

JEZEBEL

ANCIENT ISREAL'S DARKEST HOUR HAS COME



Investment Proposal

EXECUTIVE SUMMARY

Jezebel is the rise and fall of the most ruthless queen in ancient history. An ambitious foreign queen ascends the throne in Israel with an eye to overthrow their God and backward ways. Following a trend within popular movies and shows like *Game of Thrones*, *Gladiator*, and *300* - *Jezebel* brings to life an ancient world with all the elements and twists within human modern drama. This Biblical story brings together contemporary themes to make this *Cleopatra* meets *Scarface*.

The enterprise financing of the project including production, advertising, distribution and marketing is estimated to be \$50mm which will be financed through a mixture of debt, tax production credits and equity.

The project is seeking \$20mm in equity for production financing having already secured development financing to produce the script, budget and business infrastructure. The production is also planning on shooting the film in an area that offers a tax credit rebate on qualified expenditures which is estimated to be approximately \$5mm on the production. Prints and Ads for the project will match the production budget of \$25mm.



THE STORY

PREMISE: In the tumultuous world of the ancient Middle East, Kings brokered peace alliances with ease of a blunt sword. And they kept harmony with the finesse of shrewdly executed treaties. Such was the case between two kingdoms: Phoenicia and Israel, as told from the annals of the Bible.

Ancient Israel's darkest hour has come. Israel makes a trade pact with Phoenicia's capital, Tyre, which brings in a new Queen by marriage to King Ahab. Her name is Jezebel. Jezebel is a woman of intense beauty, cunning manipulation, and sinister deceit, convinces her husband to abandon Israel's worship of Yahweh, in favor of her deity's, the Baals. This gives rise to a great internal struggle for the nation, between those who remain faithful to their religion and those loyal to the Crown.

Jezebel proves herself to be the ruthless power behind the throne, showing no mercy and a willingness to spill the blood of any man who dares defy her authority. This leads to an epic showdown between the malevolent Queen and one brave Prophet. The story is a unique paradigm relating to the moral and political climates of today's society!

POTENTIAL ACTRESSES

JEZEBEL



Naomi Scott



Kiera Knightley



Emma Watson

POTENTIAL ACTORS

JEHV



Gerard Butler



Chris Pine



Henry Cavill

ELIJAH



Denzel Washington

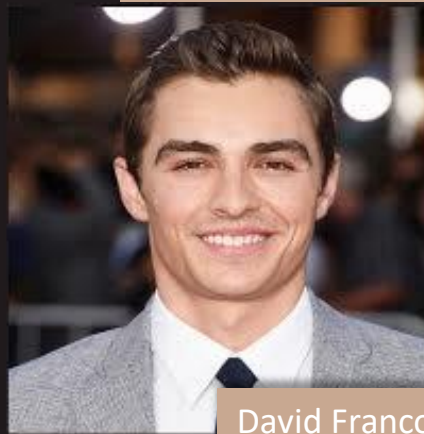


Mel Gibson

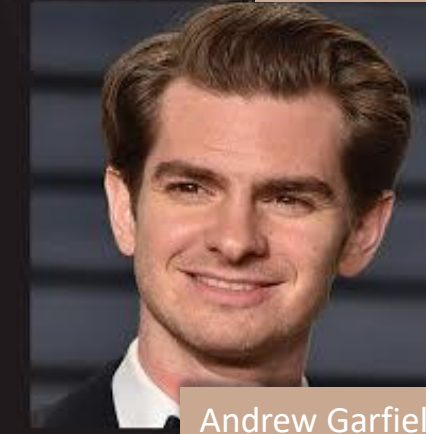


Harrison Ford

AHAB



David Franco

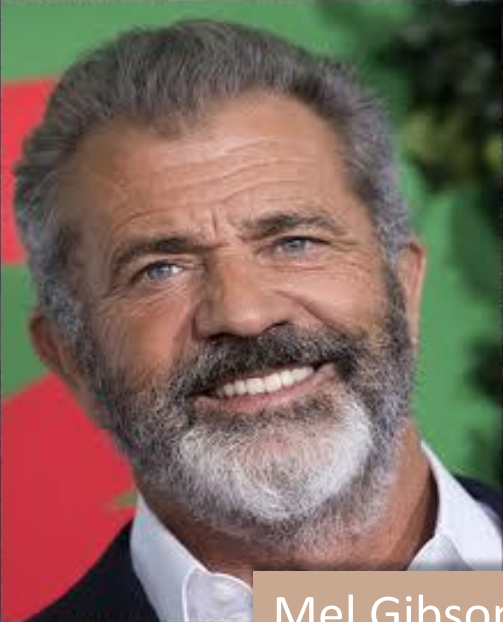


Andrew Garfield



David Henrie

POTENTIAL DIRECTORS



Mel Gibson

The Passion of the Christ
(Director)
Braveheart (Director)
Apocalypto (Director)



