



SCULPTED

"Beauty cuts both ways down to the soul."

Intellectual Property Descriptors, Proposal's and Materials

SCULPTED FILM LLC

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ZERO | END™ LLC and SCULPTED FILM LLC, Presents

SCULPTED

A MOTION PICTURE
PROPOSAL | BUSINESS PLAN



This document and the information contained herein are provided solely for the purpose of acquainting the reader with SCULPTED FILM LLC, its theatrical motion picture(s), and potential graphical novels respectfully entitled;

“Sculpted” (MP) (GN)

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EXECUTIVE SUMMARY

SCULPTED FILM LLC, is seeking funding with the expressed intent on creating a physiological thriller that takes place throughout the art community in Miami, Florida.

Minimal locations mean managing a small set, which leads to a higher quality product. This in turn also helps to reduce the cost during principal photography and keep scheduling tight, which effects cost by not having to retain talent for a longer duration. With this type of genre we also plan to stylize the film in a way that gives it a unique perspective to its target audience. Such films like 'Seven' and 'The 300' have a look that is contrite to the story the film is trying to convey by using color correction and visual effects to give the story a unique perspective.

FILM MEDIUM

With the technology of today, creating a film or in this case a digital encasement will require the use of digital technology. With the status of this technology we are able to create imagery that would once be thought impossible as early as five years ago.

The intent is to create a low budget film that retains all the qualities of a major motion picture. Keeping the cost low and in check is favorable amongst investors because of the potential for a high ROI (*Return on Investment*). The most important aspect to a successful film is the story. Time and detail have been taken to ensure that the story delivers. Attached at appendix A1 is the script coverage provided by Keil Troisi, an industry writer who was once a screener for a major production company.

"This is a compelling, dark, psychological thriller that feels fresh but also has a strong pedigree behind it – with hints of '80s and '90s movies like Fatal Attraction, Single White Female, Sliver, and the style of movies that those spawned. It feels also heavily drawn from pop-novel thriller writers like James Patterson and Stephen King, tracking a relatively small set of characters in their particular world. Focusing on an egotistic fine artist, we are drawn into an engaging depiction of the art world and the mind of a somewhat sociopathic artist. The script is magnetic, keeps interest, even throughout the first half when the reader doesn't quite know where this is heading. The plot itself is rather simple but very effective in the end, when the pieces of the story come together in a satisfying climax." . -Keil Troisi www.scriptproof.com

Many filmmakers make the mistake of screening their film at a festival in hopes of finding solid distribution, when in fact, many distributors scoff at the idea, since the idea for them is to make financial gain from their investment. With this strategy of crunching things to an extreme and spending the money on talent and production, we foresee this film as being a runaway success. The elements to a successful film are intact. A great story, target casting, a crew that will work tirelessly for success and a film destined to become a hit. This is why we believe so;

SYNOPSIS

Tagline: Beauty cuts both ways down to the soul.

Short logline: When a controlling artist targets a diner waitress for a make-over project, he discovers she has a secret project of her own – retribution.

Long logline: A self-absorbed artist focuses on his controversial art to overcome the pain of lost love. Inexplicitly drawn to a diner waitress, he sets out to manifest her inner beauty by changing her from plain to glamorous. However, her metamorphosis into a beautiful woman exposes an inner cunning and her secret links to his past cruelties.

Genre: Psychological Thriller/Neo-Noir

Circa/Locale: Present / America & Europe

Target Audience: Adults

Pages: 117 (*Subject to change during production*)

What if you were part of something so terrible that try as you might to distance yourself from the deed, you could not escape retribution or find redemption?

Sculpted opens as the controversial artist Aerial Krizanovitch, listening to his favorite musician Mozart, finishes a sculpture for an upcoming showing at a local gallery. After a night of partying with his agent, Jeff Marx, to celebrate a restoration contract in Italy, the two men have breakfast at a local diner where they discuss art and Aerial, who loves to quote Michelangelo, promises to behave during the job in Italy. Aerial becomes fascinated with Cynthia Davis, a new waitress, and meets up with her in the back of the diner during her smoke break. Cynthia, who is a plain looking and carrying some extra pounds, is leery of Aerial's advances and retreats back into the diner. Cynthia goes home to her dumpy apartment with an envelope Aerial left her as a tip. Inside is money for a dress and an invitation to his art showing.

