

*The Shift*

*A Project Prospectus*

# **Move As One Films, LLC**

## **BUSINESS PLAN**

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**Contact:**

**Lee Kenworthy, Executive Producer & Managing Partner**

**233 Roosevelt Avenue Apt# B Lodi, NJ 07644**

**(646) 399-2792**

**[kenworthylee@gmail.com](mailto:kenworthylee@gmail.com)**

**or**

**Shayling Kenworthy, Executive Producer & Managing Partner**

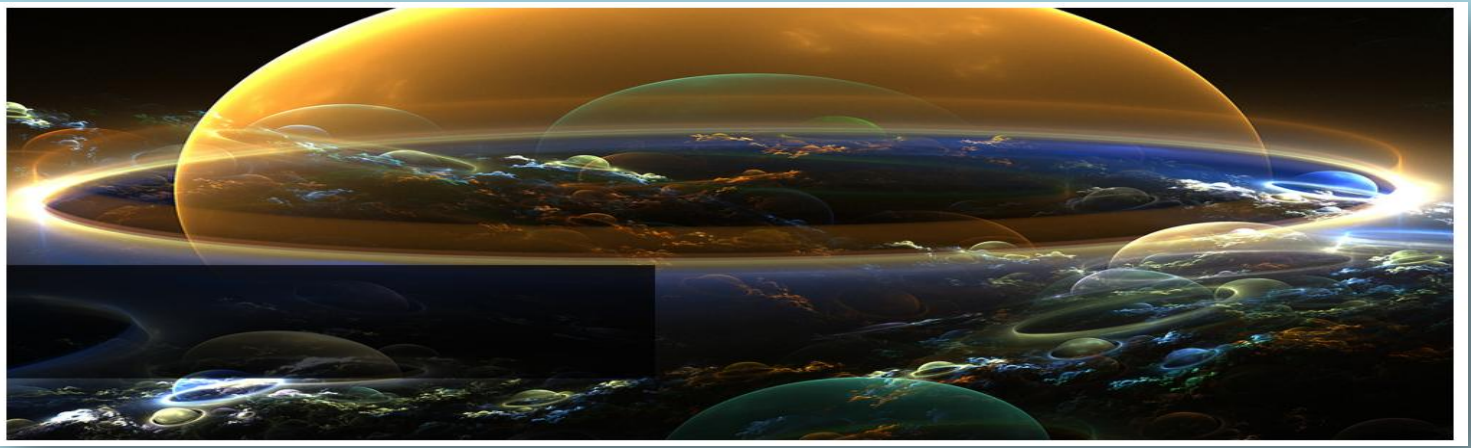
**Same as above**

**(973) 405-8373 mobile**

**[skenworthy420@gmail.com](mailto:skenworthy420@gmail.com)**

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# Confidentiality Agreement

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The undersigned reader acknowledges that the information provided by Move As One Films Inc. in this business plan is confidential. Therefore, the undersigned reader agrees not to disclose any of such information without the express written permission of Move As One Films Inc.

It is hereby acknowledged by the undersigned that the information to be furnished in this business plan is in all respects confidential in nature (other than such information which is already in the public domain through other means) and that any disclosure or use of same by the undersigned may cause serious harm or damage to Move As One Films Inc..

Upon request, this document is to be immediately returned to Move As One Films Inc.

Signature \_\_\_\_\_

Print Name\_\_\_\_\_

Date \_\_\_\_\_

# Memorandum

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This memorandum describes the formation and operation of a limited partnership to engage in the business of motion picture production and financing.

The contents of this memorandum are confidential and are disclosed pursuant to a confidential relationship and may not be reproduced or otherwise used except for the purpose intended herein.

The partnership interests described in this memorandum will not be registered under the Securities and Exchange Act of 1933 or any local securities law and are described as for investment only and not with a view to resale or distribution.

The purchase of partnership interests described herein entails a high degree of risk and is suitable for purchase only by those who are qualified investors who can afford a total loss of their investment. Further, risk factors as contained in this memorandum (which does not include all possible factors) should be carefully evaluated by each prospective purchaser of a limited partnership interest herein.

The contents of this memorandum are not to be construed by any prospective purchaser of a limited partnership interest as business, legal, or tax advice and each such prospective purchaser will be required to demonstrate that he has the ability to evaluate the purchase of the limited partnership interests described herein or has retained the services of a representative who has such knowledge and expertise as may be necessary to evaluate purchase.

# Key People

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## ***Lee Kenworthy Executive Producer & Managing Partner***

Lee has been an instrumental figure in both the conception of the show and building the relationships that are vital to the project's survival. He brings decades of life experience and 10 years of involvement in the entertainment and production industry. He is adept at creating and developing intense character driven story plots with mind-bending twists that will have audience members researching for clues to the show's hidden meanings. Along with his creative skills, he perfectly blends his management background with exemplary sales and marketing abilities he has acquired while working for various Fortune 500 companies as well as startup production companies.

## ***Shayling Kenworthy: Executive Producer & Managing Partner***

Shayling is a 15 yr old veteran of the corporate banking, telecom and financial world specifically working in Human Resources and Organizational Management. After leaving NYU for the "real" world, she immediately adapted to a fast paced high demand environment. She proved herself to be a major asset for various Fortune 500 companies with her no nonsense business sense and her ability to master person to person interaction. Her ability to adapt to any environment while still remaining creative in each field gained her recognition as an asset to any organization.

Our partnership is the core of the storylines, concepts and projects. Our ability to create simple storylines entangled with the complexities of real life drama while still taking into account marketability is what we bring to the table. Our goal is to educate the masses while entertaining every sense a person has to awaken their minds to history and the perspective truth brings.

## **Legal Counsel:**

**Mark Schwartz**, Entertainment Lawyer

## **LSB LLC**

3969 California Avenue Long Beach, Ca 90807

(p) 562.805.5500

(f) 310.943.1415

## **Production Resources:**

### ***Worlds Away Production***

Since 1995 Worlds Away Production has been providing clients like "Saturday Night Live," "Chase Bank," "Crimes 360," "Megacities" personalized attention with the full services of a post facility. Whether the end product is physical or virtual, their team works with the clients to realize a unique vision for their media and branding. Their production house includes services such as development, design, live-action, digital and post production services as well.

# International Representation

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**Paul Marshall founded DO-IT Management Ltd** in April 2002. Paul has an extensive history of success and excellence in the music and film industry. Not only has he performed internationally as an artist, but he is also well known for being an entrepreneur.

Owner operator of EPC UK LTD (Electronic Picture Company) video production company formed with a business partner, worked on films.

Attended MIDEF three years running. Established contacts for Asian region including Channel V, MTV, Major record labels, publishing companies and key radio stations.

Established a network of contacts in USA, UK, Hong Kong, Asia and Australia.

Gained sponsorship from amongst others Peavey Amps, Ibanez Guitars, Cathay Pacific Airlines, Vans shoes, Hallensteins Clothing, Independent Liquor and Kiwi Experience.

