



Intellectual Property Descriptors, Proposal's and Materials

TGC Film, LLC

Kristian Michael McKenna

P.O. Box 776

Skowhegan, ME 04976

207.431.6911

www.thegetawayconspiracy.com

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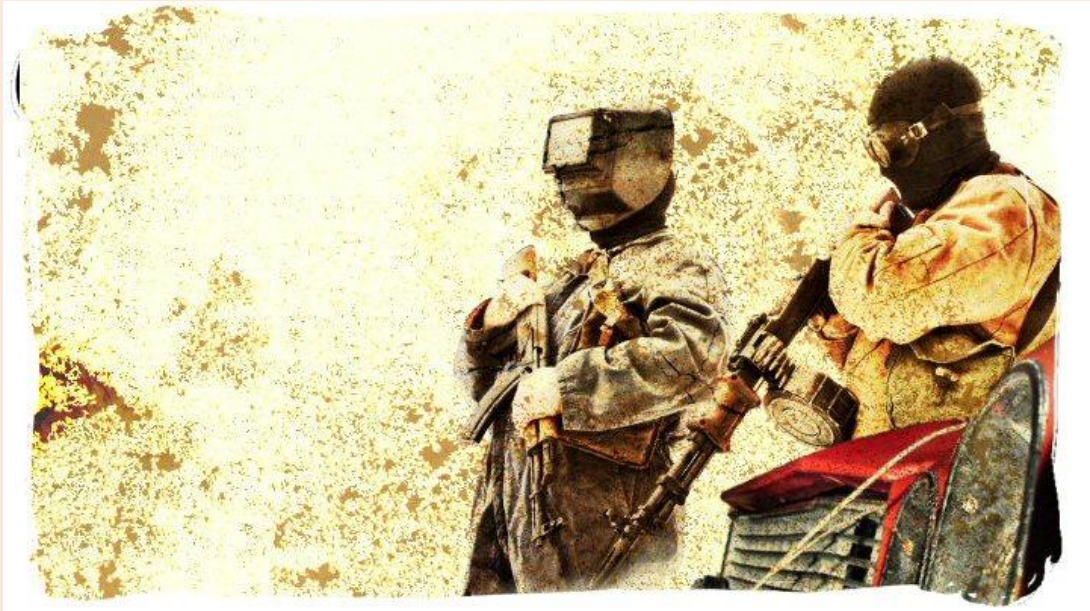
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ZERO | END, LLC, AND TGC, LLC, PRESENTS

THE GETAWAY CONSPIRACY

A MOTION PICTURE
PROPOSAL | BUSINESS PLAN



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

“The Getaway Conspiracy” (*MP*)
“The Getaway Conspiracy” (*Graphic Novel*)

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FILM MEDIUM

TGC Film, LLC, is seeking funding with the expressed intent on creating a period film that takes place in 1975 in a rural fictitious Texas county named Rutherford County; the stage is set for a spaghetti style western set in the 1970's. The State of New Mexico offers a great incentive program for film makers with tax credits and assistance from the New Mexico Film Office. We intend to utilize these services to maintain a smaller budget while yielding several high end services.

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 keeps 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. Films like 'Sin City' and 'The 300' have a look that is recognizable and aids to the story the film is trying to convey.

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.

"Bottom line – this is a lean, gritty, masculine crime thriller that takes a cue from the rich body of similar material produced in the last three decades, like John Dahl fused with Quentin Tarantino and David Mamet but without quite the same wittiness. That said, this is a solid piece of work, and its twist ending really works... It's not predictable or boring at all, and I can really see this finding success with the right production company, even outside of theatrical distribution" . -Keil Troisi

Acquiring a sales agent is a vital piece to getting the film sold into the correct market. 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. A Sales Agent brings accountability to the table and he/she works to find a home for the film in all the world markets prior to getting recognized.

With this in mind, environments have been scouted in the New Mexico area that offer the dusty western setting in which the story takes place.