Cynthia arrives up at the art gallery, Eden's End, for the showing. She feels out of place in high society, but Aerial convinces her to stay, telling Cynthia he can help her realize her desire to gain entry to the world of glamour. During the showing, Aerial reveals a shocking life cast sculpture that offends a local priest who Jeff has been schmoozing for restoration work. Jeff flies into a rage over the lost contract and confronts Aerial, insulting Cynthia in the process. Cynthia leaves and Lexia, the gallery owner, has to separate the two men. Aerial catches up with Cynthia in the parking lot and they go for a car ride. While discussing the musical attributes of classical versus folk rock, Aerial is distracted from his driving and spins out to avoid a head-on collision. Shaken up, Cynthia agrees to go to Aerial's house for a drink. She is confused when Aerial suggests she stay over and then puts her in a guest room. Meanwhile, Jeff and Lexia have hooked up. Lexia hopes Aerial will give up restoration work and focus on original works that prove more profitable for Lexia, but Jeff is against it.

The next morning Aerial wakes to find Cynthia watching cartoons, having made a mess in the kitchen and on the coffee table. His mood is foul and after getting dressed while seeing a ghostly image of Melissa, he returns to find Cynthia has left. Aerial waits for Cynthia to get off work at the diner and takes her out; they end up in Aerial's garage where he does a life cast of Cynthia's upper torso. Jeff grows in his suspicion of Cynthia and goes to her apartment building, recognizing it has a place where Melissa, Aerial's dead ex-girlfriend, lived. Cynthia comes home wearing a black, curly haired wig, appearing to dress up as Melissa. Cynthia agrees to check-in on Aerial's house when he is away for several months in Italy. The door to his basement studio is locked and he warns her that no one is allowed down there. On the way to the airport, Aerial tells Cynthia he made an appointment for her with a plastic surgeon. Cynthia is insulted at first, but reconsiders.

What follows is the unfolding of Cynthia's true intentions. With the operation a success, Cynthia seduces and colludes with Lexia to get Aerial back to the States and working on his original pieces that are proving highly profitable. While sketching a local prostitute in his hotel room, Aerial becomes enraged that he has been unable to get a hold of Cynthia, Lexia, or Jeff. He learns that not only has Cynthia left her diner job, but lied about her background. Cynthia is waiting for Aerial when he returns early from Italy on a stormy night. His temper heats up when he discovers Cynthia has broken into his studio. In the aftermath of their quarrel they make love. Jeff waits outside Cynthia's apartment and follows who he thinks is Cynthia in a black wig into the apartment. He enters and sees evidence that Cynthia has been dressing up as Melissa. Calling Aerial to warn him, Jeff finds out that Cynthia is still with Aerial. A very alive Melissa rushes Jeff in the bathroom, pushing him into the bathtub – they struggle and Melissa gets the upper hand, casting down a portable TV and electrocuting them both.

Aerial turns to Cynthia for answers about what is happening and she jabs him with a syringe. Aerial wakes strapped down and wired to an electroconvulsive machine with Cynthia mixing a batch of life cast material, telling him she is going to help him finish his project. Flashback reveals that during a jealous rage in Aerial's basement studio, he sent Melissa into a state of shock by tying her up and soaking her with ice water. Jeff is called and takes her home. In an effort to avoid police involvement, Jeff drugs Melissa and puts her into a bathtub, leaving her to drown in what would appear a suicide. Cynthia was Melissa's next door neighbor and suspecting something is wrong, breaks into the apartment and saves Melissa, vowing to make things right and make the men pay. The film ends with Lexia selling Aerial's new sculptures. Cynthia returns to Aerial's house to reveal she has been keeping Aerial prisoner in his own studio to create original art work for her profit as retribution – art work he creates while sharing the basement with the decomposing bodies of Jeff and Melissa. Cynthia has taken the profits from the sale of Aerial's art to reopen the domestic violence shelter. The film closes with Aerial still a prisoner, not knowing when his purgatory will end.

Cast of Characters*

* Some of the characters portrayed are for demonstrative purposes only.
See attached Talent in the details portion of this business plan.

MAIN CAST

CYNTHIA



ERIN CUMMINGS

AERIAL



JOE MANGANIELLO

JEFF



JESSE WILLIAMS

LEXIA



SALMA HAYEK



DEBORAH ANN WOLL



DAVID LAGO



GARY DOURDAN



MAGGIE Q

SUPPORTING CAST

FATHER FLYNN



STEVE FLYNN

Letters of Intent

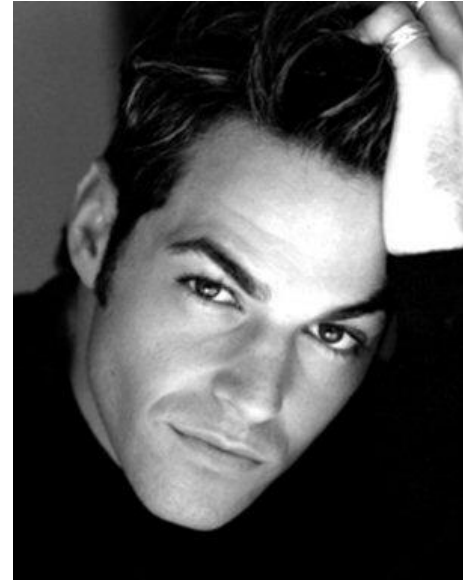
David S. Lago

EMMY AWARD WINNING ACTOR

<http://www.imdb.com/name/nm0481329/bio>

David has expressed his interest in playing the character of Aerial.