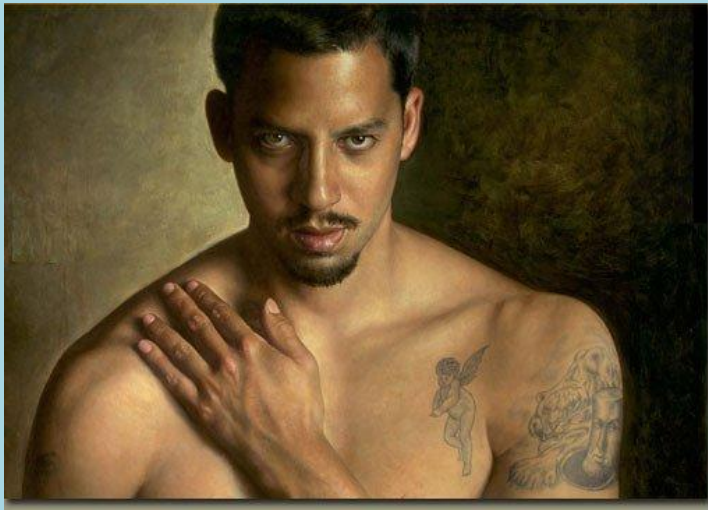
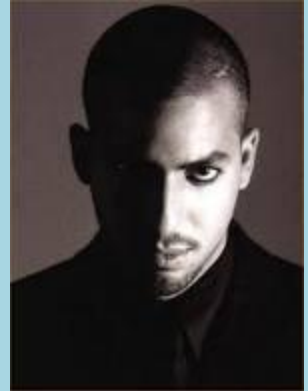
DO-IT Management Ltd has a formal relationship with key organizations in the music industry within New Zealand and throughout the world. In conjunction with these organizations, DO-IT Management Ltd. provides the following services for our artists.

- Artist Management and Representation
- Career Development
- Marketing
- Media Consultation
- Promotions
- Touring
- Sponsorship / Endorsements
- Audio and Video production
- Logistics
- Merchandising
- Web Sites

# David Blaine

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is an [American illusionist](#) and [endurance artist](#). He is best known for his high-profile feats of endurance, and has made his name as a performer of street and close-up magic.<sup>[1]</sup> He has set and broken several world records. Theatre owner [James Nederlander](#) as well as [The New York Times](#)<sup>[2]</sup> have referred to Blaine as a modern day [Houdini](#). David Blaine's first appearance to America created a media frenzy. "David Blaine's Street Magic" drew in an unprecedented 17 million viewers who were now eager to learn more about magic. His compelling and more personal approach to magic reignited the minds of generations to come. Building a name for himself performing in front of Hollywood heavyweights like Al Pacino, Robert De Niro & Leonardo DiCaprio, David was labeled "the magician of the millennium." With a fan base of over 15 million strong in the US alone, his TV appearances and performance videos have solidified his ability to command a worldwide audience. David's appeal uniquely intermingle with one of the movie's main character "Aarush" persona and back-story. His real life image and allure will be capitalized on in order to tantalize the audiences' senses and make them question what's real and what is fiction.



It was once compared the sheer volume of internet searches on Criss Angel as compared to Blaine, moments after each one had completed a Street Magic Special on television. Searches on Angel plodded through the Internet at the pace of a snail. Blaine searches on the other hand simply exploded through the reach of the Internet as new fans rushed Google and Yahoo to dig up raw information about this magic phenomenon. The television Special Angel had performed in was

brand new and heavily hyped, the Special Blaine performed on was an **eight year old repeat** of his first Street Special on a cable channel.

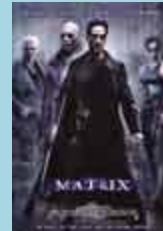
The star power of Blaine is untouchable.

Since David "himself" is considered a celebrity among celebrities, we have had major interest from various A-List actors, musicians & entertainers who are interested in the story concept and working with David Blaine.

David Blaine is fully committed to all the facets of the project as a whole. The producers plan to work around any scheduling conflicts to maintain his involvement. His agenda like ours is to change the world utilizing our talents, along with his ability to command an audience and ascertain more celebrity participation.



# Market Comparisons



Movie Title	<a href="#"><u>Inception</u></a>	<a href="#"><u>The Matrix</u></a>
Genre	Sci-Fi Action	Sci-Fi Action
Studio	<a href="#"><u>Warner Bros.</u></a>	<a href="#"><u>Warner Bros.</u></a>
Release Date	<a href="#"><u>July 16, 2010</u></a>	<a href="#"><u>March 31, 1999</u></a>
Domestic Gross	<b>\$287,053,292</b>	\$171,479,930
Production Budget	<b>\$160 million</b>	\$63 million
Running Time	<b>2 hrs. 28 min.</b>	2 hrs. 16 min.
<b>Domestic Summary</b>	<a href="#"><u>Inception</u></a>	<a href="#"><u>The Matrix</u></a>
Total Gross	<b>\$287,053,292</b>	\$171,479,930
<b>Worldwide Summary</b>	<a href="#"><u>Inception</u></a>	<a href="#"><u>The Matrix</u></a>
Worldwide Gross	<b>\$773,453,292</b>	\$463,517,383
Foreign Gross	<b>\$486,400,000</b>	\$292,037,453



Movie Title	<u><a href="#">Fellowship of the Ring</a></u>	<u><a href="#">Harry Potter / Chamber of Secrets</a></u>
Genre	Fantasy	Fantasy
Studio	<u><a href="#">New Line</a></u>	<u><a href="#">Warner Bros.</a></u>
Release Date	<u><a href="#">December 19, 2001</a></u>	<u><a href="#">November 15, 2002</a></u>
Domestic Gross	<b>\$313,364,114</b>	\$261,988,482
Production Budget	\$93 million	<b>\$100 million</b>
Running Time	<b>2 hrs. 58 min.</b>	2 hrs. 41 min.
Domestic Summary	<u><a href="#">Fellowship of the Ring</a></u>	<u><a href="#">Harry Potter / Chamber of Secrets</a></u>
Total Gross	<b>\$313,364,114</b>	\$261,988,482
Worldwide Summary	<u><a href="#">Fellowship of the Ring</a></u>	<u><a href="#">Harry Potter / Chamber of Secrets</a></u>
Worldwide Gross	\$869,349,688	<b>\$878,643,482</b>
Foreign Gross	\$555,985,574	<b>\$616,655,000</b>

# Production Strategy

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## PRODUCTION MODEL

The key to any successful independent film is to minimize above the line expenses while maximizing on screen production and post production value. In this business model keeping costs under control is essential. Ensuring that a project is “in the can” for the right cost can help ensure a lucrative post-production distribution deal. Delivering the project on time, below the budget is a must. Production will take all incentive programs in various states which currently hold the most aggressive tax incentive programs in the country, offering anywhere from 20% to 70% transferable tax credit on production spends. This means that approximately 20 % of the total budget will be immediately recouped through tax rebates offered by the State entity.

Pre-production will begin within 30- 45 days from date initial investment is made.

## LOCATION

New York, Mexico, New Zealand/Australia are some of the locations of interest for production. For International locations our relationship with Paul Marshall from Do It Management will be our primary resource in securing location and third tiered crews while on location. The Shift has been tailored for both domestic and International filming locations due to the International interest on developing the movie idea and for the financial support expected.

We have the unique opportunity to explore all great regions of history so are filming locations will really be determined after the script is complete.

# Marketing Plan

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The Producers plan to market the talent that we can attach to the project to create a buzz in the niche social networks at first. David, himself, would be a main attraction since it would be his first time acting in a feature film. We have an additional project, Redefine the World, that we can immediately begin marketing and developing. Redefine the World (see appendix) is a talent competition that fuses all formats of entertainment art together into one.

It provides an incalculable amount of content. Once Redefine the World is up and running in the music, film, fashion industries, we will utilize it to create more buzz for the movie. Then, we will expand to conventional methods such as print and TV spots. Once the movie itself has gathered sufficient hype to merit news media attention, we will announce that the movie will premiere in multiple stadiums across the country on the same day. Part of this stadium experience will include a one hour benefit concert in each city, benefitting the (RED) Campaign & a World Relief fund, which will be broadcasted on television nationwide. First phase of talented musicians, singers, & others who have joined Redefine the World will be showcased along with a front running act.\* The rights to distribute each individual stadium's concert & events can be sold to multiple network television stations/channels.

