

# “END GAME”

Michelle resumes her ruthless mission to destroy terrorism while a female Iranian assassin seeks revenge against her and the President as a major American conspiracy unfolds...



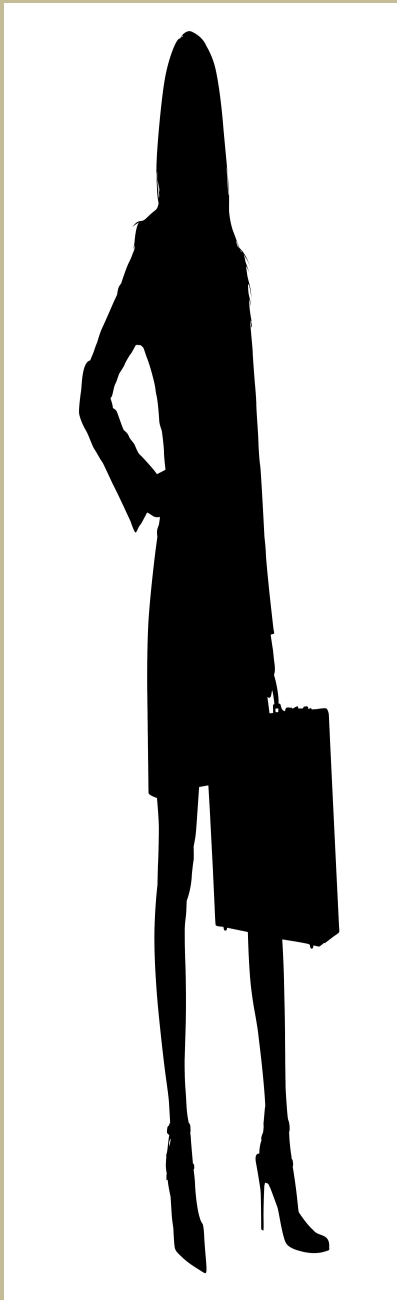
*MICHELLE BURNS*

The force of nature that stands  
between the world & catastrophe...

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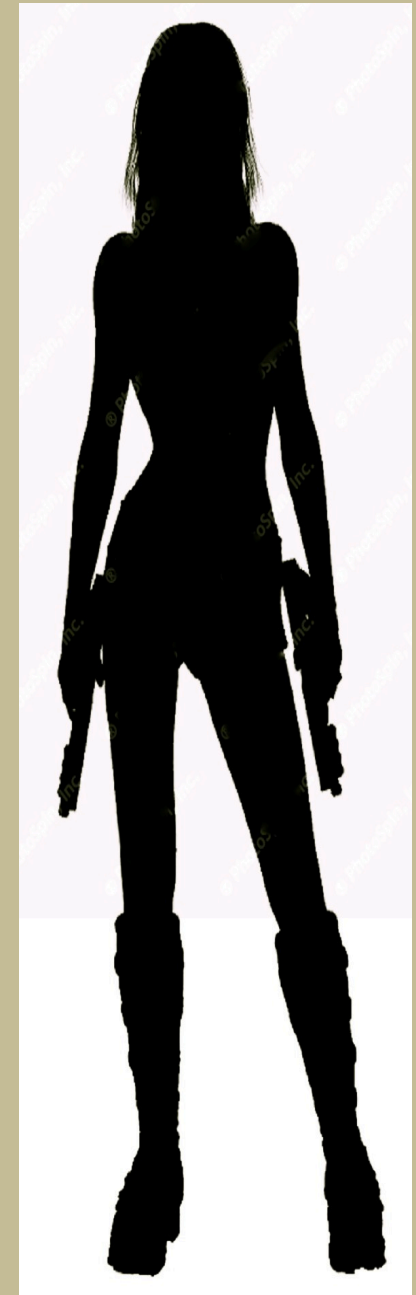
# The Michelle Burns Concept



Michelle Burns was conceived by RSI as an exciting and multi-dimensional character who could drive a major new film franchise in the political thriller/action genre. She is designed with the following profile:

- Introduce Michelle to fill the female lead protagonist void in the “James Bond”, “Jason Bourne” and “Mission Impossible” genre.
- She evolves from a beautiful and hyper-intelligent CIA analyst into a feminine force of nature who resolves the major geo-political issues of the modern age.
- Make her mind, her cunning, her higher awareness and her resourcefulness her primary weapons instead of martial arts and brute force.
- Use these alternative attributes as a basis for reducing production costs while reaching the much larger “disaffected” audiences who comprise 90%+ of movie goers. These discriminate audiences want to be inspired, emotionally engaged and mentally challenged.
- Allow Michelle to have a much broader psychological range that creates a profound emotional engagement with the audience. Use this and her physical beauty, intellect and resourcefulness to captivate audiences in a broad demographic and cultural range.
- Use realistic modern world geo-strategic threats as the context for the antagonists rather than contrived Hollywood “bad guys” with shallow motivations.

The key is for Michelle is to project her raw emotions and high intellect that transcends her physical beauty.



# The Michelle Burns Profile

Modern cinema and culture are largely devoid of exciting and positive feminine protagonists & role models. Michelle Burns is designed to display the most positive attributes of modern femininity as a means to attract large audiences:

- Extraordinary intelligence & insightfulness
- Captivating and sophisticated natural beauty
- Exudes an irresistible but subtle sensuality
- Higher awareness in all things - prescient
- Strong & insightful leadership skills
- High educational & professional achievement
- Emotional maturity & insightful life priorities
- Great emotional depth & range
- A compelling presence that transcends beauty
- Romantically reserved but not invulnerable
- A force to be reckoned with on all levels
- Extreme courage & determination
- Not into materialism or superficiality
- Awe inspiring in the totality of her persona
- A woman who dominates in a man's world

While the above profile may seem impossible in the real world, cultural transformation often begins with the appearance of extraordinary characters that can reset cultural norms & expectations.