Sean McNamara

Soul Surfer (Director)
Miracle Season (Director)
Reagan (Director)



Chuck Konzelman
& Cary Solomon

Unplanned (Writers & Directors)
God's Not Dead (Writers)
I Believe (Writers)
What If (Writers)

THE MANAGEMENT TEAM



Producer

John Sullivan

John Sullivan is an award winning writer, director and producer. He is one of the most successful independent filmmakers of the last decade with three of his films being in the top theatrical documentaries of all-time. His films have earned over \$100mm in total revenue. These include the hit films *2016* and *America* with Dinesh D'Souza. He recently produced *Gosnell: America's Biggest Serial Killer*, released nationally in the fall of 2018 and is a co-producer on *Unplanned* releasing in the spring of 2019. John is also the screenwriter for *No Safe Space* featuring Adam Carolla and Dennis Prager on the defense of the individual and free speech from college campuses to online and in society. The film is coming out in the fall of 2019.

One of John's distinct opportunities is to have worked with two Academy Award winning producers; Gerald Molen (*Schindler's List*, *Jurassic Park*, *Rain Man*) and Gray Frederickson (*Apocalypse Now*, *Godfather*, *Godfather II*).

Filmography

Expelled	Producer	2008
2016: Obama's America	Co-Director/Marketing Director	2012
America	Co-Director/Marketing Director	2014
Where Hope Grows	Marketing Director	2015
Gosnell	Line Producer/Marketing Director	2018
Unplanned	Co-Producer/Advertising Director	2019
No Safe Spaces	Screenwriter/Marketing Director	2019

Producer

Roger Winebarger

For several years Roger has been involved in screenwriting, motion picture production, and financing. He has optioned screenplays and novels for film production. He has established good, professional relationships in the motion picture industry. In 2002 he was Associate Producer of Cine Excel Entertainments' "Power Elite", (video release). He has worked with industry professionals such as Ralph Winter, "X-Men," "Fantastic 4," "Planet of the Apes," Etc. International script Doctor, Bart Gavigan, Creative producer of "Luther," writer of "End of the Spear." For the past few years Roger worked with Producer, William Paul McKay, American Trademark Pictures, known for the motion picture "Billy, the early years" and the documentary, "Against All Odds..In 2019 Roger joined with John Sullivan, Producer, to produce "Jezebel."



PRODUCTION STRATEGY

The production strategy for JEZEBEL adheres to four essential criteria:

Production

A film's production costs can vary for many reasons, including the cost of the talent attached to the project, the amount and type of special effects in the film, its genre, and how long it takes to shoot.

The cost to produce a film (its "negative costs") typically includes the following main expenses: physical production costs, studio overhead, and capitalized interest.

Distribution

Distribution costs are primarily the costs related to marketing and exhibiting a film. These include making duplicate prints of the film for exhibitors and advertising the film to consumers.

P&A (Prints & Advertising)

A distributor is usually responsible for a film's P&A costs within its territory. Distribution agreements will typically specify a minimum and maximum P&A amount that the distributor will incur in distributing and promoting the film. In 2017, marketing for the average MPAA film were \$40.5 million .

There are several factors that contributed to these large increases in marketing costs. A film's opening weekend has become an indicator of its total box office potential, and it also now represents a growing percentage of a film's total box office revenues, as films typically do not remain in theaters as long as they once did.

DISTRIBUTION STRATEGY

While creating a world-class film is essential to the overall success of any film project, an often overlooked cornerstone is proper distribution. Filmmakers often will focus only on the film production without paying the necessary attention to marketing and distributing the film. Although the digital domain has impacted the film industry particularly VOD and digital sales, there is still a mature framework for marketing and distributing feature films. This framework can be broken down into five essential revenue windows: Theatrical, Home Entertainment, Television, Ancillary and Foreign Sales.

