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Executive Summary

Jezebel the Movie LLC

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 rebate on qualified expenditures which is estimated to be approximately \$5mm on the production. A projection summary is available outlining potential revenues and expenses scenarios is available.

The film will take advantage of current Hollywood studio infrastructure while conducting an innovative marketing & advertising campaign. The film is planned to release on over 2,000 screens domestically with a major home entertainment release and foreign markets. The film will be marketed to mainstream movie audiences along with a significant grassroots push into the faith & values market.

Script Synopsis

Ancient Israel's darkest hour has come. Israel makes a trade pact with Tyre which brings in a new Queen by marriage to King Ahab. Her name is Jezebel. She wins the hearts of the people, but soon demands a change in religion. She brings her Phoenician customs and worship including temple prostitutes and child sacrifices.

The prophets of Israel fear for their lives, but Jehu the King's personal bodyguard secretly hides them. The king and the people soon become entangled in her seductive web of manipulation and control. She seems unstoppable until she is met by Israel's most powerful prophets, Elijah and his young follower Elisha.

A supernatural showdown ensues between Jezebel's prophets of Baal and Elijah's prophets of Israel, resulting in the wholesale slaughter of the queen's side. Defeated and humiliated, Jezebel hardens her will and determines to kill Elijah that night. But Elijah discovers the plot and escapes into the desert, hunted by Jezebel's men.

King Ahab is killed in battle and the queen places her puppet son on the throne to rule through him. Against this conspiracy, Jehu is chosen by Elijah to be the new king of Israel.

The queen kidnaps Jehu's family and plans to sacrifice them to Baal, with all the sons of Ahab in attendance. Jehu shows up and kills them all to stop the line of Ahab from continuing its evil rule. Jehu then chases Jezebel up to her palace tower where he throws her from the window to her death. Wild dogs eat her dead body in this tragic downfall of the most notorious queen in ancient history.

The Management Team

John Sullivan Producer

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

Roger Winebarger Producer

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 addition to his production activities, Roger has over 40 years of business management and Commercial Real Estate Brokerage, Residential Real Estate Management, and Commercial Mortgage Brokerage, assisting with the acquisition and finance of Commercial properties. He served as the Vice-President of one of the largest Real Estate Companies in Arizona for 16 years. He has held Insurance and Securities Licenses dealing with Limited Partnerships and syndication groups throughout the United States. Some of this past clientele has been large Financial corporations pension funds and insurance companies involving large real estate transactions.

Jezebel Partners LLC. was founded in 2013. In 2019 Roger joined with John Sullivan, Producer, to produce “Jezebel the motion picture.”

Dennis Foster

Finance

In 2019 Dennis became Vice-President and Co-founded Five Stones Productions to Produce “Jezebel the Movie.” Dennis Foster comes from the Banking and Money Processing Industry. For the past two decades, he has been in both the operational and sales side of the industry. Dennis developed, formed and started two Payment Processing Companies and sold them to large companies that still process payments today. Dennis has worked with various processing systems, consulting, and selling to clients in major financial industries across the United States.

After 9/11 when the check truncation law went into effect Dennis and His team developed online electronic payment processing solutions that have changed the way that business have managed their accounts receivables.

As a result Dennis has been asked to work with international ACH and EFT (electronic funds transfer) and foreign exchange banks and their clients to help move large funds across the hall / across the world. For the past few years Dennis has assisted in foreign currency transfers involving large sums of currency. Dennis has developed relationships with investors around the world that are looking to invest in lucrative opportunities such as cyber, commodities, and other large investment opportunities.

Brian Godawa

Writer

Brian Godawa is the screenwriter for the award-winning feature film, To End All Wars, starring Kiefer Sutherland, and Alleged, starring Brian Dennehy and Fred Thompson. Previously Brian

adapted to film the best-selling supernatural thriller novel *The Visitation* by author Frank Peretti for Ralph Winter (*X-Men*, *Planet of the Apes*). Recently Brian wrote a script based on the Old Testament titled *Ruth and Boaz* which was purchased by Sony Pictures. Brian has also written and directed several documentaries including *Wall of Separation* for PBS. Brian's latest Novel "Jezebel" is topping the charts on Biblical Fiction!

