

Film/TV Branding & Advertising

# **BALLPARK PRICE GUIDE**

This is  
a guide.

We're pretty sure you know what "ballpark" means, but you never know with those slippery sports analogies.

Here's the thing - this is approximate. Yeah, the website *usually* ends up being this price. But, if we're creating the entire thing with stop animation of a raccoon doing American Sign Language, obviously the price is going to up. Animals don't work for free.

# Phase One: Make It Pretty

## Key Art + Poster Design

It's as easy as 1, 2, 2b alt-1, 2b alt-2\_v03, round 3\_concept 01

## Pitch Deck

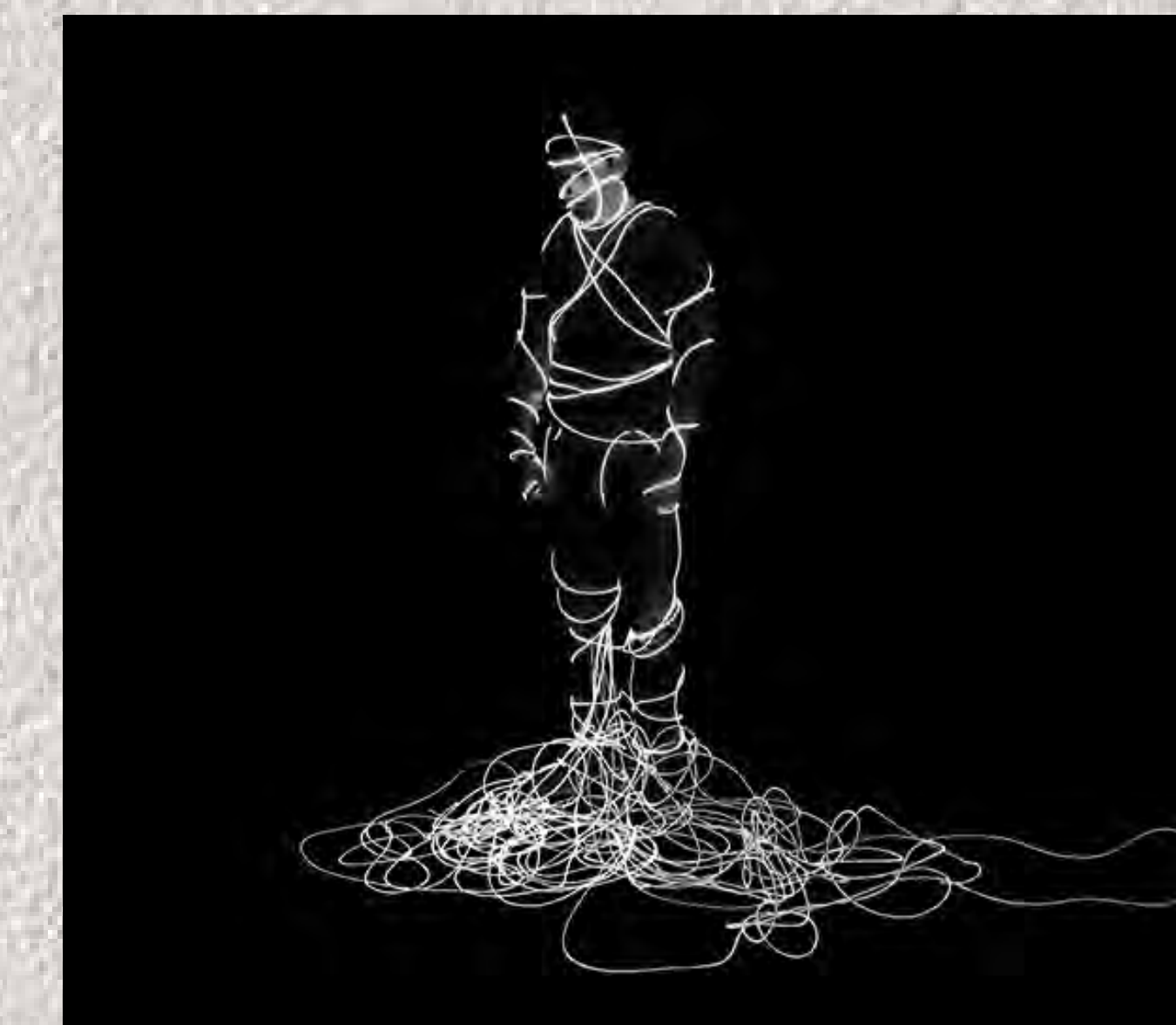
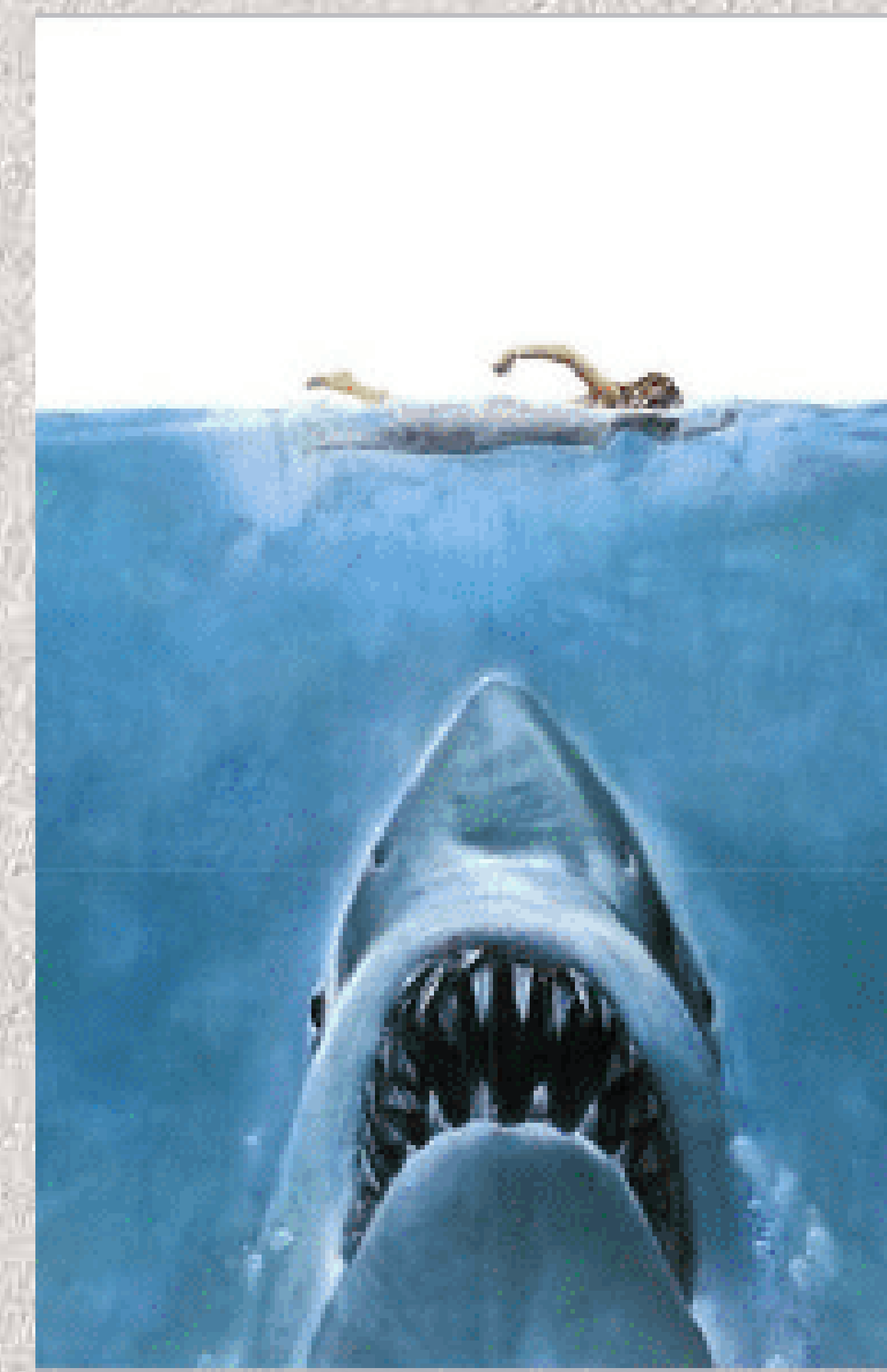
## Rip Trailer