Theatrical

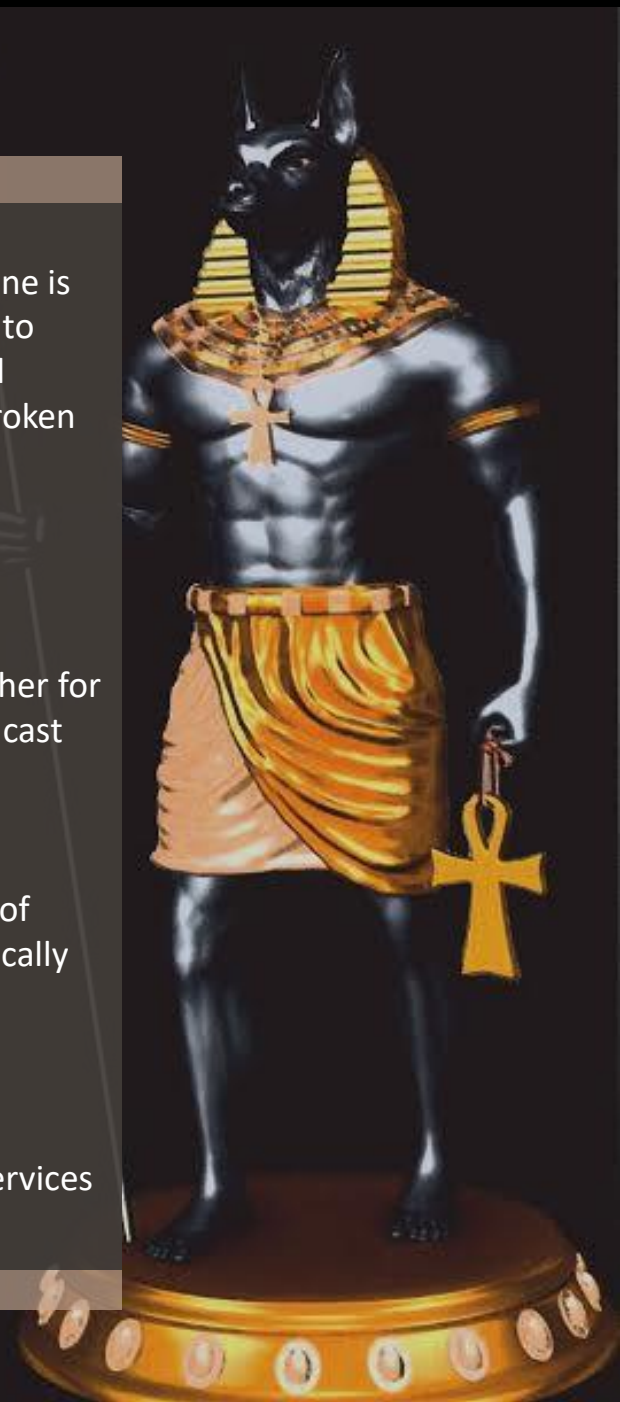
The launching point for a feature film is the Theatrical window. Each year there are approximately 600 – 800 films released in theaters. The typical run for these films is 6 – 16 weeks. Each March, film exhibitors and distributors gather for Show West the film industry's annual trade show. At the event distributors showcase their new films along with the cast for media events.

Home Entertainment

The financial engine behind the film business continues to be the home entertainment segment which is comprised of retail sell-through, video rental, Streaming (SVOD), Video on Demand (RVOD) and Electronic Sell Through (EST). Typically the Home Entertainment revenue window has been responsible for 80% of all of film profits in the last 10 years.

Streaming

The rise of Streaming (SVOD) services such as Netflix, Amazon, Hulu and the launch of Disney+ has created another significant revenue stream for films. These platforms reach almost 200mm people worldwide. Traditionally these services pay a license fee for the film for it to play exclusively on the platform for several years.



DISTRIBUTION STRATEGY CONT.

Foreign Sales

Top Twenty Foreign Territories

United Kingdom France Germany Spain
Italy Australia Mexico South Korea
Belgium Russia Netherlands Austria
Norway New Zealand Turkey Greece

A major revenue stream for any movie is the foreign sales channel which is accomplished through a foreign sales company aggressively selling the film in each country or territory.

Out of the approximate 110 countries/territories there 48 territories accounting for the lion's share of foreign revenue with the five strongest of these being the United Kingdom, France, Germany, Spain and Japan.

Selecting a Distributor

As producers seeking the best financial return for the film there are four key questions one asks related to distribution.

The Four Questions of Distribution

1. Can they book theaters?
2. Can they place product with major retailers?
3. Can they collect on accounts payable?
4. Do they have transparent accounting?
5. Do they have an output deal for streaming platform or TV in the domestic and international markets.