Brian's articles on movies and philosophy have been published around the world. He has traveled around the United States teaching on movies, world views, and culture, and has helped numerous producers with his script doctoring expertise. His book, *Hollywood World views: Watching Films with Wisdom and Discernment*, is used as a popular textbook in many colleges around the country. His bestselling novel series, the saga *Chronicles of the Nephilim* is an imaginative retelling of Bible stories that include giants, angels and other strange phenomena. His newest best-selling novel series, *Chronicles of the Apocalypse*, tells the story of the fall of Jerusalem to the armies of Rome in the first century, while the apostle John wrote his Revelation.

Doc Ish Music

Doc Ish will be over seeing our music and Motion Picture score. Doc Ish is a Multi-platinum music Producer/Artist.

Some of his achievements include:

- 2009 VMA Winner
- 2009 Grammy Winner

Known for Producing Eminem's comeback single "We Made you". Currently produced Billy Danze (Of M.O.P) first solo project. Co-star of the DocNDanze show.

Also worked with and produced for ESPN, Jay Leno show, Comedy Central, United Way, Joe Budden, Nayo, M.O.P, KRS- One, Talib Kweli, Max B, Sean Price, Chris Webby and more.

Potential Actors

The following is list of potential actors the production would seek to engage in these roles. These actors have not signed on to the project or have been approached. But the production is confident it can secure this level of talent for the production.

Jehu



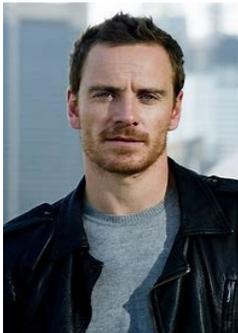
Gerard Butler



Chris Pine



Henry Cavill



Michael Fassbender

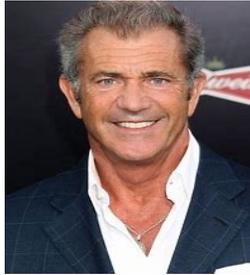


Colin Farrell

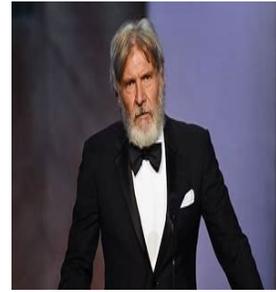
Elijah



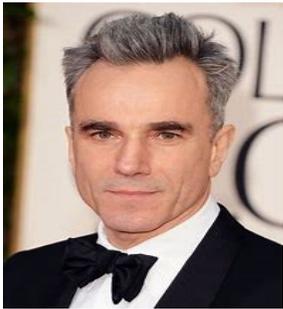
Denzel Washington



Mel Gibson



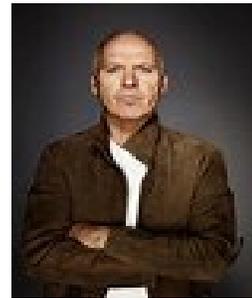
Harrison Ford



Daniel Day Lewis



Gary Oldman



Michael Keaton

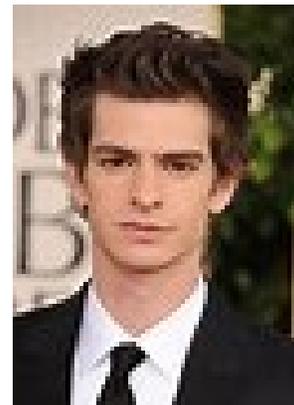
Ahab



David Franco

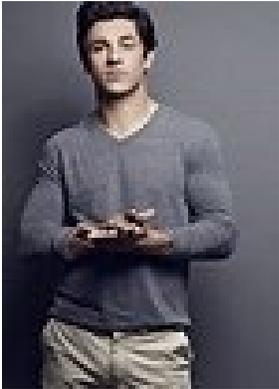


Eddie Redmayne



Andrew Garfield

Ahab



David Henrie

Jezebel



Naomi Scott



Keira Knightley



Sophie Turner



Emma Watson



Alice Eve



Kaya Scodelaro

Because of the nature of this offering the Complete Business and Marketing Plan is located and available to Investor Partners **ONLY, in the password protected area.**