LOCATIONS

Main Street



Roy, NM (75 min. NE of Las Vegas, NM):

http://www.nmlocations.com/loc_detail_print.aspx?id=10000862&pid=-1&cid=13&g=

Main Street 2



Springer, NM (1 hour NE of Las Vegas, NM):

http://www.nmlocations.com/loc_detail_print.aspx?id=10004492&pid=-1&cid=13&g=

Main Street 3



Wagon Mound, NM (40 min. NE of Las Vegas, NM):

http://www.nmlocations.com/loc_detail_print.aspx?id=10002326&pid=-1&cid=13&g=

Bank



ESTANCIA, NM Hwy 41
0/10/04 2:30 LOOKING SOUTH

Estancia, NM (1 hour SE of ABQ):

http://www.nmlocations.com/loc_detail_print.aspx?id=10000899&pid=-1&cid=13&g=

Don's Junk Yard



Vaughn, NM (1.5 hours SE of ABQ):

http://www.nmlocations.com/loc_detail_print.aspx?id=10002608&pid=-1&cid=13&g=

Main Street 4



Corona, NM (2 hours SE of ABQ):

http://www.nmlocations.com/loc_detail_print.aspx?id=10000636&pid=-1&cid=13&g=

Bar



Carrizozo, NM (2.5 hours SE of ABQ):

http://www.nmlocations.com/loc_detail_print.aspx?id=10000334&pid=-1&cid=13&g=

Inn



Magdalena, NM (2 hours SW of ABQ):

http://www.nmlocations.com/loc_detail_print.aspx?id=10001756&pid=-1&cid=13&g=

With the strategy of cutting out waste often associated with a film budget, 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 and here is why we believe so:

SYNOPSIS



1st TAGLINE: When you're in the crosshairs, best grab what you can and get.

2nd TAGLINE: Texas, 1975. The fix is in, the lines double-crossed - getaway with all you can...

3rd TAGLINE: Rutherford, Texas, 1975. Sex, drugs, guns, and 5 million for the taking.

SHORT LOG LINE: When a federal prisoner threatens to expose corruption in a small Texas town, the culprits scheme, double-cross, and scramble to get away with 5 million in dirty money.

LONG LOG LINE: The sheriff and deputy of a small trucker town have a good thing going protecting illegal transportation of guns and drugs through Rutherford, Texas – the Crossroads of America. But with the untimely arrival of professional killers, a U.S. Marshall, and a federal prisoner ready to expose the whole operation – the key players in the corrupt town have to make a decision: Stay and face the music or double cross? Who will get away with 5 million in dirty money and who will wind up dead?

STORY: The Getaway Conspiracy opens with the explosive conclusion of a high speed chase and shootout between two masked heist men and a group of Texas Rangers and U.S. Marshals. The heist vehicle, with welded steel plates, rams an armored truck, plunging both into the river. Three days prior... Sheriff Marx and Deputy Handle respond to a domestic dispute. While dealing with the dispute, Marx observes a strange event across the street at Don's junkyard. A black Scamp pulls up; one of the occupants speaks to Don and then pulls away. Upon inquiry, Don dismisses anything out of the ordinary, but Marx's suspicions are not abated. The sexy Sheriff's clerk and Marx's wife, Marylou, informs Marx that U.S. Marshal Wesley is waiting to speak to him. At the town bank, the two gentlemen who were in the black Scamp, Mr. White (a deaf black man) and Mr. Black (a smarmy white male), are looking for the bank manager, Dexter. Finding him gone for the day, Mr. Black leaves him a note. Arriving at the station, Marx and Handle observe the town banker, Dexter, being escorted into the bank by the District Attorney. Marx and Handle are gravely concerned about the presence of strangers, lawmen, and lawyers appearing on the same day in their quiet – yet corrupt – town.

Marx and Handle feel Wesley out and try to uncover his agenda, but are interrupted by a call to provide security for an incoming flight at the small airstrip outside of town. There, the lawmen watch as Don's henchmen, Skinny and Wheels, unload illegal cargo from the plane. Don denies that he had heard anything from the "bosses" on why federal officials are showing up. Marx and Handle are not convinced by Don's lie. Wesley retires to his hotel room, but is restless. He calls his boss, U.S. Marshal Jones, who tells Wesley to only discuss with local law enforcement the arrival of the federal prisoner, Mr. Gold, but not about the raid on the bank to seize five million in laundered monies. After being berated by Jones and told to not screw up like his last assignment (where he had a drinking problem over a woman), Wesley goes to a diner to get a coffee and gather his thoughts. There, he encounters Mr. Black and Mr. White who raise Wesley's suspicions. Wesley knows there has been a string of murdered women in Mississippi and Louisiana and the two men claim to be from Tennessee and here in Texas for no particular reason. Wesley wanders into Desperados, the town's rough trucker bar, where he discovers Marylou dancing on stage. Marx and Handle appear due to complaints that a group of truckers are getting out of hand. When one trucker grabs Marylou, a bar brawl ensues involving strippers, lawmen, and truckers. Meanwhile, Dexter moans to Kat, a call-girl, about pressure by one side to give up a ledger that contains damaging information on government officials involved in gun and drug running through the town, while another side pressures him to destroy the ledger. Kat finds out that the ledger is hidden away, but Dexter won't say where. Kat leaves Dexter and reports to Mr. Black and Mr. White with the information she has been ordered to obtain. When a rape attempt goes bad, Mr. White ends up killing Kat and the body must be disposed of. Mr. Black and Mr. White's purpose in town is to assassinate Mr. Gold, the federal prisoner, but having gotten wind of the five million, they begin to reassess their plans.