Men, women and young adults are naturally attracted to all these attributes in women. These traits will also transcend cultural differences to attract global audiences.

Michelle is a character that men & women will enjoy and want their daughters to emulate. This is the foundation of her powerful cinematic appeal.





MICHELLE



JAKE



PRESIDENT LaFORE

# The “End Game” Synopsis

“End Game” is the first sequel to “Divided We Fall”. A funeral with the highest honors was held for Michelle at Arlington National Cemetery at the end of “Divided We Fall” but there was a moment of ambiguity about her true fate in the final scene.

“End Game” reveals that Michelle orchestrated her death for maximum political effect and to free her from political constraints to pursue her mission against terrorism in anonymity.

Michelle is devastated by the loss of her parents, the traumatizing events in Iran and by the injuries she sustained. She retreats to a remote Caribbean island where she finds solitude and a secure base for her mission to rid the world of terrorism.

- “End Game” opens with an unknown female assailant parachuting into Mosul, Iraq at night. She skillfully murders a series of ISIS members who are guarding a large market square and plants explosives along the way. A group of senior leaders of ISIS that includes the Caliph arrives with more guards who clear the market square.
- The leaders enter a restaurant as the unknown female insurgent stealthily enters a headquarters building nearby and downloads data from ISIS computers. She exits the building and moves down a street in darkness as the market square, the headquarters and the restaurant vanish in massive explosions.
- Michelle retrieves her contract payment for the mission from the Saudis, delivers most of the proceeds to a Gaza charity and takes out the leadership of Hamas.
- President LaFore remains devastated by the loss of Michelle and is indecisive as Iran descends into a civil war where the radicals seize the nuclear facilities.
- LaFore takes note of Michelle’s handiwork in the Middle East and suspects that she may be alive. He sends Jake to find her.
- The new CIA chief, David, and the Vice President, Stan, become gravely concerned about LaFore’s mental state and indecisive handling of ongoing nuclear threat from Iranian radicals. They hatch a plot to assassinate LaFore and seize control of the Presidency to unleash total war on the Iranian radicals.



JALIL



## The “End Game” Synopsis (Cont’d)

- David cleverly orchestrates a scheme using double agent Jamal to induce Jalil Sabouri to assassinate Lafore as revenge for deaths of his 4 sons and the collapse of the radical Iranian regime in “Divided We Fall”. Jalil is now the spiritual leader of a messianic radical group in Iran that has seized control of an inventory of suitcase nukes that he intends to use to trigger an end of days scenario.
- Jalil chooses his daughter, Maliheh, to go to America and collaborate with Jamal to assassinate Lafore. Maliheh is a far more cunning, ruthless and effective assassin than her brothers and she is also motivated by revenge for their deaths.
- Jake finds Michelle on her island but they are soon attacked by a black ops team that David sent to take out Jake to prevent him from discovering his plot with Stan. Jake is injured but Michelle destroys the black ops team. She learns from the lone survivor that David sent the kill team. Jake and Michelle leave to confront David but he discovers that Michelle is alive and sends overwhelming force to destroy them.
- Maliheh travels to the USA and succeeds in her mission to kill Lafore in sensational fashion that allows David to implicate Iran.
- Maliheh learns that Michelle is alive and that the assassination was a set up to justify an overwhelming attack on Iran. She goes to find David. Michelle intervenes to stop her from killing David. Maliheh is shot but escapes. Michelle and Jake learn about David’s plot with Stan. David’s disappearance causes Stan, who is now President, to unleash everyone will kill orders on Jake and Michelle.
- Maliheh returns to her safe house where she is captured by Michelle. Rather than kill or turn her over to the FBI as the President’s assassin, Michelle convinces Maliheh to join with her to go to Iran to save the Iranian people from Jalil’s apocalyptic scheme. They go and Jalil seizes Michelle and sends her to be stoned to death.
- Maliheh is forced to kill her father to escape. She saves Michelle and uses her clearance to seize two suitcase nukes that they use in a suicide mission to destroy the Iranian nuclear threat. They are trapped in a firefight but rescued by Jake.
- Michelle and Maliheh confront Stan and force him to kill himself for his treachery. Janice, the House Speaker, becomes President with a goal of reconciliation & reform.

# The Michelle Burns Sequels



“End Game” is the first sequel to “Divided We Fall” in the “Michelle Burns” trilogy. Michelle has been conceived as a character that will drive a major film franchise that can endure as a perpetuity of motion pictures much as “James Bond” has done. This may seem like a lofty ambition but the premise of the franchise and the “Michelle Burns” character are well suited to long term franchise endurance.

RSL has so much confidence in “Michelle Burns” that the first two sequels to “Divided We Fall” have already been written.

## Divided We Fall

“Divided We Fall” is the first film in the “Michelle Burns Trilogy”. The business plan for “Divided We Fall” can be found at the link below:

<http://nebula.wsimg.com/976f4ec864a18e12d92957267d71de51?AccessKeyId=9E533268DA51246EF35E&disposition=0&alloworigin=1>

## Insurrection

Janice, the new President, calls on Michelle and Maliheh to resolve a major crises that unfolds when the Russian President has Victoria kidnapped in Washington D.C. Victoria is an American ballerina and the Goddaughter of the President. She is also the granddaughter of Yuri who is leading a political insurrection in Russia. Michelle and Maliheh take on the mission to rescue Victoria and facilitate the success of Yuri’s peaceful insurrection in Russia. To achieve their goals, they must defeat the notorious head of the Russian FSB and convert him to support the insurrection.

“Insurrection” is also a sequel to another RSL film project called “Revelations”.