If you have an interest in becoming an Investor/Partner, and to receive the balance of the information package, please contact Dennis Foster at dennis.fivestonesproductions@gmail.com, or leave a message at 480-420-6980

Potential Directors

The following is list of potential Directors These Directors have not signed on to the project or have been approached. But the production is confident it can secure this level of talent for the production.

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)

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

FOR THE COMPLETE BUSINESS PLAN AND OFFERING MEMORANDUM PLEASE CONTACT DENNIS FOSTER AT : dennis.fivestonesproductions@gmail.com

or call 480-420-6980 leave message to obtain the Investor/Partner password

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.

Currently there are four national chains accounting for approximately 70% of the 39,000 screens. These exhibitors include AMC, Cinemark and Regal Cinemas with the remaining screens covered by independents such as Harkins, Maya, and Landmark. The domestic theatrical segment increased 7% in 2018 with revenues of \$11.89b with 1.3b admissions and an average ticket price of \$9.11.

There have been two standard approaches for releasing films into the marketplace. The first is a wide release which would be placing the film in over 3,000 theaters through the nation. Most studio films follow this pattern including ***Avengers***, ***Pirates of the Caribbean*** and ***Spiderman***.

The second is a platform release where a film opens in a few select theaters in large urban markets. This approach is typically followed by art house films such as ***Slumdog Millionaire***, ***Hurt Locker*** and ***Juno***. This strategy relies heavily on critical reviews and the film to find an audience. Although this plan did work for the politically oriented *2016: Obama's America*.

The plan is for ***Jezebel*** is to open on over 2,000 screens with the appropriate amount of general and grassroots marketing to support the national release. The marketing & advertising campaign will be focused on building film awareness in the months and weeks leading up to the release of the film in theaters. Approximately 70% of the entire marketing and distribution budget for the film will be spent in that time with some maintenance advertising and a separate campaign for the Home Entertainment release.

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.

Traditionally, the Home Entertainment window followed the Theatrical window by 90 days attempting to take advantage of the large theatrical marketing campaign.

Retail DVD sales and digital sales, commonly referred to in the industry as “sell-through” still accounts for the majority of Home Entertainment with over \$23b in annual sales. Over 70% of these sales comes through four retailers: Wal-Mart, Target, Best Buy and Amazon with the remainder being sold through online sites, independent retailers, grocery and convenience stores. The average wholesale price for a new release is \$9.99 with the title following a pricing decay curve over the next year.

An additional segment of the Home Entertainment window is Rental Video-On-Demand and DVD Rental, which represent over \$7b in revenue. While DVD rentals have dropped significantly with digital rentals overtaking physical there still are mail services and vending machine distributors such as Red Box.

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.

Television

The Television window, especially cable remains an important outlet and revenue stream for films. The TV window can be broken down into four segments:

Premium Cable - Day & Date with Home Entertainment on HBO, Showtime, Starz, etc.

Cable - The first run is typically one year to eighteen months from Theatrical release on outlets such as TNT, USA, FX & TBS with follow up contracts with second tier cable and local channels.

Syndication - Sold as part of “packaged” programming years after the initial release to independent stations and cable programmers.

Streaming has become one of the main outlets for Ancillary Screening Revenue -Through the travel industry, such as airlines and cruise ships increasing entertainment options, the Ancillary window has grown in importance. This window usually follows the Home Entertainment time line releasing day & date together. Any screening not covered in the initial Theatrical or Home Entertainment windows is usually lumped into the ancillary category. These screenings include travel, colleges, and churches.