The (RED) Campaign: The Global Fund is the organization that (RED) works with to put the money generated from (PRODUCT)<sup>RED</sup> products and events, directly on the ground in Africa. The Global Fund is the world's leading financier of programs to fight AIDS, tuberculosis and malaria. The Global Fund invests 100% of (RED) dollars in AIDS programs in Africa with a focus on women and children. Programs supported by (RED) and the Global Fund have reached over 5 million people to date.

By partnering with the (RED) campaign, we can provide audiences a new premiere night extravaganza. We plan to invite as many celebrities as we can to participate. We plan to give a select number of tickets of each stadium's event to local radio stations for further advertising. Radio Stations across the country will be announcing the movie's premiere in stadiums as well as the benefit concert that will be giving away prizes donated by local businesses, advertisers & sponsors. For example: electronics, computers, cell phones, cars, gift cards to retailers, restaurants, supermarkets etc. Now, for the people that specifically paid retail for their tickets, they will be automatically entered into a lottery wherein they can **win a house** outright.

An additional 15% of tickets will be sold via auctions both online and private for special VIP seating and back stage passes. Neither, radio station winners nor the winners of the auctions will qualify for the ownership of a home. Only those who purchase a ticket to see the movie will automatically be entered to win a house. \*We will designate the method of purchase via ticket retailers i.e. Ticketmaster etc...

**That's right!** We will be raffling tickets to find the lucky winners of their own homes. Instead of just advertising using Print, Online, Radio, and traditional methods. We will market the premiere of the movie in each city as an EVENT never before seen by moviegoers of all ages and backgrounds.

The audience will have an opportunity to donate money directly to the (RED) campaign & the World Relief Fund. By texting & accepting a \$4.95 monthly charge, they can participate in the trivia game for the television show and continue to win prizes. \*Lawyers will negotiate with wireless companies & VISA. We will match audience contributions dollar for dollar.

We plan to begin selling tickets at least 4 to 6 months prior to the release/premiere date. This will provide positive cash flow to fund the event if need be. At first we will state that each stadium will give only 1 home away. Our goal is to utilize existing resources to purchase as many foreclosed homes as we can afford. The homes that will be considered viable candidates for purchase will need to be in decent areas with low crime rates, good schools and job opportunities. By purchasing foreclosed homes we hope to not only help someone have a place to call home but also boost the neighborhood and local economy. We intend to maintain cost at a minimum without neglecting quality workmanship and above basic needs.

Estimated Cost of House Giveaway				
Cost of House	Cost of Repairs	Furniture Allotment	Totals:	For 20 Homes
\$75,000	\$60,000	\$30,000	\$165,000	\$3,300,000
\$130,000	\$60,000	\$30,000	\$220,000	\$4,400,000
\$220,000	\$60,000	\$30,000	\$385,000	\$7,700,000
\$350,000	\$60,000	\$30,000	\$440,000	\$8,800,000
		Cost Range	3.3 million to 8.8 million	

### ***The World Relief Fund***

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We are inviting a select few people of likeminded values and an innate need to change the world to own stocks in Move As One Films, Inc which will donate 33% of all revenue to non-profit organizations such as the (RED) campaign. We will also head up a non-profit organization in partnership called The World Relief fund. Each of us bringing the causes near to our hearts and in need of immediate help anywhere throughout the world. We will all have equal votes on the platform as well as the responsibility of maintaining the nature of the organization. Our goal is to take responsibility for the world and assist by initiating the most immediately helpful response measures. By freeing ourselves of any need for federal aid or government funding, we can provide direct person to person contact in the areas most needed for change to truly be set into motion.

# Total Revenues

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To determine a motion picture's true profitability, it would be entirely misleading to look solely at box-office performance. While certainly an important indicator of a film's general popularity and a significant contributor to the film's bottom-line, box office sales are but one of many revenue streams a properly marketed film will enjoy.

If box-office numbers were the sole criteria for success, taking into account the deep revenue splits with Exhibitors and Distributors, very few films would ever be considered completely successful, while most films would be branded as utter failures. Interestingly enough, Hollywood continues to make movies year after year. This is because when you add all of the various revenue streams together, almost every single well-made film will generate significant revenue – for many years to come.

The term “global economy” is particularly relevant to filmmaking, as foreign box office returns frequently outperform domestic returns. In addition, domestic and foreign secondary markets such as video & DVD rentals/sales, airline and prison exhibition, digital downloading, Internet streaming, pay TV and free TV, can each generate *significant numbers*.

## DVD/Blu-Ray Disc Sales

### DVD/Blu-Ray Disc SALES AND RENTALS

DVD/Blu-Ray Disc sales and rentals will drive the ancillary revenue strategy for *The Shift*. With 2005 setting a new benchmark for independent film, it's not surprising that even the largest retailers are cashing in. In a move that stunned industry pundits, Wal-Mart not only decided to carry *Brokeback Mountain*, they're actively promoting the controversial film to shoppers (Going for 'Broke?', Wal-Mart takes curious ride with DVD Title, *Weekly Variety*, April 17th, 2006). Wal-Mart accounts for close to a third of the DVD sales in America, and clearly their sales strategy has helped Universal, the film's distributor, add to its bottom line.

Universal reported moving approximately 2 million units in *Brokeback*'s first week of availability. DVD sales numbers are jealously guarded by home video distributors, but with a typical margin of \$8-\$10/per unit sold, even a conservative estimate reveals that *Brokeback* netted Universal about \$16 million in its first week alone! Clearly *The Shift* is a very different sort of film, but its uncompromising style should allow it to cash in on controversy and hype just as *Brokeback* did. There's also a precedent for films comparable to *The Shift*, doing quite well in the rental market. *AVATAR*, *INCEPTION*, *DARK CITY*, *WHAT DREAMS MAY COME*, *HARRY POTTER* Series, etc...

This shows just how important the DVD/Blu-Ray Disc has become to a film's bottom line.

## DVD/BLU-RAY DISC EXTRAS

Conditioned to expect up to 2 hours of bonus material, the public won't open their wallets for just any DVD anymore. Peter Straddon SVP of marketing for 20th Century Fox, relates this in a recent piece about the DVD industry:

"You watch anyone who goes into the store. The first thing they do is check the price and flip it over to see what's on the disc. Even if they don't use the value-added material, there's a reassurance that it's there. If someone's on the edge, the presence will give them impetus to put it in the basket."

A Director for the Making Of The Shift will be selected based on their experience, their ability to work within the production, and for their vision of how to cover the film. Whatever personnel ends up suiting the production best, the producers assure the highest quality Making Of The Shift possible.

## VIDEO ON DEMAND

Recent advances in broadband availability and home theatre technology, as well as the ongoing threat of film piracy, mean that distributors are investing heavily in Video On Demand (VOD) technology and services. Movielink (a joint venture set up by MGM, Paramount, Sony Pictures, Universal, and Warner Brothers) appears poised to sell permanent downloads from its vast library. (Current files self-destruct in 24 hours.) It's only competitor, CinemaNow, has a broader rental selection, but only sells movies from Sony and Lionsgate. Anxious to maintain its success, Netflix recently announced it would invest \$5 to \$10 million in VOD technology, with CFO Barry McCarthy predicting that Netflix would "lead the future of digital downloading."

As usual in the film industry, the bottom line is the driver of the VOD revolution. As a recent article in Variety explains:

*"...online movie sales could prove a substantial new revenue opportunity for studios. Margins promise to be significantly greater than for home video, as there are no manufacturing costs and no returns to handle. One exec said the studio profit on a digital sale could be \$5-\$8 better than on a DVD."*

Buoyed by Apple's success in porting video content to its popular iTunes service, the question is no longer if this form of distribution will become widespread, but when. The producers will watch the maturation of the VOD market closely to manage The Shift's release into this distribution channel.