The production will be seeking distribution partners that fit the above elements for the maximization of revenue through all revenue windows. Due to pressure from streaming platforms, traditional studios have been more aggressive in working with independent productions

MARKETING

Introduction

Jezebel is a film with strong box office potential because it's the story is a well known one from the Bible but can resonate with three large faith traditions; however, it will have special appeal to political conservatives and devout Christians who will appreciate the cultural struggle in the film and the fight against evil. In tapping into the faith-based marketplace, we will be traveling the same terrain that brought success to films like **The Passion of the Christ**, **I Can Only Imagine**, **Son of God** and **War Room**.

Advantages

The release of **The Passion** and subsequent films such as **Unplanned**, **Fire Proof**, **Son of God**, **I Can Only Imagine**, **War Room** and **Heaven is for Real** have demonstrated that films which have a connection to a faith-based audience can gain significant box office traction.

In the case of **The Passion**, a brilliant marketing campaign was conceived and executed that learned from the mistakes of **Braveheart** and **Prince Of Egypt**. The film's director Mel Gibson opened up his office on a daily basis for screenings wherein evangelical Christian leaders were invited in to view the film and chat with Gibson and offer their suggestions. Gibson allowed them to see an unfinished version of the film and created a bond with such leaders by his willingness to reach out to them. They in turn went back to their communities and praised the film and urged their followers to see the film.

Jezebel has several built-in advantages: First there is an active audience looking for films with solid production values and Biblical moral elements.

While **Jezebel** will have broad, mainstream appeal, it also has the power to communicate something entirely different to traditionalists who consider themselves to be churchgoing, conservative, evangelical or born again Christians. To this group, which according to pollster George Gallup constitutes 47% of the U.S. populace, **Jezebel** is a welcome reminder of what they already know to be true.

Thus any marketing campaign must operate on two tracks: to traditionalists this is a film that reinforces the things they already believe. To other less political and/or religious moviegoers, the marketing campaign should focus on the historical and action aspects of the film and the fact that they can impart general, moral values to their children and teach them about history.

Target Audience

Obviously, while so called members of the “red states” will be a primary target of outreach, there are other groups that must be invited in as well. Thus, the film should be marketed to several key groups of people.

1. Typical mainstream movie-goer - reached though traditional studio methods.

The first market must be the typical mainstream moviegoer. Some of these may be Conservatives and Christians, but in general the goal will be to reach the core movie-going audience through the normal and traditional means of marketing such as television, print, film reviews, radio and online. This audience segment will be a typical moviegoer seeking the latest film.

2. Those with strong political views and conservative Christians eager to have their faith affirmed.

For obvious reasons related to size of audience and the nature of this film, the churchgoing, conservative Christian community is one of the most important constituents of this film and should be reached out to accordingly. However, contrary to common perceptions, this audience is also a consumer of mainstream media and can be both specifically targeted with the kinds of campaigns described above, while also reached through more mainstream marketing attempts. In short, this segment of the public is not merely a segment at all, but is in many cases a mainstream member of the American movie-going public.

COMPARABLE FILMS

FILM	DOMESTIC	FOREIGN	TOTAL	RELEASE
I Can Only Imagine	\$83,482,253	\$4,000,000	\$87,482,253	2018
Miracles from Heaven	\$61,705,123	\$12,178,236	\$73,88,359	2016
War Room	\$67,790,117	\$4,000,000	\$71,790,177	2015
Heaven is for Real	\$91,443,253	\$9,889,709	\$101,332,962	2014
Noah	\$101,200,044	\$261,437,429	\$362,637,473	2014
Exodus: God's & Kings	\$65,014,513	\$203,161,118	\$268,175,631	2014
God's Not Dead	\$60,755,732	\$3,912,142	\$64,667,874	2014
Son of God	\$59,700,064	\$8,100,00	\$67,800,064	2014
Prince of Persia	\$90,759,676	\$245,606,000	\$336,365,676	2010
300	\$210,614,939	\$245,453,242	\$456,068,181	2007
The Passion of the Christ	\$370,782,930	\$241,116,490	\$611,899,420	2004

REPORTED BOX OFFICE GROSSES

NOTE: These are **PRE-COVID** reporting numbers.



FUTURE PROJECTS

JEZEBEL (The Younger Years)

The Garden

Twilight Time

Legal: Alexander Angueira PLLC Miami, Fl

Accounting: Harlan Levinson Los Angles, Ca

Investor/Partners should contact:

Dennis Foster

Dennis.fivestonesproductions@gmail.com

602-980-9831

Roger Winebarger

Roger.fivestonesproductions@gmail.com

602-370-8282