An important ancillary opportunity for **Jezebel** will be screenings licenses to churches and political groups. The film *Facing the Giants* enjoyed a second life outside of the theaters with over 8,000 churches paying an average licenses fee of \$99.99 to screen the film as part of a family cinema night.

One of the growing concerns for film is the proliferation of piracy. Although the problem cannot be eliminated there are certain steps which may be taken to mitigate the impact. It is a problem, which the Producers take very seriously and have adopted a risk management strategy incorporating the industry's best practices. These practices include watermarking all screening copies to trace any early breach. Releasing hundreds of dummy copies prior to theatrical and DVD openings. And contracting an internet monitoring service during the theatrical and DVD release that will work in cooperation with an intellectual property lawyer to issue "take down" notices to internet service providers and organizations hosting the unauthorized content.

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

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 are 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.

While each of the major US distribution companies have foreign distribution units it is very common for independent films to have a domestic distributor and then be represented by a foreign sales company. These organizations usually have several agents, which showcase the film to their individual networks along with screening it either in festivals or at key markets. Rather than serving as a one-stop distributor such as Vivendi Entertainment for domestic, the foreign sales group will work with the strongest distributor in each region. And often the various film licensing rights such as theatrical, home entertainment and TV will be split among several distributors to achieve the best financial return.

The typical deal structure for a foreign sale is for a regional distributor to give a minimum guarantee (MG) to license certain distribution rights for a period of 7 – 10 years. If the film performs above the MG there is also a revenue split after the recoupment of previously agreed upon expenses. The MG is divided into several payments with the first due upon signature of the contract and the remainder upon delivery of the finished film.

The other option is to go with a major studio's foreign division which has relationships with local streaming, retailers and TV stations. Recently due to the lucrative "output" deals that many studios have with in-country TV and streaming services, this avenue has been a better option if there is no theatrical release of the movie in-country.

Film Markets

Each year there are hundreds of film festivals throughout the world. The most famous one in the US is the Sundance Film Festival held each January, where a sleepy town in Colorado is invaded for two weeks of cinema. While festivals are important to small independent films to gain domestic awareness, the foreign film industry convenes to buy films at three distinct film markets; Berlin, Cannes & AFM.

Berlin Film Festival & Market (Berlinale) | February

One of the oldest and most respected is the Berlin Film Festival & Market. The Berlin Festival kicks off the international buying season. Approximately 3,000 journalists covered the event and films from 110 countries.

Cannes Film Festival & Market (Festival De Cannes) | May

Now in its 72nd year, this is the premiere world film festival and market, held each May in Cannes, France. The festival lasts several weeks and has become the festival for many large Hollywood films to launch to international audiences. The market alone attracted over 10,000 film professionals & buyers, along with 3000 journalists representing 84 countries.

American Film Festival & Market (AFM) | November

The AFM is hosted for a week each November in Santa Monica, California. The market has grown consistently in importance and volume over the last five years. At one point it was the last hope for films to receive distribution deals however in recent years a number of films have premiered at the market with major distributors in attendance. The market attracts approximately 1,500 film buyers representing 70 countries. AFM has several hundred media outlets.

Marketing

Introduction

Jezebel is a film with strong box office potential because its 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***.

History

While there has been a significant surge in faith oriented movies the attempt to connect an explicitly faith-oriented film with the movie-going audience is a noble one, but before any attempts at marketing are discussed, it's important to understand the pit from which such efforts are attempting to establish within the movie business.

The Production Code

In 1965, 44 mm Americans went out to the movies every week. A mere four years later, that number had collapsed to 17.5 mm. While that number has gone back up to 30 million, the percentage of Americans going to movies each week is vastly lower now (10.3%) than it was in 1965 (44%). So what caused that decline? TV was already a household staple by 1965, so that can't be the reason. Additionally, "In later decades, the arrival of the VCR, cable TV and DVD actually corresponded to modest increases in the motion-picture audience, so no theory centered on technological alternatives can solve the mystery of the missing moviegoers. In 1966 Valenti's Motion Picture Association of America quietly dropped its enforcement of the restrictive old Production Code that Hollywood studios had imposed on themselves since 1930.