VICTORIA

# The Market Opportunity



## KEY TARGET MARKETS

### Men - Attractions

- The story
- Michelle's attributes
- Michelle's intellect
- Educational for their kids
- Positive role models for kids

### Women - Attractions

- Michelle's strong persona
- Michelle's feminine attributes
- Jake's masculine attributes
- The emotional progression
- Educational for their kids
- Positive role models for kids

### Adolescents - Action/Thriller

### Family movie - Adolescent level

Almost everyone likes movies but is also familiar with the recurring disappointment of searching the movie listings in vain for even one film that inspires them to go to the theater. As a result, 90% of possible movie goers in the USA saw about 2 movies on average in theaters in 2013.

The global market for movies is over \$50 billion annually and the only major constraint on increasing that number is the supply of high quality films that engage the human heart, mind and spirit in profound and poignant ways.

RSL was devised to create exciting and socially relevant films that will inspire these great "disaffected" audiences to attend movies a lot more often. "Michelle Burns" & "End Game" are designed to inspire them.

The potential global audience for "End Game" could be immeasurable if it succeeds in connecting audiences that will be captivated by this terrifying real world scenario and the power of the "Michelle Burns" persona.

"Michelle Burns" will be marketed as an inspiring female protagonist in the "Jason Bourne" and "James Bond" genre. This may be the most consistently profitable genre in cinema with a long history of successful franchises.

Michelle's character is designed to project a compelling contrast to her male predecessors through her many personal attributes and her ability to use her mind to resolve real world scenarios rather than "Hollywood" contrivances.

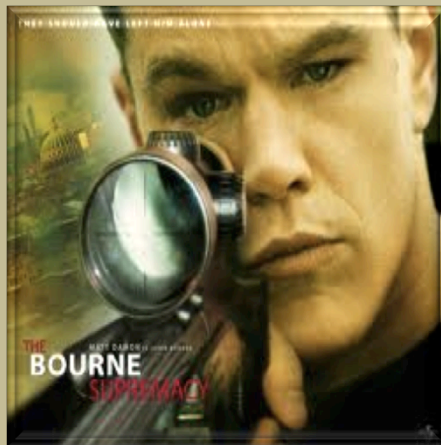
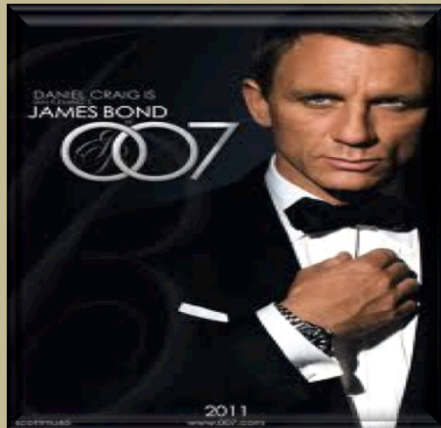
The story and her character are carefully designed to appeal to men, women and their children with an attraction that transcends cultural differences to reach broad global demographics and inspire large theater attendance.

This thought provoking film is structured to achieve profound emotional and intellectual engagement of the audience without resorting to costly CGI and endless action sequences that do little to enhance the story progression. It deals with subject matter that could not be more compelling or relevant.

Please compare "End Game" to the current movie listings to get a feel for its huge box office potential.

# Investment Comparables

The RSL vision is grounded in the creation of modest budget films that are designed to appeal to large global audiences. “End Game” is the second chapter in the “Michelle Burns Trilogy”. This franchise is designed to produce a recurring high income stream for RSL investors. Below is a summary of recent films in the “End Game” genre:



| Movie                  | Global Box Office & DVD | Production Budget | Prints & Advert. | Theater Take     | Est. Gross     | Distrib Fees   | Est. To Producer |
|------------------------|-------------------------|-------------------|------------------|------------------|----------------|----------------|------------------|
| Casino Royale          | \$679                   | (\$102)           | (\$40)           | (\$340)          | \$197          | (\$51)         | \$146            |
| Mission                | \$448                   | (\$150)           | (\$60)           | (\$224)          | \$14           | (\$34)         | (\$20)           |
| Bourne                 | \$567                   | (\$130)           | (\$50)           | (\$284)          | \$103          | (\$43)         | \$60             |
| The Kingdom            | \$121                   | (\$73)            | (\$30)           | (\$60)           | (\$42)         | (\$9)          | (\$51)           |
| Quantum Solace         | \$646                   | (\$230)           | (\$75)           | (\$323)          | \$18           | (\$48)         | (\$30)           |
| Knight & Day           | \$294                   | (\$117)           | (\$60)           | (\$147)          | (\$30)         | (\$22)         | (\$52)           |
| Salt                   | \$345                   | (\$130)           | (\$70)           | (\$172)          | (\$27)         | (\$26)         | (\$53)           |
| Green Zone             | \$116                   | (\$100)           | (\$50)           | (\$58)           | (\$92)         | (\$9)          | (\$101)          |
| The Tourist            | \$301                   | (\$100)           | (\$50)           | (\$150)          | \$1            | (\$23)         | (\$22)           |
| Ides of March          | \$88                    | (\$23)            | (\$20)           | (\$44)           | \$1            | (\$7)          | (\$6)            |
| Mission                | \$740                   | (\$145)           | (\$70)           | (\$370)          | \$155          | (\$56)         | \$100            |
| Safe House             | \$245                   | (\$85)            | (\$40)           | (\$122)          | (\$2)          | (\$18)         | (\$20)           |
| Act Of Valor           | \$123                   | (\$12)            | (\$10)           | (\$61)           | \$40           | (\$9)          | \$31             |
| Hunger Games           | \$888                   | (\$80)            | (\$40)           | (\$444)          | \$324          | (\$67)         | \$257            |
| Skyfall                | \$1,205                 | (\$200)           | (\$75)           | (\$602)          | \$328          | (\$90)         | \$238            |
| Bourne Legacy          | \$332                   | (\$125)           | (\$60)           | (\$166)          | (\$19)         | (\$25)         | (\$44)           |
| Zero Dark 30           | \$165                   | (\$53)            | (\$30)           | (\$82)           | \$0            | (\$12)         | (\$12)           |
| Catching Fire          | \$1,061                 | (\$130)           | (\$50)           | (\$530)          | \$351          | (\$80)         | \$272            |
| Jack Ryan              | \$132                   | (\$60)            | (\$35)           | (\$66)           | (\$29)         | (\$10)         | (\$39)           |
| 3 Days To Kill         | \$32                    | (\$28)            | (\$25)           | (\$16)           | (\$37)         | (\$2)          | (\$39)           |
| <b>Totals</b>          | <b>\$8,528</b>          | <b>(\$2,073)</b>  | <b>(\$940)</b>   | <b>(\$4,261)</b> | <b>\$1,254</b> | <b>(\$639)</b> | <b>\$615</b>     |
| <b>Averages</b>        | <b>\$426</b>            | <b>(\$104)</b>    | <b>(\$47)</b>    | <b>(\$213)</b>   | <b>\$63</b>    | <b>(\$32)</b>  | <b>\$31</b>      |
| <b>E.G. Base Case</b>  | <b>\$162</b>            | <b>(\$35)</b>     | <b>(\$24)</b>    | <b>(\$81)</b>    | <b>\$21</b>    | <b>(\$10)</b>  | <b>\$12</b>      |
| <b>As % Genre Avg.</b> | <b>38%</b>              | <b>(35%)</b>      | <b>(51%)</b>     |                  | <b>33%</b>     |                |                  |