# Phase 01

## Key Art + Poster Design

“Key Art” is the main image we’ll see in various versions to represent the film. This image does the hard lifting of giving us a cue as to the genre and subject of the film.

It may be illustrated, it may be a stylized screen capture. But whatever it is, it must be instantly identifiable and treated as iconic.



Required before all other projects.

**Approx. Cost: \$4,000**

Doesn't include printing, or some custom oddity like building a miniature.

# Phase 01

# Pitch Deck

Perception is reality, and at this phase, there's not much reality yet. So, this is a presentation targeted specifically at investors. We tout the accolades of the Production team and talent we have attached as well as the genre and merits of the script. We paint a picture, lay out our goals and ask for money. The more buttoned up you look here, the more buttons you can afford later.

### BACKGROUND

In 2019, Minneapolis-based independent filmmaker David Ash won the prestigious Minnesota State Arts Board "Artist Initiative" grant, which funded the local production of this series.

Incompleteness, Season 1, was completed in fall, 2020. This is a "short form" series, with seven 15 - 20 minute episodes in this first season. Ash has also written the nine 30-minute episodes of Season 2.

We are looking to partner with a premium cable channel or streaming service on distribution of Season 1 and production of Season 2.

[INCOMPLETENESSTHESERIES.COM](http://INCOMPLETENESSTHESERIES.COM) [WATCH THE TRAILER](#)

### A UNIQUE STRUCTURE

Mathematician Kurt Gödel's revolutionary Incompleteness Theorem: Every closed system such as mathematics, or the universe, must assume the existence of a variable outside of itself to explain itself.

One of the main elements that sets the series apart is the structure, which is less a narrative arc than a **Modus Strip**. More specifically - the structure blends two "worlds" into the narrative:

- The "real" or Outer world**, explored through Alex, Paul, Kayla, Chelsea and Michael, and each of their stories.
- The Inner world**, which is the fictionalized account of the real characters in Alex and Paul's film, John and Emily - the characters inspired by each of the six main characters in the series. It is especially a play on the "real" within a film narrative world.

The bridge between the two worlds is twofold. One is the script and how "real" life surfaces in the film, blurring the line between reality and perception. At a given moment, the screen as seen play out could be written or inspired by any of the "real" storylines we're introducing. The other is the "continuation of a conversation" that Paul and Emily had - a fight between John and Alice. The second bridge is the actors. John and Emily are not always distinguishable from the "Outer world," as Michael plays John, and Emily is played by Chelsea. Since we're following Michael and Chelsea's relationship throughout as well, it's not always supposed to be clear which character Emily is watching or who wrote or inspired the scenes, which creates an additional layer of mystery.

To this day, we get to explore the **idea of Alex rewriting the past and "playing what he should have said" or Paul "acting how he should have acted."** The ultimate goal of all of this is to engage the audience and have them invested in each storyline.

by seamlessly weaving these together - as what is "real" and what is fiction further blur, and as each perspective becomes increasingly intertwined, the series will ultimately have us attempt to construct our identity out of the stories we create and tell others - as well as ourselves.