David has won a Daytime Emmy for his portrayal of "Raul Guitierrez" on the daytime serial "The Young and the Restless" (2005).



Letter of Intent

To whom it may concern,

I, DAVID S. LAGO, hereby declare my interest in playing the role of "Ariel" in the film, "Sculpted," subject to my approval of the final script, scheduling and my availability at that time. This Letter of Intent is not to be construed as a legally binding agreement to the project for either party.

Date 5/28/12


David S. Lago

DETAILS

Genre	Physiological Thriller Art House		
Website	http://www.sculptedmovie.com http://www.facebook.com/Sculpted.Movie		
Medium	Feature Length Digital Motion Picture		
Target group	23 (<i>twenty-three</i>) to 50 (<i>fifty</i>)		
Budget	\$333,277 (<i>three-hundred and thirty-three thousand dollars +.</i>)		
Period	Modern Day		
Location(s)	Miami Florida		
Crew	TBD		
Director	Troy Dovey	http://www.imdb.com/name/nm2720559/	
Producer(s)	Kristian M. McKenna	http://www.imdb.com/name/nm2144259/	
	Peter Ebanks	http://www.imdb.com/name/nm3847071/	
	Dimitri Sculptor		
Writers	K.A. Plouffe	http://www.kaplouffe.com	
	Kristian M. McKenna	http://www.imdb.com/name/nm2144259/	
Makeup Artist	Brian Wade	http://www.imdb.com/name/nm0905395/	
Film Scores	George Kallis	http://www.imdb.com/name/nm1988202/	
Stunts	Laurence Chavez	http://www.imdb.com/name/nm2348945/	
Talent	Aerial	-	* Joe Manganiello David Lago
	Cynthia	-	* Erin Cummings *Deborah Woll
	Jeff	-	* Jesse Williams *Gary Dourdan
	Lexia	-	* Salma Hayek *Maggie Q
	Father Flynn	-	Steve Flynn

*Indicates that this talent name is listed for demonstration purposes only. Talents without the asterisk have indicated interest in the role and have offered a LOI (*letter of intent*) at this time.

Registered with the Writer's Guild of America – West Registration Number: **1465161**

PARTNERS | PARTICIPANTS

The sources and contacts listed below have committed their efforts to the project:



ZERO|END™

Production

<http://www.zero-end.com>

ZERO|END is operated and run by Kristian M. McKenna; the company was founded in 2006 with the desire to create and evolve the intellectual properties of many projects slated for development, along with Kristian Hickman and Keith Plouffe they have well over 15 different projects in development, currently growing by adding new members as freelance artist and writers to help further develop these ideas from concepts into a marketable asset.

GEORGE KALLIS

Musical Score/Compositions

<http://www.cinematic-soundscapes.com/>

George was born in 1974 on the island of Cyprus and grew up in a musical environment. He was fascinated by music at a very early age and studied classical piano and violin, played bass in [heavy metal bands](#) and became engrossed in [classic movies](#) of Hollywood's golden age. Their beautifully thematic soundtracks left him a very strong musical impression, and soon enough composing for films became his passion. At 18 years old, George had already won several songwriting awards, and his first personal CD *Where There is a Child* earned him a [gold record](#) by Galaxy Music. Following his two-year army service at the [National Guard](#) as a [second lieutenant](#), Berklee College of Music in Boston recognized George's exceptional talent and awarded him a scholarship to study for a Bachelor of Music in Composition and Film Scoring. During his studies, George represented Cyprus as a songwriter in THE EUROVISION SONG CONTEST in Jerusalem (the European show seen yearly by more than 600 million people worldwide). Berklee College of Music also chose George to represent the college as the most promising talent in an NBC special on film music. Soon after graduating, George moved to London to follow up his studies with a Masters of Music in Composition at [The Royal College of Music](#), studying with acclaimed veteran composer [Joseph Horowitz](#). With a solid foundation in both classical and [contemporary music](#), George began his career as a composer by working his way up from scoring documentaries and TV programmes, commercials and international multimedia installations. He is now working between London and Los Angeles.