RSL’s costs will be much lower than studio budgets and there will be far less reliance on costly action sequences and CGI/special effects. The RSL Base Case includes box office and DVD revenues only. The \$17 million ROI estimate could rise to as much as \$30 million with ancillary revenues included. The goal is to position “End Game” to reach genre average revenue of \$426 million. This would deliver a \$104 million ROI.



## Attributes

- Modest budget - \$35 million
- Exciting Action/Thriller genre
- Huge global revenue potential
- Extraordinary ROI potential
- 2 year recovery potential
- Strong conceptual premise
- Powerful thematic elements
- Broad demographic appeal
- Diverse cross cultural appeal
- Disaffected audience appeal
- Low production complexity
- Short time frame to theaters
- Profound social value
- Poignant emotional resonance
- Engaging characters
- Inspirational musical score
- Exciting thriller elements
- Life relevant subject matter
- Romantic subtexts
- High Concept/Epic scope
- Fills a major film market void
- Very strong DVD profile
- Michelle Burns profile
- Exciting franchise potential
- Two sequels already written

## The Investment Opportunity

“End Game” can be produced for \$35 million and globally distributed for less than \$24 million of P&A costs.

This creates a higher equity ratio than most independent films but it is needed to insure the certainty, budgets, control and content of global distribution.

The key to investment success in any film is keeping production budgets low while keeping production values high and insuring broad global distribution with strong financial control of the process. To achieve high ROIs, the story content must be designed to minimize costs and inspire large global audiences.

All RSI films are carefully designed to achieve these goals.

Please consider these possible ROI scenarios for “End Game”:

| <u>Film Name – End Game</u>                  | <u>Est. Revenue</u> | <u>Est. ROE</u> |
|--|---------------------|-----------------|
| 1. Break even revenue                        | \$137 million       | 0%              |
| 2. Base case revenue - 38% of genre average  | \$161 million       | 61%             |
| 3. Action/Thriller genre average of 20 films | \$426 million       | 578%            |

ROI assumes 50% of production/P&A budget is equity. None of the above scenarios include up to an additional 28x earnings if an RSL IPO can be successfully concluded at current equity market levels. The genre average includes box office and DVD revenues only. Subsidies, presales, brand revenues, talent discounts, non-theatrical distribution and rights sales are all sources of revenue that reduce break even revenue and increase ROIs.

### FILM INVESTMENT REALITIES

The above scenarios show the high risk and return profile of film investment. Any revenues less than the \$137 million will result in losses for equity holders because all P&A costs must be deducted before equity receives income.

**Any film investment involves high risk. RSI cannot guaranty any income or return of investment from “End Game”. No funds should be invested that cannot be lost in their entirety without investor hardship.**

# Risks & Offsets

## Market Acceptance Risk

- Strong conceptual premise
- Broad global market profile
- Market study to be completed
- See “Attributes”

## Distribution Risk

- Self-funding of P&A
- Powerful marketing profile
- See “Attributes”

## RSI/Execution Risk

- See “The Execution Plan”

## Completion Risk

- Will be bonded
- Sound production oversight
- Low production complexity

## Budget Overrun Risk

- Strict budgetary oversight
- Investor fiduciary focus of RSI

RSI’s CEO has over 20 years of risk assessment and management experience as well as a strong commitment to RSI’s fiduciary responsibilities to investors.

Every risk will be identified and aggressively managed.

# The Budget

“End Game” represents a unique investment scenario because it can be produced on a budget of less than \$35 million and has the potential to reach very large revenue levels if it makes a connection with the global audience.

Please consider the following budget assumptions:

1. Pre-Production Budget \$ 1.0 million “End Game” equity investors
  2. Production Budget \$ 25.4 million “End Game” equity investors
  3. Post Production Budget \$ 4.5 million Presales, leverage & rebates
  4. Domestic P&A Budget \$ 24.0 million Presales, leverage & rebates
- Total End Game Budget \$ 54.9 million
5. RSL Overhead Costs \$ 5.1 million Includes Broker fees/costs
- Total Budget \$ 60.0 million **\$35 million** primary capital request

This structure allows RSI to self-fund P&A costs and thereby ensure project integrity and distribution while minimizing distribution and P&A costs. Failure to achieve theatrical distribution is the largest risk to any film project and self-funding of P&A will allow RSI to mitigate this risk.