### SHOW CROSS

Main characters are six cosically dysfunctional 30-something Friends (three men & three women)

Metaphysical, existential themes and allusions

Metanarrative about filmmaking, blurring the lines between fictional and real lives of the main characters

### CREATOR & PRODUCERS

**CREATOR / WRITER / DIRECTOR**  
**DAVID ASH**  
Prior to this series, Ash wrote and directed seven short films and three critically-acclaimed, award-winning feature films, all of which played at local, national, and international film festivals. His most recent feature, *RAIN CITIES*, won four "Best of Fest" awards out of the nine festivals where it screened, including the "Grand Jury Prize" at the Amsterdam Film Festival. The film was distributed in Fall, 2019, by Summer Hill Films on Amazon Prime.

**EXECUTIVE PRODUCER**  
**MATT ANDERSON**  
As the creator/director of *Theater People*, one of the longest-running comedy series in the country, and writer of numerous international award-winning feature films, "Best Writing" finalist for the "Best" Best Screenplay Award, "Outstanding New Media Festival" and "Best of the Fest" (New Jersey Film Festival), Matt is also the creator of Ash Asher's award-winning feature film, as well as many independent projects for stage and screen. In addition, he is a film and screenwriting professor at the University of Minnesota and filmmaker, and a recipient of the Minnesota State Arts Board's "Artist Initiative" grant.

**PRODUCER / D.P.**  
**BRENNAN VANCE**  
has worked with some of the most iconic media assets following the Academy Award film *Interstellar*. The Minnesota State Arts Board "Artist Initiative" grant, and the 2020 Minnesota Film Institute short film selection grant for his award-winning feature film, as a result of which he won a "Artist Initiative" grant.

**FEATURE LENGTH PROFILES:**  
PBS  
Minneapolis Star Tribune  
St. Paul Pioneer Press

### CAST - MAIN CHARACTERS

**ALEX**  
**MATT BAILEY**  
has appeared on the acclaimed television series *The Park (M&A)*, *Boardwalk Empire (ABC)*, *The Revolution (ABC)*, *Mad Men (AMC)*, *Mad Men: Secretary (CBS)*, and *50 Shades of Grey (Netflix)*. He has starred on and off Broadway, and on regional stages across 39+ states in shows such as *Living on Love*, *Henry VIII*, *Warren, Paddy Considine*, and *The Little Shop of Horrors*.

**PAUL**  
**CLARENCE WETHERN**  
has played a lead role in 11 films (including the feature film *Tain Cities*), as well as countless stage productions. One of the most prolific actors in the Midwest, he was named as "Actor to Watch" by *Minnesota Monthly* magazine.

**KAYLA**  
**KATIE WILLER**  
has been a prominent film and theater actor and director in the Twin Cities for over 15 years. She is best known for her work on both sides of the camera in the award-winning webseries *Theater People*.

### CAST - MAIN CHARACTERS

**JOJO**  
**BETHANY FORD BINKLEY**  
has starred in over 30 Minneapolis stage productions and has critically lauded roles in many feature films. She was the 2017 *Sideways* Award of Excellence for her work in the feature film *Tain Cities*.

**EMILY / CHELSEA**  
**CHRISTINE WEBER**  
played a lead role in the film *Sold Out: The Final Show*, and *Philadelphia* status. However, the majority of her work has been in prominent stage productions for the Guthrie Theater and Jungle Theater. In addition, she has had a residency at the prestigious Globe Theater.