That new freedom allowed the profligate use of obscene language strictly banned under the Production Code, the inclusion of graphic sex scenes along with near total nudity, and more vivid, sadistic violence than previously permitted in Hollywood movies. A serious examination of the decline in the movie audience indicates that the long-term emphasis on 'adult' content represents an even more serious problem than bad morals: The numbers show that it also counts as bad business. While it may be less true today than in 1965, people generally want to be entertained without viewing inappropriate material or vulgar language. It's why well produced but family friendly movies like ***Finding Nemo*** and ***The Rookie*** do well. Before the end of the Production Code, almost all well produced movies were clean, and the movie industry has never seen better days.

Advantages

Hollywood has continually looked to market to well defined audiences. The definition of those audiences has usually fallen along traditional demographic lines skewing towards younger audiences. However, in 2004 the release of ***The Passion of the Christ*** demonstrated a large market in the faith & family segment which was previously overlooked by mainstream Hollywood. 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 through 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.

But for more targeted marketing efforts, the community should be reached out to directly by going to their leaders and screening early versions of the film. This campaign should begin 12 months before the film's release. This is a vital part of any marketing strategy to the faith community. One of the under reported reasons for the success of ***The Passion Of The Christ*** was Mel Gibson's willingness to show his film at its very early stages of completion. He started screening the film at his office in Santa Monica one year before release. After a showing of the film he would typically sit and chat with the invited guests and get their feedback.

Similarly, Sherwood Pictures' ***Fireproof*** was screened over 1100 times to faith leaders and groups and the film saw box office success after word-of-mouth and grassroots involvement mobilized by evangelical leaders.

In addition to inviting people in to see the film, the film should be brought to some faith leaders and other conservative gatekeepers. Both ***The Passion and Expelled*** benefited from screening the film at the home of Rush Limbaugh for a private screening. ***The Passion*** was also brought to Billy Graham who was not able to travel. Private screenings were also available at the National Religious Broadcasters and Christian Booksellers Convention, key groups which endorsed the film and Gibson's efforts. ***Jezebel*** should follow a similar strategy for key leaders.

This early engagement provides leveraged marketing opportunities:

- Announcements and promotion in blogs, newsletters, bulletins, emails, publications, internal communications and events
- Distribution of printed materials
- Discussion of the film on their various platforms
- Showing promotional clips to their members and congregations
- Staging giveaways to get a buzz going
- Facilitating group purchases

By meeting with the key leadership we can reasonably expect that they will communicate positively about these efforts to their thousands of members. In addition to national denominations, we will also meet with para-church organizations, media heads, colleges, and other key leaders. They will be equipped with videos, promo clips, printed materials, templates for email fax bulletin cover letter, locations and dates, giveaways and group sales info.

3. Mainline Christians who are looking for a historical Biblical movies

For the more mainline religious denominations there will need to be a separate outreach that emphasizes the positive religious and moral educational values of the film and develops teaching type materials to help meet their needs. There should be broad and interdenominational support from various ecumenical councils who should be reached out to separate and independently from the primary faith outreach.

Advertising

By taking a very targeted approach into these markets we can reach potential audiences the most efficient ways possible. The primary driver for film advertising is TV commercials often accounting for 50% of a film’s ad budget. Several studies have also shown that even if people are exposed to a digital ad or radio, they do not believe a movie is “real” or of theatrical quality unless they see an ad on TV.

Radio has been a strong supporting advertising play as the core demo still listens to political talk radio, Contemporary Christian Music and Adult Contemporary Music which are fairly efficient media buys for the audience.

While the advertising of Jezebel will utilize many standard advertising avenues like TV, radio, limited newspaper, and outdoor, the film will also deploy a highly targeted digital campaign focused on exposure for trailer. This push will be through the creation of “look alike” audiences on sponsored social media, re-targeting from website visits on ad networks and email campaigns. Included in this push will be endorsements, related news articles and postings by influencers within Twitter and Facebook.