CRUXSTAR

Production

<http://www.cruostar.com>

Multi faceted artist Troy Dovey's combined love for and successes in the visual, audio and arts fields have earned him the reputation of being one of the leading, up and coming auteurs in the industry. Troy is a Producer, Writer, Director, Cinematographer and Editor for both Film and Music, otherwise known as a PREDITOR. His creativity and passion have been displayed throughout every endeavor Troy has embarked on. Ambitious, innovative and disciplined from a young age, this former professional pitcher for the Houston Astros turned award-winning filmmaker and musician began to make his mark early on in the scene after winning best portfolio for video production in college. Soon after, he launched his own successful enterprise, Cruostar Productions – a full range production company.

LAURENCE CHAVEZ

Stunt Coordinator

<http://www.laurencechavez.com>

Laurence Chavez has been a respected stunt professional, elite gymnast, and professional stunt driver for over 20 years. He began his athletic career as a child, performing all around the world as a USA Gymnastics national team member. He obtained a full ride scholarship to the University of Oklahoma and was a member of the 1991 NCAA National Championship team.

In 1998, Laurence moved to Orlando Florida to perform in stunts for Walt Disney World. It was there that he improved his skills and honed his craft.

Soon after, he became a stunt trainer/manager for Disney World Co. Over a decade later, Laurence finished his career with Disney as a stunt driver/trainer in Disney's one of a kind stunt driving show, Lights, Motors, Action. Laurence returned to his home town, Albuquerque, New Mexico, and has been busy working as a stunt coordinator and performing in some of New Mexico's film and television's top projects.

He has been fortunate to have worked on the Emmy Award winning television show, BREAKING BAD, Oscar winning films NO COUNTRY FOR OLD MEN, and CRAZY HEART; and many other big budget films such as THE BOOK OF ELI, and TERMINATOR SALVATION. Laurence exudes confidence in his craft and is known for a "safety first" attitude on set.

BRIAN WADE ^{FX}

Makeup & FX

www.bwfx.com

As a *Makeup Effects Artist*, Brian has worked with over 13 Academy Award Winning Makeup Artists over his career, he has attained a measure of public recognition, and has been professionally awarded recognition by **AMERICAN THE NATIONAL ACADEMY OF TELEVISION ARTS AND SCIENCES**, for his contributions to the **EMMY AWARD-WINNING ACHIEVEMENT for MAKEUP FOR A DRAMA SERIES**, for his creative use of design, artistry, and techniques in professional makeup, which are all trademarks of his work ethic.

Brian's work has also been featured on the cover and in many publications including,

- **AMERICAN CINEMATOGRAPHER**
- **ANIMATION MAGAZINE**
- **CINEFANTASTIQUE**
- **CINEMAGIC**
- **CINEFEX**
- **FANGORIA**
- **THE LA TIMES**
- **MAGAZINE**
- **MAKEUP ARTIST MAGAZINE**
- **NEWSWEEK ENTERTAINMENT MAGAZINE**
- **3-D MAGAZINE**
- **WIRED**

He has also been a featured guest speaker at the **3-d Design Conference**, and **Fangoria Magazines** conventions.

His work has also been seen on **KABC NEWS, KCBS NEWS, KNBC NEWS, HBO - Behind The Scenes, MTV, SHOWTIME, and VH1! - Music Television.**

Brian's' noted success with producing the *original character designs*, like the title character for "**STUART LITTLE**" **1,2, and 3**, or reinterpreting an existing design for the title character in, "**SCOOBY DOO**" **1 and 2**, has helped **COLUMBIA PICTURES AND WARNER BROS**, with their commercial success with the films through international box office sales, sequels, DVD sales, DVD rentals, licensing, and merchandising of the popular characters, generating revenues for the mega-studios in the multi-millions of dollars. Brian Wades' film work has contributed to over two decades of film history.

Brian's role in this film would be makeup and FX. The film accounts for some graphical scenes, burned bodies, abrasions, as well as makeup and hair. He is an experienced industry professional with credits from many major motion pictures. I would encourage you to view his resume on IMBD using the aforementioned link in the details portion of this document.

FINANCING

INVESTMENT REQUEST

We are currently seeking venture capital financing to fund the cost of producing and marketing the independent motion picture, "Sculpted".

The aforementioned information is verifiable through the following publications.

- Kelly Charles Crabb, Esq.; The Movie Business (pp. 172-180)
- Paul Baumgarten, Esq.; Producing, Financing and Distributing Film (pp. 125-155)
- Dov Simes; From Reel to Deal (pp. 106-120)
- Louise Levison; Filmmakers & Financing (pp.22-24, 131-168)

SCULPTED FILM LLC owns and controls the rights to the screenplay and will obtain the professional services required to produce and direct the film. The film will be considered a complete package to the investor.