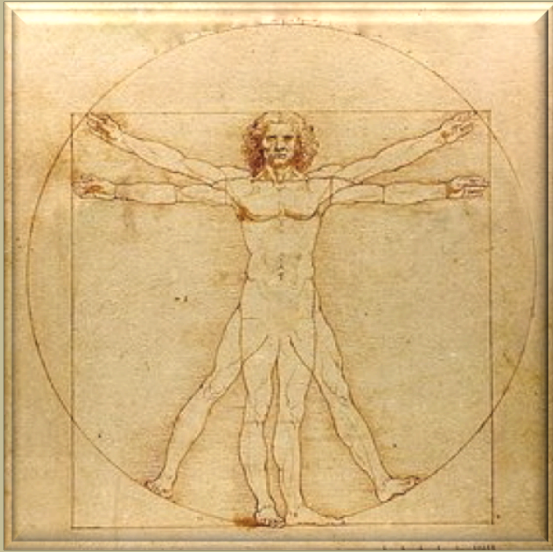
RSI will aggressively pursue and consider distributor and co-production partners that would provide funds and reduce risk to RSI investors while achieving RSL’s minimum ROI target of 50%.

## Market Acceptance

Acceptance by global audiences is a major factor in the financial success of any film project. RSL will manage this risk as follows:

- Write all stories with modest budgets and high revenue ceilings.
- Utilize advanced market testing to validate concepts.
- Develop stories with a multitude of powerful intellectual, emotional and visceral resonance elements that will attract very large audiences.
- Target the preferences of the great “disaffected” audiences.

# Renaissance Studio, Ltd.



Renaissance Studio, Ltd.

“The Future Of Filmmaking &  
Investment.”

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Renaissance Studio, Ltd. (“RSL”) is an audience and investor focused company that was created to exploit the many flaws in the film industry status quo. RSL is designed as an investor fiduciary medium for sourcing, developing, producing and distributing superior films that are carefully structured to appeal to large global audiences and deliver superior ROIs to insightful investors.

RSL is grounded in a comprehensive and exploitive, 150 page business plan to create a going concern studio that can compete with the major studios and produce a compelling IPO profile in year 5 that will deliver exceptional ROIs.

By design, RSL leadership is not comprised of industry “experts” with lengthy track records of losing money for investors. It consists of a CEO with 1) multi-decade experience in the capital markets that includes risk and business evaluations of countless firms in multiple industries through numerous economic and industry cycles and 2) over 25 years of screenwriting experience.

RSL has completed exhaustive financial research on the movie industry that includes detailed evaluations of every major producer, studio, director and movie that achieved box office revenue above \$30 million since 2006. That data reveals that over 90% of producers, directors and major talent have lost money for equity investors in their careers to date. This reality severely discounts their value as guarantors of financial success in filmmaking and investment.

RSL writes and develops all of its own projects to match its filmmaking vision and capital markets strategy. RSL is not raising money to just produce movies. It is seeking primary capital to create maximum leverage to contract the optimum teams to execute the RSL business plan and movie projects.

RSL employs proprietary story origination and risk management methodologies that mitigate downside risks while preserving high revenue ceilings. Please invest the time to visit the link below for much more data on RSL:

[www.renaissancestudio.org](http://www.renaissancestudio.org)

## Key Resonance Elements

- Emotional
- Visceral
- Intellectual
- Educational
- Life relevance/affirming
- Enlightenment
- Positive affirmations
- Sensual/Sexual
- Intimate/Poignant
- Conflict/Jeopardy
- Action/Adventure/Thriller
- Athletic/Martial arts
- Clandestine/Geopolitical
- Romance
- Humor
- Audio
- Visual
- New & high concepts
- New talent
- Awe inspiring content

“End Game” features all of the above elements that target a broad diversity of demographics.

# Content Metrics & Methodologies

“Creating The Movies That Large Global Audiences Want to See.”

“Movie Content Is 80% Of The Financial Success Equation”

The ability to create superior movie content that resonates with broad demographics and large international audiences is the most vital element in successful filmmaking and investment. Please consider the following comments:

- RSL has invested a vast amount of time and resources on the R&D of proprietary methodologies for the writing and development of high concept movies that will resonate with broad global audiences.
- This process is not rocket science. It is a common sense analysis that most rational adults understand at an intuitive level as they consider any movie listing. RSL has researched developed and codified the process into proprietary methodologies.
- An evaluation of past movies reveals that at least 8 out of 10 movies should never have been made because the potential markets were too small relative to the budget. Elimination of these projects dramatically reduces market acceptance risks.
- The RSL projects have not been written by random screenwriters within flawed “Hollywood” story development processes that ignore global movie audience preferences and capital markets opportunities.
- All RSL films can be produced on cost effective \$30 million budgets and the content is integrated with a compelling filmmaking and capital markets plan.
- RSL produces triumph of the human spirit stories that project a positive alternative narrative to the gratuitous violence, action, sexuality, horror depravity and shallow story contrivances that dominate modern cinema.

The most valuable skill in film is the ability to conceive and craft a great story.

95% of “Hollywood” movies would not meet RSL’s green light standards.

# The RSI Filmmaking Vision



Almost everyone is familiar with the recurring frustration of wanting to go to a movie and finding nothing in the movie listings that inspires their interest. RSL will exploit this reality by making compelling films on modest budgets that excite the huge “disaffected” global audiences who love movies but seldom find any that inspire them in profound and poignant ways. This strategy is made possible by RSL’s proprietary story writing and development methodologies.

RSL's strategy is to produce content and character driven stories with powerful resonance elements that engage audiences on intellectual, emotional and visceral levels and transcend cultural differences to create global market appeal. RSL is designed to fill the void between superficial and large budget studio films that are long on visual effects and short on emotional and visceral resonance and smaller “Indie” films with very narrow market appeal.