After the bar fight, Marx and Marylou return home. There, they discuss that it maybe time to get out of town before they are indicted. The next day, Don discusses plans with Wheels and Skinny to weld steel plates on a junk vehicle and use recently received automatic weapons to heist the five million when it is put in the armored truck during the federal raid – hence Don has been informed of the raid and the bosses' plan to make Marx and Handle the fall guys. Marx, Handle, and Wesley go to Mr. Black and Mr. White's room to shake them down and see what they are up to. After noticing hidden weapons in the room, Marx and Handle decide to withdrawal and strategize much to the regret of Wesley who wanted to take action. The next day, Kat's body is found and Marx and Handle go after Mr. White and Mr. Black who are suspected of killing a number of young women. Wesley is late to the call and comes upon the scene of the Sheriff's burned car with Marx and Handle's burned bodies in it. Wesley goes over to Marylou's house that night to comfort her and she seduces him. Wesley wakes up the next morning with a drugged feeling and rushes out, late for his meeting with Jones who has brought, along with Texas Rangers, Mr. Gold to the bank for the raid. Soon it is discovered that Dexter has locked himself in the bank and, having found Mr. Black's threatening note, sets to burn the ledger. Jones, Wesley, and some Rangers burst into the bank vault to interrupt the ledger burning. They save the ledger, but in the fray Dexter gets Jones' pistol and shoots himself in the head. Jones and Wesley, having found no money in the vault, grill Mr. Gold who leads them to where the money is kept – in the evidence room of the Sheriff's department.

After the laundered money, along with the ledger, is placed in the armored truck, the steel plated heist vehicle, driven by one masked man, protects the other masked man who is on foot and who splatters the scene with a wall of bullets that keeps the law officers pinned down. Wesley dives into the back of the armored truck after yelling to the driver to haul ass out of the area. Before the driver can get in the truck, the masked heist man slams the driver's head against the truck and the heist man jumps in and drives off. The chase that proceeds ends like the opening of the story – with the added detail that Wesley shoots through the armor truck divider, wounding the masked man. Wesley leaps free of the armored truck just before the heist vehicle smashes it into the river. Afterwards, the bodies of the masked heist men are dragged out of the river. They are unmasked to reveal Skinny and Wheels. Wesley is troubled though as neither of the bodies has a bullet wound. Wesley returns to Marylou and Marx's house to find her gone. He begins to piece together clues.

The film ends with Marylou sunning herself on a beach in the Grand Cayman Islands. Wesley comes upon her – she has been expecting him thanks to her connections at customs. As Wesley recounts his theory of what happened on the day of the heist, without directly accusing Marylou's involvement, we see recounted how Marx and Handle killed Mr. White and Mr. Black during the ill-fated traffic stop, redressed them in police uniforms, and burned the bodies along with the Sheriff's car – essentially faking their own death. Then comes the abduction of Skinny and Wheels. After the crash into the river, Handle and Marx, who had ambushed the armored car, use scuba gear to place the bodies of Skinny and Wheels in the respective vehicles and frame them for the heist. Marylou is shown to have drugged Wesley when he came over to support her grieving. She makes her early morning getaway to meet Marx and Handle as they exit the river downstream with bags of money – only Handle is mortally wounded. Back at the beach, the unspoken understanding that Wesley knows what happened, even if he can't prove it yet – is answered by Marylou handing Wesley the infamous ledger. She tells Wesley there is enough information in it on corrupt, high government officials to build his career – basically offering him a bribe to leave her alone and not pursue his suspicions. Wesley accepts and walks off. As we see Marx hand lay down a drink on the table.