FUNDING REQUEST – MODEST BREAKDOWN

Funds will be used to cover the cost of pre-production, principal photography, post-production, delivery expenses, prints & advertising and domestic theatrical distribution.

Prep, Production, Post & Delivery	\$235,678
Marketing Campaign	\$27,500
Prints and Advertising (P&A)	
1. Answer Print (<i>Telecine</i>)	\$58,366.00
2. HD Master Print	\$11,733.00
GRAND TOAL:	\$333,277.00

On completion of the film we would do an independent release in Miami first as a test market then expand to South Florida to build a buzz about the film, then commence a marketing campaign for the nation which gives the opportunity to distribute the marketing dollars better.

Overall, the investment will finance all stages of the film production to completion and cover expenses to distribute the film domestically with 1,500 prints in the top 50 markets with nationwide newspaper, poster and promotional ads; plus TV and radio buys in the largest markets (i.e., New York, Los Angeles, Miami, Chicago, Washington D.C., etc...). This is a modest breakdown a detailed budget is available at the request of inquiry.

<http://www.bspcn.com/2008/10/09/25-fantastic-indie-gems-made-for-less-than-1-million>

BUDGET BREAKDOWN

Acct #	Description	Page #	Adjustments	Notes	Total
1100	Story and Other Rights	2			1,095
1200	Producer	3			16,848
1300	Director	4			14,248
1400	Cast	5			53,015
1500	Travel and Living	6			8,599
	TOTAL ABOVE-THE-LINE				93,805
2000	Production Staff	7			8,437
2100	Extra Talent	8			-
2200	Art Direction	9			9,880
2300	Set Construction	10			13,299
2400	Set Striking	10			3,120
2500	Set Operations	11			3,502
2600	Special Effects	12			1,500
2700	Set Dressing	13			5,060
2800	Property	14			2,141
2900	Men's Wardrobe	15			3,185
3000	Women's Wardrobe	16			1,430
3100	Makeup and Hairdressing	17			3,881
3200	Electrical, Rigging, and Operations	18			6,036
3300	Camera Operations	19			20,191
3400	Sound Operations	20			8,381
3500	Transportation	21			9,697
3600	Location	22			14,000
3700	Production Film and Lab	23			2,900
4100	Tests	26			1,000
	TOTAL PRODUCTION PERIOD				117,639
5000	Editing	27			14,687
5100	Music	28			12,500
5400	Main and End Titles	31			3,510
	TOTAL EDITING PERIOD				30,697
6500	Publicity	32			27,400
6700	Insurance	33			8,900
6800	General Overhead	34			1,760
7500	Fees, Charges, and Misc.	34			8,700
	TOTAL OTHER CHARGES				46,760
	TOTAL ABOVE-THE-LINE				93,805
	TOTAL BELOW-THE-LINE				195,097
	ABOVE AND BELOW-THE-LINE				288,902
	Contingency		[12%]		34,668
	Overhead				-
	Completion Bond		[3%]		9,707
	GRAND TOTAL				333,277

RETURN ON INVESTMENT (R.O.I.)

Once the film is complete and placed onto the market it will start returning money through all the distribution outlets. The first payouts will be to those who have put equity or assets into the picture. For example, **hypothetically** speaking, the picture is released in the box office on April 6th, 2013. During its annual run the film nets \$6 million dollars. The first payouts of all recouped money will be returned to the investor in the amount that was invested, plus an additional 50% after all investors are returned the initial investment. To simplify;

Investor D19 has secured \$45,000 (*forty-five thousand dollars*) as his investment. The picture garnered \$6 million. The investor is returned his \$45,000. All other investors are returned their portion of investment at this time as well. After satisfying that each investor has a net loss or gain of '0' zero, and the picture being profitable, we then return payment to each investor an additional 50%, from his original investment, meaning that Investor D19 receives an additional \$22,500 (*twenty-two thousand five-hundred dollars*) in addition to having been returned his initial investment prior to other financial obligations.

The remaining funds will be distributed to any persons who shall receive any deferrals or residuals and then after these are satisfied, the cycle continues through the investors and production companies. With the above scenario the investor is returned quite a generous amount of money for his original investment.

We don't anticipate this particular scenario to play out; however it is possible. Conservatively, I do project that within 3 years time, under a DVD | BluRay Distribution arena that all investors will be returned the initial investment plus the 50%+. SCULPTED Film, Inc. will be maintaining a log that will be accessible anytime through the internet under a pass code. Each investor's identity will be assigned a digit to identify with, keeping them anonymous to other investors.