The advertising will also focus on current movie audiences with In Theater Advertising through large standees, trailers, posters and other promotional opportunities.

Planned Advertising Budget

Prints & Advertising Budget Breakdown \$20mm	
Expenditure	Amount
Television	7,500,000
Radio	3,000,000
Online	500,000
Social Media	1,750,000
Screenings	400,000
Outdoor	1,000,000

Prints & Advertising Budget Breakdown \$20mm	
Newspaper and Print	300,000
Sponsorships and Events	400,000
Creative Development	100,000
In Theater	500,000
Promo and Mailings	300,000
Publicity	1,000,000
Administration & Personnel	800,000
Prints & Distribution	2,200,000
Contingency	250,000
Total	20,000,000

Screening Schedule

1. Office Screening Room
2. Private screenings for media personalities and significant leaders at local theaters.
3. National Conventions and conferences for conservative organizations.
4. Screenings for invited guests and leaders at local theaters.

Sample VIP Screening List

Media Personalities	Faith Leaders	Conservative Leaders
Rush Limbaugh	Franklin Graham - BGEA	President Trump
Tucker Carlson	Jim Daly - Focus on the Family	VP Mike Pence
Sean Hannity	National Prayer Breakfast	NFRW
Glenn Beck	Tim Wildmon - AFA	Newt Gingrich
Laura Ingrahm	Dennis Rainey - FLR	Tony Perkins -FRC
Larry Elder	Newt Crenshaw - Young Life	Matt Schlap – ACU
Dennis Prager	James Dobson	Heritage Foundation
Mike Gallagher	Matt Crouch - TBN	David Bossie - Citizens United
Matt Drudge	Craig Groeschel –Life Church	Eric Metaxis
Anne Coulter	Andy Stanley - Pastor/Catalyst	Pat Buchanan – Commentator
Cal Thomas	Dave Manne Calvary Chapel Network	David Horowitz Freedom Center
Mike Huckabee	Mark Levin	David Lane American Renewal

Faith & Value Channel Partners
Billy Graham Evangelistic Association
Campus Crusade
Family Life Today
Feed the Children
Focus on the Family
Habitat for Humanity
Interlinc
Kids Across America
Leadership Institute
Life Teen
Mission America
Navigators
Promise Keepers
Vision Forum
Women of Faith
Young Life
Youth Builders

Political Channel Partners
RNC
Tea Parties
Christian Coalition
Republican National Convention
Young American Foundation
Young Republicans
State Republican Organizations
Citizens United
Discovery Institute

Online & Social Media

The growth of online and social media has opened up a whole new era in market communications and advertising. The marketing campaign will operate a large online campaign featuring web, online advertising, email and social media. The film's website will be content rich including sneak previews, trailers, contests and interviews. The campaign will also launch a innovative social media platform creating a fan network which will utilize popular sites/tools such as Facebook, Twitter, and Instagram.

Media Mailing and Cross-Promotion

The marketing team will follow up with the key leaders and offer cross-promotional opportunities including inviting them to the set of **Jezebel** and early exclusive interview the cast and crew. This will be followed up by press kits containing trailers, exclusive clips, and production notes.

Touring

A national bus tour will be coordinated with the screening schedule which will feature producers, consultants and actors from the film at select events. At these events either the film or a extended preview will be shown.