*CAST OF CHARACTERS

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

MARYLOU



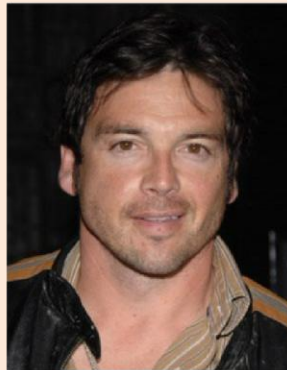
ERIN CUMMINGS

SHERIFF MARX



DEAN WINTERS

DEPUTY HANDLE FAT DON



JASON GERDICK



JORGE MORAN

AGENT WESLEY



BEN DANE

BOB



TIM RYAN

MISTER BLACK



WALTER GOGGINS

MISTER WHITE



BILL DUKE

AGENT JONES



STEVE FLYNN

WHEELS



LAURENCE CHAVEZ

SKINNY



KID ROCK

DEXTER



AARON RUELL

DETAILS

Genre	Heist Action		
Website	http://www.thegetawayconspiracy.com		
Medium	Feature Length Digital Film Possible Graphic Novel		
Target group	17 (<i>seventeen</i>) to 50 (<i>fifty</i>)		
Budget	\$2,888,241.02		
Period	1975		
Location	Fictitious western county in rural Texas. To be shot in the area of Albuquerque, New Mexico		
Crew	TBD		
Producers	Kristian M. McKenna, Michael Bolden		
Writers	K.A. Plouffe		
	Kristian M. McKenna	http://www.imdb.com/name/nm2144259/	
Makeup FX	Brian Wade	http://www.imdb.com/name/nm0905395/	
Film Scores	Jesper Kyd	http://www.imdb.com/name/nm1224245/	
Stunts	Laurence Chavez	http://www.imdb.com/name/nm2348945/	
Talent	Marylou	-	* Erin Cummings
	Sheriff Marx	-	* Dean Winters
	Deputy Handle	-	* Jason Gerdick
	Big Don	-	Jorge Moran
	Agent Wesley	-	*Ben Dane
	Bob	-	Timothy Ryan
	Mr. Black	-	* Walter Goggins
	Mr. White	-	* Bill Duke
	Agent Jones	-	Steven Flynn
	Wheels	-	Laurence Chavez
	Skinny	-	*Kid Rock
	Dexter	-	*Aaron Ruell

*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 – East Registration Number: **I223715**

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 to 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.

JESPER KYD PRODUCTIONS

Musical Score/Compositions

<http://www.jesperkyd.com>

Jesper Kyd is a British Oscar winning composer and has received numerous awards including Best Original Music from the British Academy of Film and Television Arts, IGN Best Original Score, GameSpot Best Original Music, MTV Video Music Award Finalist, Billboard Digital Entertainment Award Finalist, Golden Joysticks Awards Nomination, Game Audio Network Guild Award... Visit http://www.jesperkyd.com/index_alt.php for review of the impressive collection of awards and nominations.

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}

Computer Graphic Design

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 distributing the independent motion picture, "The Getaway Conspiracy."

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)

TGC 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.

It is difficult to predict with any accuracy the revenue that any one film will generate. The main factors determining the commercial success of a film include public taste, artistic merit, competition from other films released at the same time, the quality of the script, the quality of the cast, the quality of the director and other parties, etc. Even if a film looks like it will be a commercial success "on paper," there is still no accurate method of determining the levels of revenue the film will generate. In the past, risk mitigation was based on pre-sales, box office projections and ownership of negative rights.

Certain individuals have proposed systems to determine movie profitability. [Ryan Kavanaugh](#) of [Relativity Media](#) uses a complex Monte Carlo system to determine movie profitability prior to production, although their results have been mixed. [Epagogix](#) has developed a system using neural networks to assess factors that contribute to box office success. Steve Jasmine at Causation Creation has used factor analysis of billion dollar grossing movies to develop a set of factors required for box office success.

More recently, property and casualty companies like AIG/AXA offered insurance against film slates and the bonds issued to fund them. This ended in many lawsuits during the late 1990s when film funds failed.

Along with strong ancillary markets in DVD, CATV, and other electronic media, financiers are now offered a higher degree of certainty as to whether they will actually have their investment repaid, and if it is repaid, what return they will earn. [Ryan Kavanaugh](#) of [Relativity Media](#) also offers participation in profits to actors, rather than up-front fees, to lower production costs and keep profits protected.

However, many civilians outside of Hollywood fail to realize the longevity of film and television after-market income streams. Many commercial films and network television shows will make money for decades.

A final consideration is securing the title. Since the collateral for film financing arrangements can be based on the ownership of [intellectual property rights](#), film finance transactions generally commence with a title analysis.

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 distribution.