RISK FACTORS

The film industry is a **risky** business, yet it is no different than any other business, they all have risk. I see the initial problem that most people have in this business is that they cannot run a business efficiently and be creative at the same time. We hold a unique understanding both financial and accountability, but also possess an explosive creative side. These types of companies are a rare find and are with certainty always very successful. For securities we will be announcing a \$15,000 buy in making 23 shares of the venture available. Of these 23 shares, 7 have already been obtained.

Before the investor makes a decision to purchase the interests offered, prospective investors should consider the following factors, among the others set forth in the informational memorandum. The risk of motion picture finance is high and the investor should be prepared to lose the entire investment. It is possible that the investor contributions may be expended without the completion of the motion picture and included indemnities, i.e. the managers can't and don't guarantee that any of the key actors or production crew will fulfill their obligations under any contracts that they might have now or in the future – and that if certain key personnel cease to be associated with the project, it may be necessary to terminate the production. The managers of this project will make the most reasonable effort to ensure this does not occur.

DISTRIBUTION STRATEGY

BUILD A FAN BASE

SCULPTED FILM LLC will capitalize on all publicity/promotional opportunities and has already begun promotional and marketing to generate awareness of the film through interactive websites and social sites, such as the Commercial Domain and Facebook. The website was created for the purpose of building a consumer database and brand penetration into the marketplace through ad poster, search engine optimization, blogs, link building, banner ads, e-mails, chat rooms, fan club, consumer contest participation and widget implementation. Internet traffic is easily directed to our site with the implication of permanent domain names; other domains are sure to follow when research is done to find the most compelling titles and search fields.

- <http://www.sculptedmovie.com>
- <http://www.facebook.com/Sculpted.Movie>

These sites have been designed as simple, informative, interactive and entertaining to sustain the interest. A strategy will be formulated to allow for the consumer to participate in the film. An example for this type of interactivity can be found at <http://niptuck.warnerbros.com/>

FILM MARKETS

Film festivals are a great experience and serve a specific purpose, however, with making a film for a business venture it's not a sound decision to release your film to the world before presenting it for someone to purchase or distribute. Very few films get sold this way. The place to do business is marketing the film to distributors and select markets.

SCULPTED FILM LLC, plans to work on finding distribution *before* the film is completed, assuring that it will be sold into the market and begin profitability immediately.

CONTEST: 'Sculpt-ME'

With the film created on a low budget, we will offer a contest free of entry fee that the winning participant will have a portrait painting of their likeness present within a scene of the film. The target range for the contest is limited to those over the age of 18 with no maximum, also no other stipulations will apply, i.e. height, weight, race, etc... Entry into the contest will be available to everyone via a link posted on the website.

FORMATS

VOD (*Video-on-Demand*), Blue-Ray, DVD, *U.S. Theatrical, *Worldwide/International Release

*Format would be considered but depending on negotiations to the sale would stipulate outsource of material.

PROJECTIONS

Represented is considered a modest distribution return for “Sculpted”, however like any venture an investment is considered a risk.

It is possible the Investor could lose money on this investment

It is also possible that the Investor would receive an extraordinary return.

Markets	Revenue
1. U.S. Theatrical Box Office	\$2 Million
2. Foreign Theatrical & TV	\$3 Million
3. Worldwide Blue-Ray & DVD	\$2 Million
4. Domestic, Cable, Pay TV	\$0.5 Million
5. Other (i.e., Downloads)	\$0.5 Million

Let the aforementioned serve as a tentative business model, this is not intended to claim with would be the revenue generated from the venture. U.S. exhibitors typically retain roughly 2/3 of the box office, the revenue from the estimated \$8 Million would therefore be about \$5 Million, of with the Distributor’s take would be approximately \$1 Million (20%), after the advance \$330,000.00 (10% of P&A) is recouped by the Investor.

Based on this projection, the Produce/Investor share of the domestic theatrical revenues would be approximately \$3.37 Million. All other revenues are from outright sales or subject to separate distribution agreements.

INSPIRATION

The story had started in 2006 with the production of a concept that was outlined by Kristian M. McKenna. The outline, Sculpted, started to serve as exploration into a modern day tale of a successful, egotistical, artist that was drawn to an ordinary woman. McKenna obtained this vision one day while dealing with a clerk in a local coffee shop. Her appearance was overcast by her personality and thus inspired him to concept a scenario based on an elite member of society who felt engaged by a person he would not normally be social with. Then a twist was introduced where the person, even though he is attracted to the personality, his arrogance takes over convincing her to change her outward appearance.