## Emerging Technologies

New technologies for movie distribution and new ancillary markets seem to appear on the horizon every day. Will new DVD formats change the rules of home video? What Video on Demand service will control the media landscape? Will pre-packaged DVD releases go the way of the 8-track tape? Whatever the future holds, the producers will position *The Shift* to maximize its ancillary revenue.

*Business Week* reported in January 2008 that revenue derived from movie downloads and streaming services jumped from \$500 million in 2005 to just over \$2 billion in 2007. Estimates see a rise to \$3.5 billion by 2011.

## RETAIL PRODUCTS

Clothing and apparel seem like a natural fit. The inclusion of designers from the fashion world could take the product licensing into lucrative and unexpected directions. Almost any sort of licensing is possible America is, after all, a culture that produced (and sold) action figures for the ultra-violent cult film *Reservoir Dogs*. If anything's obvious from the current state of American popular culture, it's that the line between media and merchandise continues to erode. In terms of how independents might also play in the merchandising market, take

"Napoleon Dynamite" (made for \$400,000 in 2004) as an example. While retail figures are not readily available, "Napoleon wear" – the T-shirts, sweatshirts, knit tops, underwear, and the like – became the strongest selling licensed products in the teens' and boys' mass marketplace, according to a *Washington Post* article from 2005. Since that time, the retail onslaught grew into over 150 "Napoleon Dynamite" products, which also reported large retail sales worldwide. A significant percentage of its over \$150 million in profit can be contributed to merchandising sales. "It is a testament to the power of fans and to hitting the nerve in pop culture," says Elie Dekel, Executive Vice President of licensing and merchandising at 20th Century Fox, the film's distributor.

## SOUNDTRACK

A key component of the merchandising of *The Shift* is the inclusion of music from the benefit concert as well as the movie. This approach will create a natural synergy between the marketing and merchandising of the film and event. Given the number of groups and artists that the producers along with David Blaine will secure, it's easy to envision a double album soundtrack for *The Shift*. Again, with the artists themselves pushing the album sales, the buzz around the movie will only grow louder.



## Stadium Events

The following chart is intended to display an example of the range of ticket sale revenue based on average seat capacity for stadiums around the world. Please note that only 75% of tickets are addressed in the chart below. The remaining 25% will be distributed to radio stations for give aways, auctions both online & private, in addition to members & families of production crew, talent, management, investors, advertisers and sponsors.

Average Stadium Capacity	Sample Retail Ticket Price			
	Low End: \$57.50	Mid: \$82.50	High:\$127.50	75% Ticket Revenue
	25% of seats	25% of seats	25% of seats	
40,000 (60+)	\$575,000.00	\$825,000.00	\$1,275,000.00	\$2,675,000.00
60,000 (80+)	\$862,500.00	\$1,237,500.00	\$1,912,500.00	\$4,012,500.00
90,000 (18+)	\$1,293,750.00	\$1,856,250.00	\$2,868,750.00	\$6,018,750.00
160,000(2)	\$2,300,000.00	\$3,300,000.00	\$5,100,000.00	\$10,700,000.00
	\$5,031,250.00	\$7,218,750.00	\$11,156,250.00	<b>\$23,406,250.00</b>
For 100 Stadiums Projected Revenue :				<b>\$585,156,250.00</b>

## Online Multi-Player Role Playing Game

World Of Warcraft Was created by the company known as Blizzard. It has more than 8 million active users, making it the most popular MMORPG (massively multilayer online role-playing game) of its time. The first official World of Warcraft expansion pack, known as “The Burning Crusade”, was released on January 16, 2007. Only 8 million users and its consider the most popular and successful online role playing game.

We have designed a new game concept that we plan to bring to EA Entertainment Artist, who is currently seeking new concepts, to negotiate partnering in creating the first online game to be distributed via pc, cells, pda, ipad etc. That will track each user’s lineage while allowing for users themselves to add their own verifiable piece of history. The game will be designed according to the parameters and concepts that are utilized for the movie and television show. Our goal is to create a virtual world where you are free to travel through time learning more about your own lineage but also the world and how it was then.

# The Grid Volume I: Bloodlines

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Imagine Facebook but you are connecting with people you've connected to throughout your family's lineage. Utilizing the information players provide, we will provide them with an avatar of ancestors thru out their lineage. What knowledge their families have acquired. And what tools and people they need to seek in order to find their true purpose or the continuance of their family's legacy.

Expansion Pack: The Apprenticeship.

Once a player has sufficiently explored their avatar's world and achieved the goals of retrieving their intimate circle & tools they can begin to learn their craft by purchasing the 1<sup>st</sup> expansion pack, The Apprenticeship in which they will start learning the path that has been destined for them. Working with companies like Ancestry.com, geneology.com, other public information sites as well as astrological charts of all varieties, we can provide them with a relatively accurate depiction of their lineage. Thru the Apprenticeship expansion we can link with Phoenix University to provide a learning platform in which someone can learn the craft they have chosen or have been chosen for them. The point is to be the best and truly master your craft. Children and adults, alike, can explore a life within their own and come out with the knowledge and resources to apply to their own real life.

Expansion Packs can be used to generate advertisement revenue by partnering with different companies. As part of the agreement we will create reasonable methods of generating product sales revenue while in a virtual setting. For example,

The Grid is an online role-playing experience set in our own world and universe. Players assume the roles of themselves or their ancestors as they explore, adventure, and quest across our vast world. World of The Shift is a "Massively Multiplayer Online Role Playing Game" which allows millions of players to interact within the same world. Whether adventuring together or starting businesses/empires, players will form friendships, forge alliances, and compete with enemies for power and glory or possibly even more like spiritual awareness.

***Players from across the globe can leave the real world behind and undertake grand quests and heroic exploits in a land of fantastic adventure filled with rich historical facts, esoteric knowledge, alchemy and the ability to travel thru time as your history unfolds in front of you.***

We will allow players to play the game at their own pace, whether it be a few hours here and there or entire weeks at a time. The quest system also provides an enormous variety of captivating quests with story elements, dynamic events, and flexible reward systems wherein prizes can be won. For the select few advertisers & sponsors that join, we will integrate original products into the game as prizes. For example, as an avatar with a chosen craft as a shoe maker once the player masters his craft by retrieving the history of how a company like Adidas, for example, came about as a company and solves the mysteries in order to find the original sneaker. At the ceremony celebrating their accomplishment, the player will be presented with an originally designed Adidas sneaker which will be delivered to his home. We can explore the rich history every company, artisans, crafts that have survived throughout time and war. And, reinvigorate consumer brand loyalty for businesses involved.

Below are some of the features found in The Grid World:

- ∴ The Seven root races
- ∴ Integrating live time info from real world platforms
- ∴ Multiple professions each with unique benefits.
- ∴ Thousands of missions to undertake and complete
- ∴ Multiple modes of transportation including time travel
- ∴ Extensive and elaborate storylines
- ∴ Four psychic realms for discovering different hidden information

# Film Distribution

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The motion picture industry is highly competitive, with much of a film's success depending on the skill of its distribution strategy. As independent producers with a privately funded, high-quality product, the Production Entity is ideally positioned to negotiate with major distributors for the release of ***The Shift***. Additionally, the film's Producers have warm relations with various distributors.