RSL will create films that inspire the human heart, mind, spirit and emotions in profound ways. Break through stories that are awe inspiring and rock the world with their innovative stories, themes, emotional progressions, artistry and relevance. Triumph of the human spirit stories that offer life relevant content along with inspiration and positive role models for young viewers.

These stories are not just a theory. RSL owns the full rights to eleven major screenplays that meet these criteria. “End Game” is one of many.

## Social Conscience

Almost all humans share a common desire to live in peace, liberty and prosperity but the world is immersed in economic stagnation, political strife and social decay. RSL asserts that movies are a powerful medium to effect positive social and political change and that engaging the most important issues of the modern age in entertaining ways is a path to consistent financial success in filmmaking. RSL films will resonate with people of all cultures who value positive insights in a difficult world. All RSL films will be triumph of the human spirit stories that inspire and illuminate as they entertain.

## Film Time Line

### Months 1 - 2

- Market acceptance study
- Finalize director/Key cast
- Pre-production – Script final
- Story boards final
- Marketing of film
- Casting & crew
- Location scouting
- Lock production schedule
- Equipment props costumes
- Begin set construction

### Month 2

- Locations secured
- Casting and crew completed
- Rehearsals

### Month 3

- Establish editorial
- Begin principal photography
- Complete key sets

### Months 4 - 6

- Editorial & photography
- Marketing/Press kit done
- Editorial - First cut complete

### Months 7 - 8

- Finalize sound, music, score
- Final cut to distribution

## Execution Profile

RSL is not comprised of film industry “experts” with lengthy film making resumes or expertise. RSL is led by a CEO with successful, multi-decade experience in the capital markets and extensive screenwriting experience. His profile includes risk and business evaluations of countless firms in multiple industries through numerous economic and industry cycles. RSL understands the film industry very well after years of exhaustive analysis

There are many quality producers who could film “End Game” with strong production values. Most have the following drawbacks:

1. They do not have strong track records of sourcing, developing and producing films that large global audiences want to see.
2. Their films almost never deliver superior ROIs to equity investors.
3. They exploit investors rather than reward them for the risk they take.
4. They engage in unsound risk and business management practices.

Most movie investors believe that it is important to invest in a “name” movie producer. This belief persists despite the reality that almost all “name” film producers consistently lose money for investors.

RSL does not currently have a production and distribution team in place for “End Game”. This reality is a function of the following factors:

1. Industry professionals respond to only one thing: Money in place.
2. RSL does not have the money in place to secure commitments.
3. Partnering with existing producers or professionals in advance is counterproductive to achieving RSL’s ROI goals.
4. Deferring attachments until pre-production funding will allow RSL to assemble the OPTIMUM execution team and casting to successfully execute the cinematic and financial vision.

RSL has many options for quality directors and line producers. RSL will invest no production funds until a top execution team is approved by

# Financial & Process Controls



RSL's innovative approach is designed to fully reward investors for the risks they take. Execution risk will likely be a significant concern of investors. RSL offers the following scenario to mitigate this risk:

- Potential investors review the full RSL business plan and complete their due diligence on “End Game”.
- If investors embrace the RSL vision for “End Game”, investors would fund the \$1 million pre-production budget and offer RSL a proof of funds for the balance that talent agencies would respect. The balance could be an escrow deposit, a contractual commitment or negotiable letter of credit.
- In pre-production, the RSL team would complete the business, production, marketing, casting and distribution plans and budgets for “End Game”.
- RSL secures a positive market analysis for “End Game” and then assembles an ideal production and distribution team for investor approval.
- If the investors approve the execution team, plan and budget for “End Game”, \$11.5 million of the production funds would be advanced into an escrow account with an escrow agent designated by the investor(s).
- RSL would prepare escrow draw requests that would be tied to specific performance requirements in the budget for review and approval by the escrow agent as “End Game” moves forward.
- RSL will conduct screenings of the final cut of “End Game” to validate its audience acceptance factors prior to requesting the funding of the remaining \$10 million of the budget to finance P&A expenses.

This structured approach is far superior to relying on existing “Hollywood” producers that are committed to the flawed Hollywood story development and business practices that do not produce superior ROIs for investors.

It also insures that RSL's alternative vision is implemented and investor interests remain the top priority.

# Project Execution Talent



Upon receipt of the funding commitment from the investors, RSL will negotiate with top producers, directors, casting agents and line producers to assemble a high quality and cost effective execution team for “End Game” for investor approval. This approach is superior because it provides RSL with the leverage to contract the optimal leadership team on the best terms for the project rather than settling for the only available teams prior to a funding commitment.

The \$1 million seed funds will be advanced by the investors so the approved team can finalize the script, the project and distribution plans, the cast, market acceptance validations and the full production execution team for approval by the project investors. Upon approval, the investors will advance additional funds so the project can move into preproduction.

RSL will strive not to contract with producers, directors and major “A List” talent who are unwilling to defer a substantial portion of their compensation to the “back end” of the project. Unlike most major studios, RSL will offer full financial transparency to create confidence that the “back end” will be fair. This and the modest RSL film budgets with strong global resonance profiles should induce talent to defer compensation. This approach has the following advantages.

- It converts talent into substantial investors and ties their income to earnings.
- It motivates talent to perform and promote the movie at their highest level.
- It reduces investor capital at risk and downside project risks.

All RSL producers, directors and line producers must embrace the RSL filmmaking and project visions that are focused of delivering cost effective films that will resonate with very large international audiences. They must also be capable of focusing on the vital importance of conveying intellectual, emotional, visceral, sensual, intimate, poignant, romantic, artistic, audio and visual resonance elements that place a priority on audience engagement.

RSL will not permit reliance of gratuitous action, CGI, violence, sexuality, horror or depravity over high quality dramatic and character progressions.