GRAND TOAL: **\$2,888,241.02**

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 (e.g., 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 TOP SHEET

Acct #	Description	Page #	Adjustments	Notes	Total
1100	Story and Other Rights	2			131200
1200	Producer	3			225680
1300	Director	4			258164.4
1400	Cast	5			241106.58
1500	Travel and Living	6			78000
1600	Miscellaneous	6			2500
1900	Fringe Benefits	6			30240
	TOTAL ABOVE-THE-LINE				966890.98
2000	Production Staff	7			147641
2100	Extra Talent	8			15600
2200	Art Direction	9			141180
2300	Set Construction	10			28100
2400	Set Striking	10			7800
2500	Set Operations	11			53417
2600	Special Effects	12			45080
2700	Set Dressing	13			27729
2800	Property	14			32695
2900	Men's Wardrobe	15			19890
3000	Women's Wardrobe	16			3380
3100	Makeup and Hairdressing	17			44278
3200	Electrical, Rigging, and Operations	18			85909.2
3300	Camera Operations	19			128603.4
3400	Sound Operations	20			27430
3500	Transportation	21			77340
3600	Location	22			60700
3700	Production Film and Lab	23			76800
3800	Stage Facilities	24			40940
3900	Process and Rear Projection	24			750
4100	Tests	25			1120
4900	Fringe Benefits	25			0
	TOTAL PRODUCTION PERIOD				1066382.6
5000	Editing	26			51168
5100	Music	27			73400
5200	Post Production Sound	28			0
5300	Post Production Film and Lab	29			3000
5400	Main and End Titles	30			8450
5900	Fringe Benefits	31			0
	TOTAL EDITING PERIOD				136018
6500	Publicity	32			252000
6700	Insurance	33			19850
6800	General Overhead	34			26500
7500	Fees, Charges, and Misc.	34			33000
7900	Fringe Benefits	34			0
	TOTAL OTHER CHARGES				331350
	TOTAL ABOVE-THE-LINE				966890.98
	TOTAL BELOW-THE-LINE				1533750.6
	ABOVE AND BELOW-THE-LINE				2500641.58
	<i>Contingency</i>		[10%]		250064.158
	<i>Overhead</i>				0
	<i>Completion Bond</i>		[5%]		137535.287
	GRAND TOTAL				2888241.02

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, 2012. It runs for three weeks and brings in \$26 million dollars. The first payouts of all recouped money will be returned to the investor in the amount that was invested, plus an additional 25% after all investors are returned the initial investment. To simplify:

Investor D19 has secured \$50,000 (*fifty-thousand dollars*) as his investment. The picture garnished \$26 million. The investor is returned his \$50,000. 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 25%, from his original investment, meaning that Investor D19 receives an additional \$12,500 (*twelve-thousand five-hundred dollars*) in addition to having been returned his initial investment.

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

TGC 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.

I don't suspect this particular scenario to play out; however it is quite 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 25%.

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. I hold a unique skill that I understand both financial responsibility and accountability, but also possess an explosive creative side. I have been told that these types of people are very few and far between and are typically always successful.

DISTRIBUTION STRATEGY

BUILD A FAN BASE

TGC 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 MySpace.com, Facebook, and Twitter. 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.thegetawayconspiracy.com>

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

FILM MARKETS

Film festivals are a great experience, 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 with a sales agent and bringing the film to distributors and select markets.

TGC 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: 'I gonna die!'

With the film being low budget, we will offer a contest free of entry fee that the winning participant will have a small role in the film as a bystander that is struck by a rogue bullet and delivers the line "I gonna die!".

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...

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 “The Getaway Conspiracy”, 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	\$20.7 Million
2. Foreign Theatrical & TV	\$12.5 Million
3. Worldwide Blue-Ray & DVD	\$8 Million
4. Domestic, Cable, Pay TV	\$1 Million
5. Other (i.e., Downloads)	\$0.3 Million

Let the aforementioned serve as a tentative business model. This is not intended to claim what 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 \$20 Million would therefore be about \$12 Million, with the Distributor’s take being approximately \$1.8 Million (15%), after the advance \$700,000.00 (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 \$10.2 Million. All other revenues are from outright sales or subject to separate distribution agreements. Gross revenue from these five markets would therefore be approximately \$41.8 Million, with net revenue of approximately \$33.53 Million. *Jason E. Squire, “*The Movie Business Book*” (p.337).

