learned, AD shifts more of the marketing power, and, many times, revenue, to the producer, helping tailor the marketplace to the product to allow for maximum marketplace potential.



## 7 / Risk Factors

The revenue and commercial success of a production and distribution are largely determined by the public's acceptance of the film. Since several factors can influence public reception of a film, the film industry is very competitive and speculative. The quality and acceptance of other competing films released with or around the same time as the film's release, the global economic and political climate, as well as other tangible and intangible factors will collectively influence the public's reception and, in turn, the commercial success of Shadow On The Diamond. Therefore, there can be no assurance of the economic success of any motion picture. Additionally, while we have taken every measure to ensure the accuracy of all data and research, this plan in no way constitutes a legal document. In regards to exact profit, investors should utilize a legal representative for investor offering.

The entertainment and film industry in recent years has undergone significant shifts in no small part to technological advancements. These advancements have helped to make filmmaking more economically efficient. And through these emergent technologies, new marketplace factors have evolved as consumer tastes adapt and change.

Unforeseeable events such as the illness of a cast or crew member or an onset accident can also arise during principal photography which can make maintaining the production schedule difficult if not impossible, impacting the production's fiscal vitality.

After successful principal photography and post production, negotiating and securing satisfactory distribution contract(s) can take time and delay the film's entrance into the marketplace. If the appropriate distribution contract(s) are not secured within a satisfactory period of time, alternative distribution may be pursued. In which case, the marketing and publicity would be overseen by Lucky Dog Filmworks rather than the advertising division of an independent distributor or studio.

Lucky Dog Filmworks is not exempt from navigating the accompanying risks inherent to the entertainment and film industry. Lucky Dog Filmworks' success partly depends on management's ability to produce a film of exceptional quality within a modest budget that can compete in appeal with similar films that may have greater access to resources. To minimize the impact of negative tangible and intangible factors, management will collaborate closely throughout the process in order to ensure quality and reduce potential financial risks where possible. Achieving success with Black Mountain shall be contingent on a number of key factors including but not limited to the timing of investor financing, obtaining distribution contracts with satisfactory terms, and the continued involvement of current management.

## **8 / Financial Plan**

### Strategy

Lucky Dog Filmworks intends to secure development and production financing for Shadow On The Diamond from equity investors. This allows the company to remain independent and control the creative and cost aspects of the film. Through this arrangement, Lucky Dog Filmworks is at liberty to select the best distribution agreements for every distribution avenue (theatrical, video on demand, home video, or any other platform or combination thereof) and for the company to remain a flexible and adaptive entity in the ever changing theatrical and growing digital marketplace.

### Financial Assumptions

For the purposes of prudent financial analysis, several assumptions have been integrated and noted accordingly.

1. The films in Table 1 provide the basis for Table 2 which is elaborated on below. The films share either theme, style, tone, or budget with Shadow On The Diamond. It should be noted that films with known results. Also, not all films possess published financial data nor does there exist a database that collects all financial data. As such, there is an inherent bias in the data presented herein. Additionally, the fact these films garnered revenue does not establish a guarantee of the success of the film.
2. The two revenue scenarios shown in Table 2 –low (breakeven) and moderate – are based on the data from the comparative films shown in Table 1. Table 2 is based on a budget of \$500,000 for Shadow On The Diamond.
3. Calculations - The low scenario represents a case in which some production costs are covered but there is no profit. The moderate scenario exemplifies an outcome where the film generates enough revenue to recoup production costs and some profit. Due to these comparative films' wide spectrum of performance, simple averages are not truly representative of the market. To create a realistic moderate box office forecast for Table 2, the North American box office results from Table 1 were used to formulate a box office to budget ratio. A mean was created by first dropping the highest and lowest ratios from the films on Table 1 which was then used to multiply our proposed budget (\$2.5 million), creating our moderate scenario. For the P&A costs, 50 percent of the budget was used as an average. To create a realistic home video forecast (which does not include VOD numbers that are unavailable at this time) in the moderate scenario, all the films on Table 1 with home video data were given a home video to budget ratio. The highest and lowest ratios were dropped, then the remaining ratios were averaged together and formulate a mean which was used to multiply the budget, generating a moderate home video forecast.
4. "Distributor's Fees" are based on all revenue excluding the exhibitor's box office share (50 percent). Since Lucky Dog Filmworks does not have a distribution agreement at this time, the fees are calculated as 35 percent, a common industry standard, for the projections. Please note that these fees are distinct from the distributor's out-of-pocket expenses for Prints and Advertising (P&A) which are repaid in full. When and how the fees are assessed is also determined by the distribution agreement.
5. The "Cash Flow" assumptions are as follows:
  - a. A film's production begins with development going through post-production which concludes with the production of the master print. The whole process generally lasts approximately one year. The film's theatrical release date is an unknown variable as it is incumbent upon the finalization of distribution arrangements, which can take place before or after a film's completion. For the Cash Flow, we assumed that distribution will occur within six months after the completion of the film.
  - b. The largest portion of a film's print and advertising costs is generally spent during the first quarter of a film's release.
  - c. Producers usually receive the majority of revenue during the first two years after a film's opening; however, smaller amounts generated by ancillary channels (home video markets) can take longer to occur.