INDUSTRY OVERVIEW

HISTORY

The motion picture business as a whole has been very consistent and stable. It tends to be a recession-resistant and market-neutral, avoiding the volatility experienced by investors in other markets. No other industry in the world has the ability to cut across social, political and cultural lines like the motion picture industry. Even during a social and economic recession when incomes and aspirations are systematically shrinking, the film business is growing.

The domestic box office continued to grow in 2008, despite a shrinking economy, reaching \$9.8 billion after a 1.7% gain. Worldwide box office reached another all-time high in 2008 at \$28.1 billion, an increase of 5.2% over 2007. A record number of films grossed more than \$100 million each last year and an unprecedented number of distributors grossed more than \$1 billion each at the box office. The market for independent films has expanded tremendously in the last few years, mostly in part because society is yearning for original content, not a rehashing of old ideas.

The total number of films released domestically in 2008 was up 1.8%. The number of screens in the US remains constant at just over 40,000 in 2008.

MOVIE GOING

Worldwide box office continues steady growth. Sales increased 5.2% in 2008 to reach another historic high, 28.1 billion, compared to \$26.7 billion in 2007. International box office (18.3 billion) made up 65% of the worldwide total, while domestic – the U.S. and Canada (\$9.8 billion) made up 36%. International box office in U.S. dollars has grown 17% in the past five years. This is a consistent market.

It has also been projected that the United States is entering a phase where industrial markets are not a leading source of economical growth due to the explosion in robotics, computers and other countries emerging with cheap labor. Even though these devices are time saving and resourceful, a computer has yet to be able to develop a complex story designed for human comprehension. It has been predicted by several economist that a new era of Intellectual Capitalism (IP) is underway and that the United States is on the forefront.

YEAR	2004	2005	2006	2007	2008
Domestic	\$9.2	\$8.8	\$9.1	\$9.6	\$9.8
(% of Total)	(37%)	(38%)	(36%)	(36%)	(35%)
International	\$15.7	\$14.3	\$16.3	\$17.1	18.3
(% of Total)	(63%)	(62%)	(64%)	(64%)	(65%)
Worldwide	\$24.9	\$23.1	\$25.4	\$26.7	\$28.1

Worldwide Box Office in US billion: MPAA, Nielsen EDI, and various sources.

ENTERTAINMENT AS A WHOLE

Movie theaters continue to draw more people than all theme parks and major U.S. sports combined. Going to the movies is one of the most affordable entertainment outings for families with admission prices remaining significantly lower than alternative entertainment options.

2008 Domestic Admissions/Attendance: MPAA, PricewaterhouseCoopers

Cinemas 1,364

Theme Parks 347

Sports 141

- National Football League 17.6
- National Hockey League 20.9
- National Basketball Association 22.1
- Major League Baseball 80.1

U.S. THEATER

- The overall number of movies released in theaters in the U.S. increased.
- Independents released more new films in 2008.
- Motion Picture Association of America, *MPAA*, member releases made up 27% of all releases, while independents released 73% of films domestically.
- Total screens in the U.S. increased .3% up to 40,194.
- Digital Cinema Screens are expanding.
- Worldwide digital screens increased 33% up to 8,614 in 2008, more than 25 times the amount of screens five years ago.
- Record profit films continue to be made every year.

(Source: U.S. Theater Screens*: Nielsen EDI (Entertainment Data, Inc.)

GENRE SPECIFIC

Hit films American Psycho and Obsessed all have the undertone that tie into the type of film we want to create. With this we can predict with surety that this film will be popular because of the formula, subject matter, quality of story and production. A unique story is everything, the blueprint and driving force behind a successful and entertaining film. Great care has been taken to be sure that the story delivers and is solid. The script has been praised by industry readers and recently highly captivated a screen play contest in the WILDsound Script Competition in Toronto, Canada and made mention that the script could be placed in a range of categories as well as being “a winner”.

WILDSOUND NOTES | http://www.zero-end.com/projects/Scripts/WILDsound_Coverage.pdf

FILM COMPARISON

For film comparison's we have broken down films within the same genre as "Sculpted". The distributor is listed as well as the domestic box office reports.

'American Psycho' - Released April 14th, 2000 by Sony Screen Gems.

Theatrical Performance **Budgeted on \$7 Million Dollars.**

Total U.S. Gross \$15,070,285

International Gross \$19,196,279

Worldwide Gross \$34,266,564

'Obsessed' - Released April 14th, 2009 by Lions Gate.

Theatrical Performance **Budgeted on \$20 Million Dollars.**

Total U.S. Gross \$68,261,644

International Gross \$5,568,696

Worldwide Gross \$73,830,340

'Fatal Attraction' - Released September 18th, 1987, 2009 by Paramount Pictures.