Religious & Conservative Events

Event	Location	Attendance
CPAC	Washington, DC	10,000
NRB	Nashville & Anaheim	2,000
Salem Managers Meeting	Ventura, CA	100
Freedom Fest	Las Vegas, NV	2,000
Eagle Conference	St. Louis, Mo	1,000
State Policy Network Annual Meeting	Rotates	400
Value Voters Conference	Washington, DC	2,500
The Conservative Caucus	Arlington, VA	500
YAF School Conference	Santa Barbara, CA	200
YAF National Conference	Washington, DC	500
Turning Point National Conference	Washington, DC	3,000
West Coast Leadership Conference	Santa Barbara, CA	200

Faith & Values Events

Date	Event	Location
May	Spirit West Coast – SoCal	Del Mar, CA
July	Sonshine Fest	Willmar, MN
June	Ichthus Festival	Wilmore, KY
June	Southern Baptist Convention	Orlando, FL
June	Big Ticket Festival	Gaylord, MI
June	ICRS/CBA Show	St. Louis, Mo
June	Alive10	Mineral City, OH
June	Creationfest NE	Harrisburg, PA
June	Cornerstone	Bushnell, IL

Date	Event	Location
July	Night Vision	Olathe, CO
July	Hills Alive	Rapid City, SD
July	Creationfest NW	Seattle, WA
Aug	Soulfest	Gilford, NH
Aug	Unity Fest	Muskegon, MI
Oct	Catalyst Atlanta	Atlanta, GA
Oct	Time Out	Monterey, CA
Nov	Nat'l Youth Workers – East	Nashville, TN
Jan	Calvary Chapel Convention	Murietta, CA
Feb	Nat'l Youth Workers – West	San Diego, CA
June	Creationfest NE	Harrisburg, PA
June	Southern Baptist Conv General Meeting	Phoenix, AZ
June	ICRS/CBA Show	St. Louis, Mo
July	Creationfest NW	Seattle, WA
Aug	California Home Ed. Assoc.	Southern CA
Feb	NCS	Virginia

Publicity Plan

The marketing & advertising campaign will create broad public relations outreach to various media outlets. The campaign will contract several firms to provide services into specialized market segments. These firms will provide access to all levels of programs and media outlets including Fox News, MSNBC, Salem Network, American Family Radio, CNBC, Wall Street Journal, USA Today, CNN along with hundreds of influential reporters, social media personalities and online reporters.

Having the right team to react quickly to breaking news along with the ability to strategically understand the impact of stories and the news cycle is extremely important. The publicity team has the experience of working on major feature film releases generating tens of millions of dollars in earned media during these campaigns.

Press Junket

The team will host several press junkets to create interest with movie press in LA & NY along with a few international festivals.

Premiere

A red-carpet VIP Premiere will be held in Hollywood to generate interest in the film.

Outside Vendors

- **MJM** – Publicity and Strategic Marketing
- **Carmel Media** – Publicity to Catholic Market
- **Shirley Bannister** – Conservative Press Outreach
- **Pure Publicity** – Christian Press Outreach

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 (Print & 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.

Depending on the deal struck with the producer, the studio will distribute the film worldwide or in specific territories. The studio will finance the film's P&A costs, and it will then recoup these costs in the highest priority for an interest (and, in some cases, overhead) charge of 6% to 8%.

P&A money is generally considered the least risky as it is the last to be spent and the first to be repaid. For distributing the film, the studio will take a distribution fee on all receipts. This fee can be as low as 10% and as high as 40% depending on factors such as the perceived market demand for the film, the quality of the talent, the producer's credibility and track record, whether or not the producer is contributing capital, and the markets where the film is being distributed.

Some generally accepted fee ranges are: 25-30% for domestic theatrical distribution, 30-40% for foreign theatrical, 25% for the outright sale of foreign rights and, 25-35% for home video, pay cable, and syndication sales. In a typical studio deal, the participation pot generally includes a 20% royalty from all worldwide home video receipts.

There are a number of other instances where additional costs can be added by the studio. These costs can impact the ultimate profitability of a film. For example, the studio may add costs for abandoned scripts or development costs from other projects. Talent may receive advantageous deals beyond the market rate if the studio wishes to maintain strong relationships with particular actors or directors. Studios will also often embed an “overhead charge” of 10-20% on the project that essentially inflates their distribution fee.

A production company that brings capital, thus becoming a “co-financier” and a true partner, can limit a large portion of the additional fees inherent in the current system while also securing greater participation in a film’s profits.

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