The Production Entity will undertake the soliciting and negotiating of distribution agreements with North American and International Distributors. This could include pre-sales and/or advances in both domestic and foreign territories. These “presales” (meaning a licensing of distribution rights occurring before production commences) are guarantees from a distributor to pay a certain sum as an advance against distribution income when the film is completed and delivered, as agreed upon contractually. The amount is usually anywhere from 35% - 40% of the budget for the domestic (United States and Canada) rights, and 60% - 65% for foreign rights.

The Production Entity will also negotiate with buyers in all secondary markets. These “ancillary” markets include, but are not limited to, DVD rental and sales, “interactive” and “multimedia” markets, as well as sound track sales and merchandising. Interactive and multimedia markets include motion picture tie-ins to video games as well as movie downloads and streaming services, a burgeoning industry. By 2010, revenues in these interactive and multimedia markets are expected to reach \$20 billion.

# Advertisers and Sponsors

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The Producers, as stated previously, have retained Mark Schwartz of the law firm, **LSB LLC**. Mark, himself, as been practicing entertainment law for only 4 years, but, his previous employment was as a legal representative of the Fortune 500 companies in Washington, D.C. Our lawyer will contact a selected number of companies to participate in co-branding and cross marketing campaigns both domestically & internationally.

We will be offering a select number of advertisers & sponsors, a 5 year co-branding deal:

- ✓ Logo on all print, media & online advertisements
- ✓ Product placement in both the movie & the tv series
- ✓ Ability to ascertain revenue from Company's integration into Project's online game
- ✓ Ability to display visual materials at all events
- ✓ Designated space at each event for retail booth
- ✓ Positive public relations identity based on association
- ✓ Celebrity endorsements (unless they cannot be negotiated)
- ✓ Select number of invitations to all red carpet events
- ✓ Combined total of no more than 20% of the revenue from the project will be shared in return for respectable percentage of Company's revenue. (lawyers will negotiate actual terms & conditions)
- ✓ Tax benefits

## Other Advertisers & Sponsors:

Local businesses and smaller sponsors will have the opportunity to participate. They can pay for advertisement at the local events or they could donate viable prizes to be raffled away at event by donators. These advertisers can still benefit greatly from the exposure at the stadiums as well as the nationally televised benefits concerts. The positive image is the major selling point.

*As a side note: The Producers have established relationships that place us in a pivotal position to acquire a piece of a newly formed network television channel or beginning negotiations for our own nationally broadcasted channel. Most newly formed network channels are in profit within 3 to 6 months. With a network station, we would be generating advertisement revenue from a multibillion dollar industry. Imagine The Artist Network owned by Artist.*

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# Investment Overview

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The film's budget is set at **\$40 million US dollars; and the Producers are seeking one sole investor.** After reading about you and learning your loves & passion, we believe that person is you. As previously stated, David and us have an agenda and it is to change the world. We have had investor interest but we walked away from the negotiations because they were not able to see the overall statement of goodwill and reform. If you & your team were to sign on, we would need nothing further. We have second round investors able to supply the remaining funds for the entire project as long as we have ascertained 5% of project funds in escrow account. We also have a Credit Business Partner to ascertain loans & lines of credit, but as we stated we would prefer one partner that sees the project for all that it can be. We as well as Dave have connections to Showtime, HBO, ABC & SyFy tv networks but instead of going to them 1<sup>st</sup> and losing ownership of the project, we can retain ownership and negotiate distribution deals with advertising revenue share agreements. With a trailer, website and artwork, we can begin negotiations for advertisers and sponsors and be in profit a.s.a.p . With the combined relationships with industry professionals that we all bring to the table and the interest coming from places we haven't contacted, we can make history. You and your team are in a pivotal position to help see this project come to fruition and be a part of it side by side with us (David Blaine, Lee Kenworthy & Shayling Kenworthy). We admire and appreciate the energy we have already felt coming from your direction and would be honored to take this journey together.

In return for your involvement, you will receive:

- ✓ **100% Recoupment** on Principal Investment (first position).
- ✓ **% of Picture's Net Proceeds** (pro-rata)
- ✓ Designated Shareholder with voting rights in Move As One Inc as a Partner.
- ✓ **Executive Producer Credit** on the Film
- ✓ **Full Access** to the Set/Lunch on location in Mexico to film the trailer/teaser.
- ✓ **Full Access** to the Set/Lunch with stars of the film
- ✓ **Invitation** to red carpet premieres in all domestic and International theatres.
- ✓ **Invitation** to networking events including Sundance & other domestic and International film festivals.
- ✓ **Creative input.** For us this one is an important show of respect. We value the knowledge we know you have acquired specifically in regards to tattoos and would love your help, opinion and consultation on integrating that same history into the movie, show, and online role playing game.

### *Initial investment:*

This will be utilized to fully retain the attorneys for contractual needs and to create limited liability legal entity, Move As One Films, Inc. The Company will utilize the funding for the development and completion of the following:

- Full movie and pilot Script
- Full Series Bible ( 4 to 5 Seasons outlined)
- Producing a trailer/teaser so as to start negotiations with advertisers/sponsors prior to production.
- Storyboard for movie and entire first season.
- Research, procure, and ascertain location, production, and necessary management team members in order to meet goals designated in the business plan.
- Professionally made Business Plan including audience, market reviews, and full financial projections.
- Initiating the “Redefine the World” Project

*Producers also have a reality show idea to bring national awareness to real truth of what Child Protective services are doing to families and children all across the country.*

*Women that test positive for marijuana, a drug used in multiple countries to alleviate child birth pains, are having their children taken away while they are still in the hospital recovering from birth some are even being put in jail. For many it takes valuable months even years of bonding with her child.*

*The system is being utilized in divorce cases predominately within the Military community while the spouse is on tour unable to represent themselves in a court of law while others decide their ability to see their child.*

*Most CPS agencies run like any other business with a need to remain in profits for shareholder interest. Most of their influx of cash comes directly from government funding. They have quotas on how many children need to be adopted every year. So, regardless of the parent's determination to win back their child, they literally block a parent's ability to win.*

*A parent's right to quality mental health care if needed is being stricken away. Constitutional amendments & rights are being violated under the sanctions of a court that does not need to even tell you what the accusations are.*

*We want to bring this to the forefront of America. These agencies are causing irreversible damage in our society. With no real supervision like so many other agencies, they have decided to play judge & jury and decide who should be a parent and who shouldn't.*

# BUDGET TOP SHEET

**\$40,000,000**

1100 Development 63060	63,060.00
1200 Story & Other Rights	641,000.00
1300 Continuity & Treatment	251,500.00
1400 Producers Unit	1,847,803.00
1500 Directors Unit	1,493,360.00
1600 Talent	9,035,216.00
1700 A-T-L Travel/Living	528,898.00
<b>TOTAL ABOVE-THE-LINE</b>	<b>13,860,836.00</b>

2100 Production Staff	765,961.00
2200 Art Direction	354,946.00
2300 Set Construction	2,095,215.00
2400 Set Decoration	1,078,391.00
2500 Property Department	1,093,558.00
2600 Camera Operations	867,782.00
2700 Electric Operations	269,820.00
2800 Grip Operations	122,559.00
2900 Production Sound	141,861.00
3000 Mechanical Effects	1,262,802.00
3100 Special Visual Effects	3,600,000.00
3200 Set Operations	77,501.00
3300 Wardrobe Department	750,545.00
3400 Makeup & Hair Department	120,000.00
3500 Location Department	283,569.00
3600 Transportation Department	55,911.00
3700 Videotape Department	74,744.00
3800 Studio Facilities	375,000.00
3900 Atmosphere	322,152.00
4000 Production Film & Lab	144,000.00
4200 Second Unit	48,000.00