INSPIRATION

The story had started in 2005 with the development of a concept that was outlined by Kristian M. McKenna. The outline, *The Getaway Conspiracy*, started to serve as exploration into a spaghetti western, prior to writing the script it would have to be found if the scenario was based on a plausible escape. With modern technology it didn’t seem that this was possible and the idea remained shelved. McKenna continued writing other scripts with partners Kristian Hickman and Keith Plouffe.

McKenna and Plouffe attending the American Film Market, held in Santa Monica, CA, in November of 2010. They planned to meet with producers and studios in an attempt to move these ideas to the next level. There was surprising amount of interest in the projects, yet oddly enough, one of the ideas that seemed intriguing was “*The Getaway Conspiracy*”. With this in mind, the story was given a hard look and finding that if it took place in the 1970’s era; the idea was completely plausible and added an element to the story that was missing.

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.

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.

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 like *Pulp Fiction* and *Heat* all have the undertones 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.

FILM COMPARISON

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

Pulp Fiction - Released October 14th, 1994

Theatrical Performance **Budgeted on \$8 Million Dollars.**

Total U.S. Gross \$107,928,762

International Gross \$105,000,000

Worldwide Gross \$212,928,762

Heat - Released December 15th, 1995

Heat is a 1995 American [crime film](#) written and directed by [Michael Mann](#). It stars [Al Pacino](#), [Robert De Niro](#), and [Val Kilmer](#). De Niro plays Neil McCauley, a professional thief, while Pacino plays Lt. Vincent Hanna, veteran [LAPD homicide detective](#) whose temper and devotion to his job causes him to neglect his family. The central conflict of the film was based on the experiences of former Chicago police officer [Chuck Adamson](#) and his pursuit of a criminal named McCauley in the 1960s, from which the name of De Niro's character was derived.^[2]

Theatrical Performance **Budgeted on \$6 Million Dollars.**

Total U.S. Gross \$67,436,818

International Gross \$120,000,000

Worldwide Gross \$187,436,818

(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 70% 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 distribution deal.

Note: Films of this genre, Action | Heist, tend to outperform and often surpass most domestic revenues in the foreign market and can even earn a multiple of the domestic gross. For example, the film *Mad Max* was created at a substantially low micro budget of less than \$300,000.00 (*three-hundred thousand dollars*) yet returned a profit of over eight million dollars and made much more over time and have spawned sequels.

CONCLUSION

TGC 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 New Mexico area. On completion, TGC 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 “The Getaway Conspiracy” 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 TGC Film, LLC.

P.O. Box 776
Skowhegan, ME 04976
207.431.6911
www.thegetawayconspiracy.com

CONTACT

Kristian M. McKenna

kmckenna@zero-end.com

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. The current most developed concept, *Rectified*, has been in development since 2005. Starting as a concept idea, the idea was brought into a short film that was in development for a year and a half. Within that time, the story had changed to better the events of the story. *'The Getaway Conspiracy'* 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 a great story. Currently Kristian has seven full feature screen play that are completed and several others underway.

K.A. Plouffe

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. He 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.

Michael Bolden

mbolden01@yahoo.com

Michael Bolden is the Development Director of the Entertainment production and development studio called PixaFactor "The Pixel Factory". Mr. Bolden has over 9yrs of multimedia and entertainment experience. With a background in computer graphics and design from Lawrence Tech University, Michael Bolden successfully launched his own multimedia studio called Beyond Digital in 2001 working with the BBC, Tech Town, and Method In Motion. Moving onto head the business development of Critical Moves USA a new state of the art VFX and Animation studio that holds one of the world's largest Motion-Capture systems in the US. Mr. Bolden also managed Critical Moves USA's Dangerous Games division in 2006. Critical Moves has successfully worked with Shadows In the Darkness on an undisclosed Championship Tennis game, Sega, Secret Level, Black Point Studio on Ironman, Donor with Cox Digital and several Pluto Post commercials.

Michael Bolden also headed up the day-to-day business acquisitions, company PR work and marketing of products "the multitasking jack of all business trades" with Stratogon Entertainment Corp. Successfully launching Lost Treasures of Alexandria, Wild Wild Trains, Jasmine Club and several other iPhone IP's.

PROJECT INFORMATION

Compiled By Kristian Michael McKenna

Edited by: K.A. Plouffe

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Zero | End



www.zero-end.com

MARYLOU

Marx?

MARX

What's that, darling?

MARYLOU

Do you think we're bad people?

MARX

No. No, I don't.

MARYLOU

But we've done some bad things.

MARX

I don't think so. I ain't beat no one that ain't had it coming; I ain't kilt no one that didn't need killing, and I ain't skimmed no money that wasn't already dirty.