Theatrical Performance **Budgeted on \$14 Million Dollars.**

Total U.S. Gross \$156,645,693

International Gross \$163,500,000

Worldwide Gross \$320,145,693

(Source: IMDB Pro and boxofficemojo.com)

Although the company anticipates the film to exceed the modest projections in the model used, which represents the film grossing approximately 23% of the least performing film of the comparisons, it demonstrates that the film could still be profitable due to the relatively low breakeven point and the financial benefits of a solid marketing campaign and distribution deal.

CONCLUSION

SCULPTED FILM LLC has a completed script to serve as the basis for this motion picture. The production will be created using high end digital equipment served throughout the Miami area. On completion, SCULPTED FILM LLC, will execute the marketing and distribution plan, with an established distribution company to ensure the successful release of the film, which will accelerate the “breakeven point” and maximize profits from all forms of commercial exploitation throughout the world. The projections outlined herein, serve as an illustration of the potential return a motion picture such as “Sculpted” and its contributing series can achieve. The picture deal business and distribution strategies are specifically designed to minimize the risk of the investment by keeping production cost low while maximizing the potential return.

Your interest and consideration is of utmost importance, we look forward to discussing this exciting opportunity and your possible involvement with creating a successful motion picture.

Address all inquiries to SCULPTED FILM LLC.

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CONTACT

Kristian M. McKenna, Writer | Producer

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Kristian began his endeavor in the filmmaking world in 2004 with his first award winning short film, *'Impulse'*, Winning 'Best Visual Effects' at the Hollywood DV Festival, Hollywood, CA. The short went on to screen at several other film festivals. Since this production, Kristian has been compiling ideas and visuals to explore his creativity. A visionary, Kristian continues to work and provide written and visual concepts to showcase his ideas.

'Sculpted' was an idea that formulated over time as stories sometimes do. Many elements of the story were missing or not quite developed. Together with K.A. Plouffe they have compiled some great stories. Currently Kristian has seven full feature screen play that are completed and several others underway.

K.A. Plouffe, Writer

kplouffe@zero-end.com

Keith Plouffe aka K.A. Plouffe, is a writer attached to ZERO | END™. Keith brings a diverse background of experiences to his writing that produces rich narratives and a unique (yet marketable) perspective. Like most screenwriters and filmmakers, he developed a fascination with motion pictures at an early age. He grew up in a large family that moved often due to military assignments and by age 15 started writing and directing short films with friends and family using a Super 8 camera. Keith is a retired military member who served in security police and mental health specialties with duty assignments at the Air Force Survival School and at Cuban refugee camps in Panama. Keith holds a BS and MS in Psychology and is completing a MS in Counseling, has published a journal article on a post-traumatic stress treatment case and his thesis on secondary trauma was nominated for an academic award. He currently works as part of a mobile crisis team is a martial arts instructor, and a contributing editor to OH Magazine.

Troy Dovey, Director

Cruxstar Entertainment

www.cruxstar.com

Multi faceted artist Troy Dovey's combined love for and successes in the visual, audio and arts fields have earned him the reputation of being one of the leading, up and coming auteurs in the industry. Troy is a Producer, Writer, Director, Cinematographer and Editor for both Film and Music, otherwise known as a PREDITOR. His creativity and passion have been displayed throughout every endeavor Troy has embarked on. Ambitious, innovative and disciplined from a young age, this former professional pitcher for the Houston Astros turned award-winning filmmaker and musician began to make his mark early on in the scene after winning best portfolio for video production in college. Soon after, he launched his own successful enterprise, Cruxstar Productions – a full range production company.

Troy has had his hand in over 80 different independent productions utilizing his skills as a PREDITOR and is always trying to ascend to the next level by keeping an open mind and staying current with new technology. Independent writers, musicians, corporations, film makers and even private investors continue to turn to Troy for his experience, talent, passion and unmatched reputation for turning out ultra-slick productions at minimal cost. Succeeding on his mission to become a prominent artist / predator in the industry, Troy's passion is to "entertain people through his love for creation", even if it is a little on the dark side.

PROJECT INFORMATION COMPILED By Kristian Michael McKenna

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Aerial stares into her eyes.

CYNTHIA

Didn't think this out very well,
did you?

AERIAL

I'm an artist. I can't always
articulate the things inside of me.
Something catches my eye and I'm
drawn to it. Something about you
caught my eye and...

CYNTHIA

I'm sure in Appletini-Land that's a
flattering line, but from where I
sit - it's kind of an insult.
Bullshit, I believe is the European
term.

AERIAL

I'm sorry, I didn't mean to offend.

CYNTHIA

My break is over, I'm needed back
inside.

Cynthia tosses her cigarette on the ground and snuffs it out with
her shoe. She goes inside.