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<b>TOTAL PRODUCTION</b>	<b>13,904,317.00</b>
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5100 Editing	150,000.00
5200 Post-Production Film/Lab	152,927.00
5300 Post-Production Sound	274,162.00
5400 Music	775,069.00
5500 Titles	150,000.00
5600 Opticals	60,000.00
5700 Post-Production Video	180,000.00
5800 Facilities	30,000.00
<b>TOTAL POST PRODUCTION</b>	<b>1,772,158.00</b>

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6100 Insurance	120,000.00
6200 Legal Costs	50,000.00
6300 Publicity	200,000.00
6400 Miscellaneous	0.00
<b>TOTAL OTHER</b>	<b>370,000.00</b>

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Completion Bond: 2.00%	598,266.00
Contingency: 12.00%	3,589,597.00
Insurance: 3.00%	897,399.00

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TOTAL ABOVE-THE-LINE	13,860,836.00
TOTAL BELOW-THE-LINE	16,052,475.00
TOTAL ABOVE AND BELOW THE LINE	29,913,312.00
<b>GRAND TOTAL</b>	<b>34,998,575.00</b>



# Treatment

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The Shift is an adventure fueled psychological thriller following two brothers trying to rescue one of their children from a cult who unbeknownst to them has been targeting specific families to destroy.

Imagine that a third of the population of the world is aware that reincarnation is real. Some realize reincarnation is real but don't remember who they were. They know they have lived before but they can't feel who they were or the world around them. They can't change so easily from one perspective to another and relive another moment in another time.

This treatment was created to suffice a television network pilot episode. Depending on the actual cast, roles will change to integrate that person's personal history into the overall story. But the core remains the same.

Then there are those that are aware and some that have records detailing who've they've been. What they own and how they came to owning it? What they've done and had been done to them? Who they've loved and who has loved them? These people that are aware of their history are at war.

On one side you have the elitist, a group of people and their families that were initiated and taught in the ancient ways for personal gain for the overall welfare of the family bloodlines.

On the other side you have NYC police officers, Tyler Stalworth and Jack who are catapulted into a world they never knew existed but that exist all around them. These two men have answered the call of duty side by side both on the fields of war at our nation's demands and here, in America, on the streets of one of the most influential cities in the entire world.

*NYC will be the primary location for the television series.*

Tyler is cynical after the disappearance of his son and the subsequent divorce from the love of his life. His work is his entire life and every moment his hunting for a crime. His kamikaze approach is seen as reckless to everyone but his partner, Jack. For Jack, Tyler is his best friend and the only person that has saved Jack's life on the battlefield and on the job. Jack understands Tyler, if that had been his family he would die. Jack was with Tyler in Kuwait when he received the news. Thousands of miles away Tyler's wife was brutally attacked and their son had gone missing. Now present day, Tyler dies trying to save a woman's life and returns to try and save Jack's family. AARUSH, a mysterious stranger with no id and no known identification in any system,

immediately recruits Tyler and Jack to help him stop a mass criminal army from endangering mankind's future. With little time on their hands, they join a group led by MICHAEL, a graduate of West Point Military Academy, and a key asset in the war. Michael is directly linked by his Irish/British blood to the 2<sup>nd</sup> President, so his life is inoculated with psychic children to asleep.



members of a secret Unit within our government recruiting police their neighborhoods on a psychic level will they are

Their team is bound to each other by more than just this journey. They are determined to set in motion a series of events to bring about a new level of conscious awareness for the world. To unlock the truth for everyone to know before it's too late and the Shift occurs.

### **SERIES OVERVIEW**

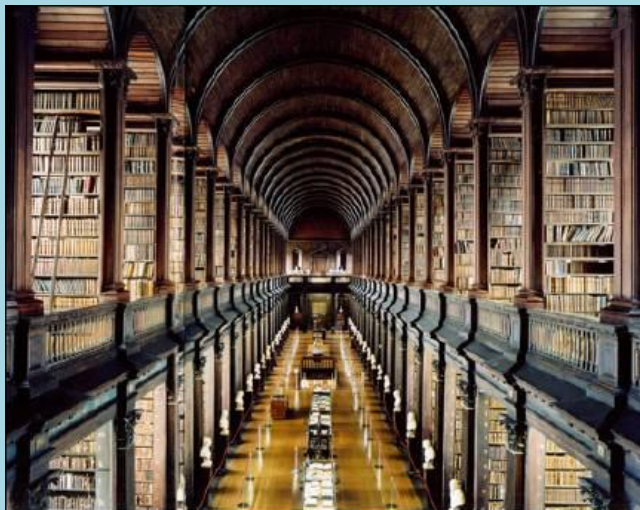
Enter a world within a world, where travel is thought and perception isn't bound by physical limitation or time. *The Shift* is a high octane, adventure fueled movie that offers viewers a look into the network of higher planes that simultaneously exist within our own reality, in a radiating grid-like formation illuminated by the Akashic energy. One man is chosen by the fates to unearth The Grid's secrets, and in so doing, he discovers his life's purpose. It's something we all yearn for... the discovery that we are all truly important and vital, and that our life has meaning. The movie will flow to the beat of the specific song choices we will make based on lyrics & melody. We plan to innovate the Split Screen format to create a simplified method for showing what we perceive as occurring around us versus what really is happening. Our methods will interact the two screens similar to Rules of Attraction. We can utilize Flashbacks and Split Screen formats to help the audience visualize the actions taken in different times and different realities that furthers our main storyline, provides tantalizing teasers and clues, and that effects the present-day situations for our leads.

*The Shift* is not another cop-gets-super-powers-and-then-fights-crime movie/TV series. Our protagonist happens to be an NYPD detective, and his training is certainly a useful part of the skills he needs to navigate and protect The Grid, but he is too busy dealing with the mysteries of existence and those who would bend reality for their own ends to return to his normal cops n' robbers routine.

For everyone who knew TYLER STALWORTH, early 30s, joining the NYPD and making Detective Grade was nothing short of what was expected. His affable good looks are hidden behind a martial exterior. His rushed decisions are usually viewed as reckless but have given him notable status throughout the city. His pessimistic view is well guarded and hidden behind the exterior of a real protector type cop. He is the guy always willing to lend a hand but can never smile without feeling guilty. While in Kuwait on assignment, Tyler got the news that back home in NYC, group of masked men had grabbed his wife and son. They brutally raped her and their son has never been seen again. He came home to divorce papers and boxes from a life that had ended without him.

His partner, JACK BARDAN, 30s, is like a brother to him and Jack's family has become his adopted kin. Solid, hardboiled, pit bull Jack is a typical Irish cop – bigger than Tyler and physically stronger, too. Jack has always been Tyler's muscle and back up. Few people can understand why they're so close but they are because as soldiers on the same unit in Kuwait no one could control all the variables on the field like Jack, no one except Tyler. He saved Jack's life multiple times. So much so that it was Jack who suggested Tyler join him on the force when they returned home from tour.

In the present, through what initially seems to be happenstance, Tyler comes across a woman being attacked and tries to save her. Tyler pays the ultimate price for his discovery. He dies. But, he returns to our plane an altered man; someone who exists within the living and the dead and who can travel through time and space.



What is the Grid?  
realities that  
its core. The Grid  
'Akashic' is an

the planetary 'Recorder Cell.' It's a kind of celestial library where all the thought, feeling and occurrences throughout time are stored. There are two levels: the Greater and the Lesser Akashic Records. In the Lesser Akashic, every expression of consciousness that transpires on Earth is recorded according to the intensity level found in each soul. Some of the most prevalent consciousness thought-forms in the Lesser Akashic would be our reality's religions, common issues of survival, culture

Think of it as a spider's web of  
houses the Akashic Records at  
literally defines existence!  
eastern term which refers to

and politics. The Greater Akashic extracts the purest knowledge-forms from the Lesser Akashic and translates them into the energy that powers the Grid.