**Table 1**  
**Lucky Dog Filmworks**

***Shadow On The Diamond***

**SELECTED COMPARATIVE FILMS WITH VARIED GENRES\***  
**WITH BUDGETS \$1 MILLION TO \$5 MILLION**  
**U.S. BOX OFFICE AND BUDGETS ONLY**  
**2011-2015**

(Millions of dollars unless noted otherwise)

FILMS	Budget	Domestic Box Office*	Foreign Box Office**	Home Video (Physical)**
<i>October Baby</i> (2012)	1.0	5.3	0.036	-
<i>Robot &amp; Frank</i> (2012)	2.5	3.3	1.6	-
<i>Beasts of the Southern Wild</i> (2012)	1.8	12.7	10.4	10.8
<i>Dark Skies</i> (2013)	3.5	17.4	10.2	6.2
<i>The Way Way Back</i> (2013)	5.0	21.5	5.3	-
<i>The Spectacular Now</i> (2013)	2.5	6.9	-	2.5
<i>Ida</i> (2014)	2.6	3.8	11.4	0.72
<i>Still Alice</i> (2015)	5.0	18.6	23	2.8
<i>The Lazarus Effect</i> (2015)	5.0	25.8	-	2.7

\* The amounts obtained by these comparable films do not constitute a guarantee that *Shadow On The Diamond* will do as well.

\*\* Foreign Box Office and Home Video results included when possible.

Note: Domestic ancillary and all foreign data generally are not available until two years after a film's initial U.S. release and may not always be reported. Therefore, this table includes that data whenever possible.

Sources: The-Numbers.com, BoxOfficeMojo.com, and other industry publications.

Table 2

***Shadow On The Diamond***

**PROJECTED INCOME**

**LOW AND MODERATE RESULTS**

(Millions of dollars unless noted otherwise.)

	<b><u>LOW</u></b>	<b><u>MODERATE</u></b>
<b>U.S. BOX OFFICE</b>	6.9	9.6
<b>REVENUE</b>		
Domestic Rentals (a)	3.45	4.8
Home Video	2.32	2.3
<b>TOTAL DISTRIBUTOR GROSS REVENUE</b>	5.77	7.1
<b>LESS:</b>		
Budget Cost	.5	.5
Prints and Advertising	.25	.25
<b>TOTAL COSTS</b>	.75	.75
<b>DISTRIBUTOR'S GROSS INCOME</b>	5.02	6.35
Distributor's Fees (b)	2.02	2.49
<b>NET INCOME BEFORE ALLOCATION TO PRODUCERS/INVESTORS</b>	3.00	3.86

Note: These projections do not constitute guarantees that Shadow On The Diamond will do as well.

(a) Box office revenues are for reference and not included in the totals. Fifty percent (50%) of the box office goes to the exhibitor and 50% goes to the distributor as Domestic Rentals.

(b) Distributor's Fee equals 35 percent of Distributor's Gross Revenue.





LUCKY DOG  
— filmworks —

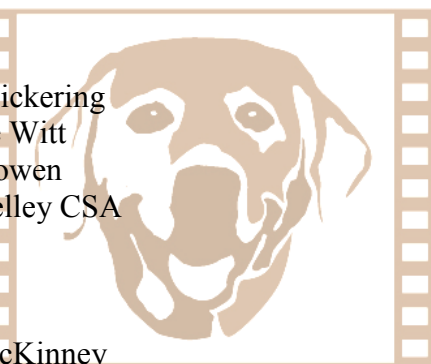
## Cast and Crew List

### CAST

To be cast through auditions.

### CREW

Director	Michael Lucker
Producers	Michael Lucker Heather Breslin
Writers	Michael Lucker John Welch
Executive Producers	John Welch
Co=Executive Producers	TBD
Co-Producer	TBD
Director of Photography	TBD
Production Design	Britt Pickering
Music	Nicole Witt
Editor	Bill Bowen
Casting	Jen Kelley CSA
Line Producer	TBD
First Assistant Director	TBD
Second Assistant Director	TBD
2 <sup>nd</sup> Unit DP	Jim McKinney
Steadicam	Ramon Engle
A Camera/1 <sup>st</sup> AC	Nick Cannon
A Camera/1 <sup>st</sup> AC	Mark Casey
B Camera/1 <sup>st</sup> AC	Blair Winders
B Camera/2 <sup>nd</sup> AC	Chris Davidson
Gaffer	Schenley Sargusingh
Best Boy Electric	Eddy Flores
Electric	Andreas Velasco
Key Grip	Melanie Ragone
Grip	Roberto Hernandez Jordan Daniels
Drone Operator	Sean McCurry
Drone AC	Nick Lakhani
Sound Mixer	Aaron “Cujo” Cooley
Boom Operator	Chris Van Brackle
VTR	Tyler Blackwell
DIT	Jon Guffey
Script Supervisor	Bill Bowen
Art Director	Britt Pickering
Prop Master	William “Thunder” Ehli
Art Department Assistant	Ayla Welch



LUCKY DOG  
filmworks

Hair & Make-Up  
Animal Wranglers

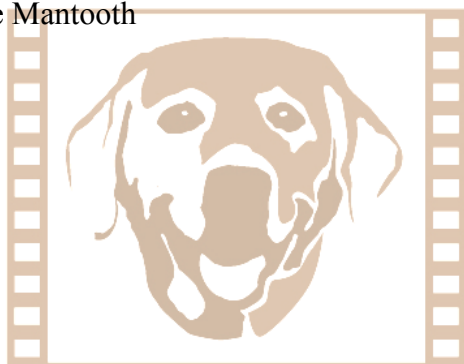
City Coordinator  
Still Photography  
Client Service  
Production Assistants

Driver  
Music Producer  
Sound Engineer  
Color Correct  
Title Credits  
Visual FX

TBD  
Tracy Sargent  
Jennifer Trino Gagne

TBD  
TBD  
TBD  
Johnny Davis  
Mike Wyse  
Lisandro Chavez  
Wendy Lucker

TBD  
Alex Kline  
Juan Baez  
James Koon  
Bill Bowen  
Jake Mantooth



LUCKY DOG  
— filmworks —