# “End Game” Casting



Eva Green

- + Brilliant actress with range
- + Exudes intellect/sensuality
- + Well established

Cost effective casting is vital to creating a superior cinematic experience for audiences and to maximizing ROIs to “End Game” investors. The best stories with a multitude of powerful resonance elements are only as good as the abilities of directors and actors to grasp the concepts and translate them into performances that engage and inspire audiences on many levels.

Attracting cost effective talent that can deliver superior production values is a challenge for all producers. Directors and actors deliver their best performance when they are provided with superior content that inspires them to perform at their highest level. “End Game” offers a multitude of resonance elements that are designed to resonate with large global audiences. Those same elements represent opportunities that challenge and inspire directors and actors as well. Talent is much more likely to take “back end” compensation if they really believe in the movie concept and their role within it.

## The “End Game” Producer & Director

There are a multitude of high quality producers who could lead “End Game”. There is a much smaller group of proven directors who could fully grasp the vision and its multitude of resonance elements that are vital to reaching its full cinematic and commercial potential. RSL is confident that the right director will be available with the primary capital commitment in place.

### Michelle Burns

The nature of the story and characters in “End Game” will provide a large pool of actor options. The one exception is the lead character “Michelle Burns”. Michelle is a very complex and demanding character. She must project a strong intellect, a broad and believable emotional range, a commanding and captivating screen presence, athletic abilities and a natural sensuality. The list of major actresses who match this description is small. Great care will be taken in choosing the right actress to lead this major franchise. The actresses to the left of this page are possibilities as reference points only.



Rachel McAdams

- + Good actress with range
- + Can project intellect
- + Well established

## RSL Commitments

RSL is laser focused on creating exceptional movies that will deliver superior ROIs to global audiences and RSL investors. To achieve this goal, RSL will employ the most advanced creative, marketing and risk management methodologies and controls to limit downside risks, optimize cost effectiveness and maximize upside rates of return on investment.

RSL will offer independent accounting oversight and full financial transparency to all its investors.

Good faith is a cornerstone of the RSL business philosophy.

All RSL films will endeavor to project a positive alternative narrative and offer an entertaining refuge in a very difficult world.

# Risk Management

The advanced management of downside risks is a vital component of the RSL value proposition to investors. The goal is to substantially limit the risks of capital loss while positioning the films to realize extraordinary upside ROIs. The goal is to create a compelling risk adjusted return profile that compare favorably to almost any investment alternative.

- Prior to commencement of production, RSL will generate foreign presales in certain smaller territories e.g., Eastern Europe, South America–Brazil, Australia, New Zealand etc., to 1) generate deposits, facilitate presales advances and 2) facilitate bankable sales estimates/advances for the remaining foreign territories and 3) validate market acceptance.
- RSL will package the film projects to fully exploit all available government rebates, subsidies and brand integration revenues (“Soft Money”).
- Soft Money revenues go can go straight to investment recoupment up to 50% (or more depending upon the amount of brand integration opportunities written into the screenplay), of the total production budget amount and when combined with foreign pre-sales and sales estimate advances (as above), can provide a combination of project underwriting and production cash flow or recoupment of up to 100% of the production budget with major territories such as the North American distribution market still not exploited.
- RSL’s ability to induce them to take “back end” equity participations in lieu of a significant portion of their traditional “front end” compensation. This approach converts talent into investors, motivates them to perform at their highest level and reduces downside risks for RSL equity investors. It also provides RSL with a competitive advantage versus other producers in securing the optimum talent on a cost effective basis.
- RSL’s modest budgets and superior content origination methodologies that are focused on powerful resonance elements that will attract large global audiences are the best hedge against downside risks.

# Capital At Risk Summary



The \$35 million primary capital request for “End Game” is vital to establish the credibility to attract the best talent to execute the project business plan on the best possible terms and conditions. However, RSL will pursue many other sources of capital to minimize the actual capital at risk for “End Game” investors. Please consider the following summary that demonstrates one plausible scenario that may unfold for “End Game”.

| Description (\$Millions)     | Amount  |
|------------------------------|---------|
| Primary Capital request      | \$ 35   |
| - Government rebates         | (\$ 6)  |
| - Talent deferrals           | (\$ 3)  |
| - Foreign presales           | (\$ 15) |
| - Brand integration          | (\$ 5)  |
| Net Capital At Risk Estimate | \$ 6    |

The fact that “End Game” falls within a genre with \$426 million of average revenue from box office and DVD alone is reason for optimism that the foreign presale estimate above is reasonable and could be much higher.

The presence of the primary capital provides RSL with vital credibility to secure these other sources of offsetting capital. It also enables RSL to fund its own print and advertising expenses. This is very important for the following reasons:

- RSL has immediate credibility and preferences with agencies & distributors
- RSL can negotiate lower fees and superior terms with talent & distributors
- Talent is more willing to consider “back end” compensation
- Brands take the project more seriously and offer better terms
- RSL can retain creative and advertising control
- RSL can optimize the release and cost effectiveness of advertising