The minute Tyler becomes conscious after death, Aarush, is there. AARUSH (meaning first light of the sun) who looks to be in his mid 30s, is actually centuries old and very powerful in terms of his



understanding of The Grid since he is one of the conceivers. He is an entity whose original thought brought our reality into being, but he wasn't alone. He was part of the council that conceived of the grid. He is not a god, just a higher Atlantean being who practices ancient science that is within human comprehension but unattainable without awareness. For thousands of years, Aarush has wandered the Earth experiencing, listening and manipulating the Grid. He does not like the ugly, violent direction mankind took as a result and he also doesn't like that our world has become a haven for

greed. Aarush is crunched for time in searching for Diana, a girl who he believes that, like him, she can help mentally restructure existence. He is desperate to rescue her before her mind is polluted by William. A man he has a long history going back thousands of years. Their true origins are not revealed in the movie, they act as guides. Their stories will develop on the television series.

William is chaos personified. He is petulant, petty and spoiled and he has heart – in short, he's the guy you love to hate. But what is unique about him, and also so terrifying, is that he will *never* be redeemed. He is incapable of feeling anything but cruel and dark emotions, like a bully that knocked down by accident but insists on hurting his victim again and again. constantly obsesses on what it's like to feel higher emotions such as love, friendship and self sacrifice. He often performs unbelievably weird and horrific experiments on people to get these answers, but since he cannot feel, it is ironically he who ends up being tortured the most.



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As Tyler and the team gain awareness of the many threads of reality that exist within a field of possibilities, they can consciously choose the thread and maneuver the scenario for a different outcome. As long as they are willing to take action, and keep on taking action to create a reality shift, they will eventually solidify that shift. But there are monumental stumbling blocks and consequences for each path on The Grid that they travel. Then there is the even greater threat of William and his desire to control The Grid so he can twist reality in horrifying ways, as a living expression of his madness.

Tyler and Jack are helped in their mission by three unusual people who are directly linked to The Grid: Jack's daughter, Diana, has been kidnapped by William. Jack splits from Tyler on his own quest to find his daughter before it's too late. On his journey, he has the assistance of a beautiful but solitary teenager named SAMANYA.

SAMANYA (African for "The Unknown One) LEARY – Even at the tender age of 17, Samanya understands what's at stake because, like Diana, she could either become good or bad -- she's at a real tipping point. She was one of William's soldiers in multiple previous lives like so many other that William has corrupted but she mourns that in her current life, she was forced to do horrible things as a child soldier in Africa. She yearns to redeem herself but she hides her emotional hurt behind a razor sharp, sarcastic wit. Samanya was adopted by a strict Catholic family that doesn't know what she's doing. She has to hide who she is in order not to endanger the lives of the people that have come to show her love.

MICHAEL – 20, is a descendant of Atlantis and the child a secret unit within the deepest parts of our government headed up by members of the Freemasons. In his most recent past life, he was a transcendentalist and he reconnected with the Akashic records and regained ancient memories. This turn of the 20th century group practiced European transcendentalism and was devoted to



continuing the Atlantean tradition of protecting the Akashic Records. The Akasha has various levels of "security clearance" dependent on whom and where in life you are. Michael, like Aarush, is directly linked to the Akasha almost like a biological link between man and computer but the Akasha is organic, living. He wants to change the world for the better – a definite young body/old soul type. Michael's regular life as a college student is often thrown for a curve when Aarush someone Michael has talked to all his life but has never met him until, now. Upon Aarush's request he has to assist Tyler in hurrying his training while commanding the missions that need to be carried out. He struggles with his responsibility and the nagging sensation that he's really missing out on the life of a typical young person. He struggles internally with his purpose versus his individual wants and needs. But, the time has come for the ultimate plan that was designed long ago to come to fruition and Michael has to see it all through.



When Tyler first meets this trio, he doesn't quite understand who he is. He will learn that in the beginning when there was a need for protection he and his brothers stepped forward time & time thru our history as it's, Protectors. He is a hero who has served The Grid in many ways, during many incarnations of his life. He will learn this the hard way. Jack on the other hand is alive so his body limits his ability, but he begins to see the unseen with the help of Samanya and various young Keepers. He starts using unconventional methods to help maintain the awareness, but it is also the adventure of a life time... well, *many* life times, that will take Tyler, Jack – and our viewers—to realms never-before imagined or seen.

The shift is coming, and their grand adventure, has begun...



The following is an article detailing the more organic style of special effects we would like to use. People with a light body with images of their histories via film like images, tattoos, inscriptions, text.

## IBM Data Baby

*Posted on May 20, 2010 by Ian Failles*

In 'Data Baby', a beautiful spot for IBM directed by Mathew Cullen, Motion Theory visualised a world in which data envelops and surrounds a new-born infant. Part of a series of seven commercials, the spot utilised specially developed C code to give the data a more humanistic feel. We talk to visual effects supervisor John Fragomeni and art director Angela Zhu about the work.



*Original plate*



*Final graded plate*

[Click here to download and watch the whole spot 34 MB](#)

**fxg:** What was your overall brief for the 'Data Baby' spot?

**Angela Zhu:** IBM came to us to visualise a world of data. The data had to be very fragile and humane. The difficulty was to find the balance between technology and humanity. One of the visual cues was creating a blanket of data hovering above the baby as a protective shell. The data blanket had to feel like a mother's finger running over a baby's face - the fragile love and protection is hard to recreate with technology. Technology is informational, humanity is emotional. We tried to give some characteristics to the data. Apart from conventional data visualization which often seem digital and departed from reality. IBM data has real life physics, light property and interacts to its environment. When the baby's hand moves, the data will move with it. We also visualized a baby mobile. In the baby's world, the first thing he sees as well as his parents is the mobile. So when we designed the mobile we tried to capture the six categories of IBM's data services. IBM wanted to show through its technology: heart rate, respiratory rate, oxygen saturation, blood pressure, ECG and temperature. The mobile captures all six categories of essential information that tells the well-being of the baby. When we were designing the mobile, it had to feel in camera, soft, not scary.

**John Fragomeni:** One of the things about those categories was finding a voice or an expression for each one of the elements. Part of the concept design was finding a language that was a common thread that felt connected. We had

to work out how do we visualise that so that it's grounded in data but also so that the data drives the processing. We came up with a C visualisation of the data. That's where the concepting came in, which was a jumping off point for inspiration. In some ways we stayed true to that in the way that the coders were directed to produce elements, but it also evolved, which is the creative process. We finally start taking this data and visualising it through C and various other methods. It was really important that this not only be a commercial but also a piece of generative art. It showed the really warm side of technology, which can be cold and faceless. This was more the humanity side, that every day in every way technology and data affects your life.

**fxg:** What was involved in the live action shoot?

**Zhu:** We recreated a IBM neonatal ward. Shooting the infant was a difficult task, four of our little stars were only two weeks old. We auditioned about 20 babies. All of which are precious and beautiful but we had to cut down to four. It must have been tough for the parents!

**Fragomeni:** You could only shoot in 20 minute blocks, too. So we had close-up babies for the face shots and stunt babies for the arms and legs.

**Zhu:** It was a bit like a war zone... If one baby start crying on set, you'd have to replace one with another. We'd have mums lining up ready for swap. Everyone on set had to wear masks to minimize contamination. The camera could not get any closer than a foot or two feet away. There were many regulations and restrictions to protect the baby.

**Fragomeni:** Everything was shot on long lenses and in lower light. There were some filming restrictions but I don't think when you look at the spot you can really tell. All kudos to Mathew Cullen, the director, and the production crew.



*Original plate*



*Final graded plate*

**fxg:** How did you go about translating the design work into the on-screen data graphics?

**Zhu:** There were two parts - design R&D and technical R&D. For the design R&D, we wanted to be inspired by nature, nature's smallest building blocks, elements that felt soft and light based, such as northern light, bioluminescent animals, complex and intricate geometries. From a technical point of view, we hired a professional MD to help us better understand real life procedures in neonatal ward. Where and why each category is measured and placed. Basing our design on real life data was fundamental. Great solutions came with better understanding of the problem. Each shape in the mobile had a distinct characteristic. For example, ECG is about connection, blood pressure is about circulation; heart rate is about pulsating. respiratory is expansion and contraction. They all have to hold their own concept and feel unified at the same time.

**Fragomeni:** It was all grounded in real world information and there was a lot of technical accuracy that went with it. It was important to show how the data was interacting with the baby. It couldn't be threatening in any way, it had to



be comforting. The data 'blanket' was protective. The data that came off the baby was meant to be very organic, rather than like a digitised baby. In the early days we had the data much closer to the skin, but when you're working that close, we found we needed to lift it further and further off the skin because it started to feel like a digital tattoo.



*Original plate*



*Final graded plate*

**fxg:** What visual effects techniques did you end up using?

**Fragomeni:** The data was grounded in the real world. What we did was take the data into C and that actually drove the expressions. The way blood pressure works and heart pressure works actually drove the coded expressions. We interpreted the heart rate as almost like a flower that bloomed from the surface and pulsed. We used the data to take that shape and it moved in sync with that data. Beyond that, we reverse-engineered the whole thing from a visual effects point of view. This was particularly so because we couldn't scan a baby. So we had to build four different baby models, and they had to be perfectly skinned to the baby's surface and then matchmoved. We used those models as the basis to run curves or paths across the surface of the baby to follow the geometry and curvature of the body. Then we used that geometry to incorporate our code to create these visualisations of the data representing the six different technology functions. There was also a process of taking the CG body to create the actual blanket - we called it 'bloated baby'. Then we used a UV mapping process and took the visualised data and almost wrapped the baby in a blanket with just data. Everything had to be delicate and soft the whole time.

**fxg:** Can you talk about the tools involved?

**Fragomeni:** All our digital modeling was done in Maya, with additional CG work in Cinema 4D. We did a lot of lighting passes and fresnel passes to help integrate the code into the CG. We used all those tricks and compositing tricks to make sure people didn't think it was a digitised baby - that's not what we wanted. The other challenge was that you never actually see the data emitted from the surface or skin of the baby, you see it coming off the blanket, almost like an aura coming off. We used After Effects and Nuke for compositing, and Flame in the later stages.

REDEFINE THE WORLD ARTIST SHOWCASE

# REDEFINE THE WORLD

## Artist Showcase

Registered: Move As One Films, Inc.

This entire document is Proprietary and Confidential

## Reality Online Talent Competition

Title: Redefine the World Musical/Artist Showcase

*Synopsis: Redefine The World is an online talent showcase which will have unlimited exposure ability like none have ever seen by not only broadcasting online but having the capability to vote, watch, email or IM using your internet capable wireless phone. Infinite Partners will be filming and editing all live auditions at various venues, with the intention to catch the contestants in their element and truly introduce the viewers not only to the contestants' talent but their passion and drive for their art.*

*Theme: If you're really serious about making it in the entertainment industry, and you've got talent and the drive, then we challenge you to join us and **Redefine** your gift.*

Format: (Tentative)

Competition will be categorized into four overall categories, as follows:

1. Musicians : solo artist, groups/bands, songwriters, instrument players, beat makers.
2. Actors: Dramatic/Comedic
3. Writer: any style of TV/Film writing
4. Filmmakers: any genre of movies including animation.
5. Fashion
6. Untelevised competition in journalism field.

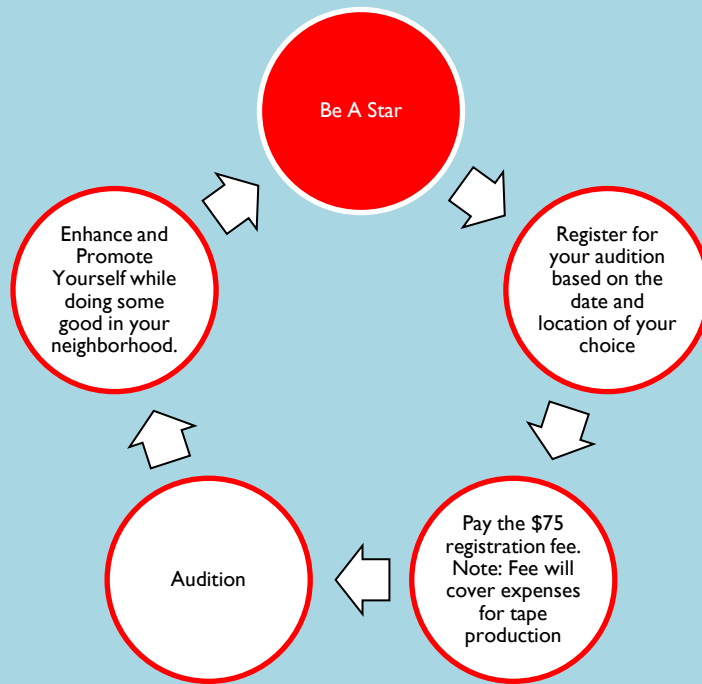
*Top performers in each category will have the opportunity to showcase their particular talents in multiple episodes creating individual celebrities within each show. Within each episode, contestants will be able to customize and conceptualize their different performances while being able to collaborate with established artists/coaches/mentors along with all contestants from any category. Panel Judges along with registered viewers will be judging contestants on the evolutionary progression of the artist' overall performance as well as their intimate interviews. Were they able to Redefine their craft? How did they individually Redefine the World?*

*Bottomline:*

*All the marketing in the world can't help if no one ever hears what you can do. Our ability to showcase all our contestants online at home, work, or even when all you have is your cell phone, makes anyone hearing you possible. Now, if they hear and you advance in the contest, you can interact with other established artist, enhancing your talent and enabling a newer fan base.*

*Advancing in this showcase will actually help you build a portfolio that shows how your talents have actually improved over time thereby, providing the entertainment industry with professional footage of you or your group.*

## HOW IT WILL WORK:



Portion of all profits will be donated to various World Assistance Organizations in an effort to truly REDEFINE THE WORLD.



Contestants must be sixteen (16) years or older where allowable by law. Contestants under the age of eighteen (18) must have parental permission before entry.

**AUDITIONS:** Introduction to all contestants will be appropriately rotated online to maximize audience viewing.

First Phase of Auditions: To begin in March 2007 in NYC then throughout top 10 major US cities along with uploads from around the world.

Registered contestants will receive an informational package via email/mail detailing: the audition process, all necessary paperwork and the selected audition preparation guide. Upon their audition date and time, they will be able to showcase at least 30 minutes of original content and then be interviewed by event directors.

Second Phase of Auditions: To begin 2 months after first phase has ended and expanding to other cities and locations.

New contestants will be able to audition along with returning contestants trying to improve their latest performance.

**EPISODES:** Schedule to be decided.

Each advancing contestant will have (15-25) 1 hour episodes which will be divided into performances, interviews, and all contestants will need to provide their sociological opinions on worldly issues. Viewers will also be able to view behind the scene footage of performance preparation, interactions between contestants and advances in the Red Campaign.