# Return On Investment Summary

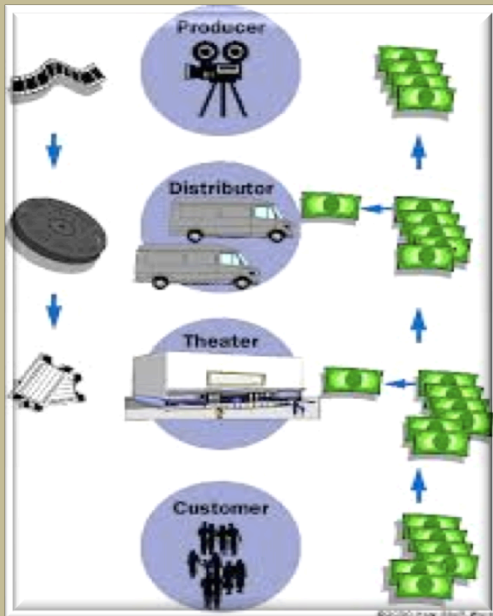


The following table summarizes estimates of the “End Game” return on investment profile. Audience acceptance levels and actual revenues are unknowable so this data is not a prediction of actual outcomes. It represents a reasonable spectrum of goals and possible outcomes:

| Description (\$Millions)                              | Base Case      | Base Case 2  | Genre Average |
|---|----------------|--------------|---------------|
| Box office revenue (gross)                            | \$140          | \$200        | \$350         |
| + DVD revenue (gross)                                 | \$ 22          | \$ 31        | \$ 76         |
| + Ancillary revenue (net)                             | \$ 20          | \$ 29        | \$ 55         |
| + Government rebates                                  | \$ 6           | \$ 6         | \$ 6          |
| + Brand integration                                   | \$ 5           | \$ 5         | \$ 5          |
| <b>Total Revenue Estimate</b>                         | <b>\$193</b>   | <b>\$271</b> | <b>\$492</b>  |
| - Theater takes                                       | (\$65)         | (\$116)      | (\$213)       |
| - Distributor fees                                    | (\$10)         | (\$ 14)      | (\$ 32)       |
| - Production budget                                   | (\$31)         | (\$ 31)      | (\$ 31)       |
| - P&A budget  | (\$24)         | (\$34)       | (\$47)        |
| - RSL Overhead  | (\$ 3)         | (\$ 3)       | (\$ 3)        |
| - Broker fees   | (\$ 2)         | (\$ 2)       | (\$ 2)        |
| <b>Total Cost Estimates</b>                           | <b>(\$137)</b> | <b>\$200</b> | <b>\$328</b>  |
| <b>Total ROI Estimate</b>                             | <b>\$ 56</b>   | <b>\$71</b>  | <b>\$164</b>  |
| ROI multiple on \$35 million Primary Capital          | 1.5x           | 2.1x         | 4.7x          |
| ROI multiple on \$ 6 million possible capital at risk | 9.3x           | 11.8x        | 27.3x         |

RSL’s mission is to deliver extraordinary ROIs to global audiences and RSL investors. RSL will employ sources of cost effective debt capital wherever it is possible to reduce primary capital at risk and thereby increase ROIs for “End Game” investors.

# Distribution Strategy



Any motion picture is of little value if it cannot achieve a theatrical release.

“End Game” cannot achieve RSL’s ROI goals without a global release.

Conventional distribution involves an agreement with a studio or independent distributor that is responsible for funding the print and advertising (“P&A”) budgets and distributing the film to theaters. There are several major issues:

1. Most studios and distributors will not consider a film until it is complete unless the producer has a production deal in place with them.
2. Production investors are forced to take the risk that there will be no theatrical distribution and most of their investment will be lost.
3. Distributors often want input on the casting and the story content. This forces films into the flawed industry parameters that seldom inspire global audiences or produce ROIs for production investors.
4. P&A funds advanced by distributors and their up to 15% distribution fees must be recouped before production investors receive proceeds.
5. Distributors do not care if production investors make money. They just want to recover their costs and their fees.
6. The producer may have no control over the P&A budgets, the strategy of advertising or the number of theater locations that will be used.

RSL must avoid these issues by funding its own P&A expenses and managing its own international advertising strategy and budget to insure broad theatrical distribution at minimal cost. This approach requires the investment of more equity but this is well justified by increased distribution certainty and control.

**RSL’s studio profile will facilitate direct deals with theater chains.**

While RSL will explore productive relationships with distributors, it is likely that self-distribution will be the best approach to achieve RSL’s ROI goals.

Production funds will not be spent on “End Game” until a sound distribution plan is approved and P&A funding is assured.

**RSL will aggressively pursue every cost effective content market.**

# Key RSL Executive

Donald G. Skipper - CEO

## Key Skill Sets

- Over 30 years of successful experience in the capital markets/finance/marketing
- Seasoned strategic vision and judgment. Strong leadership and interpersonal skills
- Sees the big picture of complex situations and develops innovative solutions
- Strong imagination that devises “out of the box” solutions to difficult problems
- Extensive financial modeling, preparation and analysis
- Insightful ability to correctly evaluate the intrinsic merits of business profiles and devise innovative ideas that resolve issues and create competitive advantages
- Sound understanding of economics and geopolitics as they relate to business
- Persuasive, professional communicator
- Valuable insights derived from long term exposure to economic, business and capital markets cycles and to business models across multiple industries
- Proven team builder with strong project management skills
- Ability to analyze and convert innovative concepts into compelling business plans
- Access to a large network of capital sources and human resources
- Sound understanding of accounting and treasury management dynamics
- Lengthy operating and project management experience
- The skill to see the big picture of investor objectives and to devise transaction structures and business plans that maximize shareholder value
- Ability to see the core essence of complex situations and to evaluate business opportunities based on their intrinsic merit and commercial potential
- Extensive interaction with executive level decision makers and investors as well as analyzing corporate business plans, capital structures and financial models

## Movie Industry

- Author of 17 motion picture screenplays and one published novel over 20 years.
- Interaction with film industry professionals over 15 years.
- Developer of sophisticated financial analysis metrics for movies.
- Founder, CEO and author of Renaissance Studio, Ltd. business plan.



DONALD G. SKIPPER

A life student of history, politics, religion, geopolitics, cultures, human nature, screenwriting, psychology, philosophy, sociology, business, markets, advertising, economics, industries, analytics, advanced metrics and the capital markets.

Very unique experiences with international travel and interpersonal relationships in countless and diverse circumstances.

All of the above is an invaluable resource in creating exceptional story content and matching it to global audience preferences.