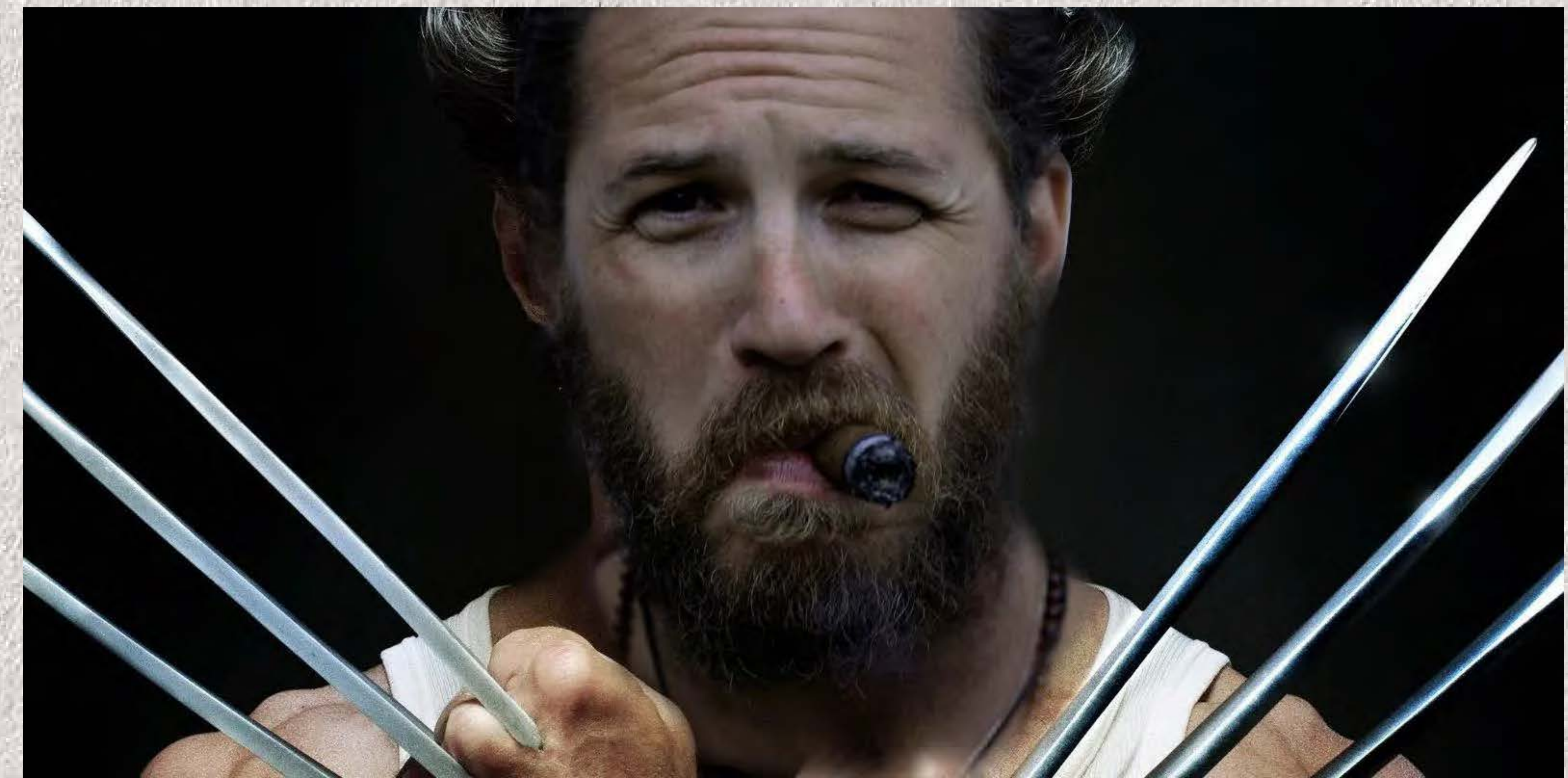
**JOHN / MICHAEL**  
**JUAN RIVERA LEBRON**  
has starred in numerous stage productions and films, as well as appeared as a regular cast member on the long-running ABC serial *Our Life To Live*. He is a recipient of the prestigious Foundation Westcott Actor Fellowship.

# Approx. Cost: \$3,500

# Phase 01

## Rip Trailer

Using all sorts of sources, like other films, stock footage and a bit of simple shooting we create a trailer that both captures the genre and feels real enough. This bit of showmanship gets investors, cast and crew all excited and can pave the way for making bigger deals than any PowerPoint will.



Tom Hardy isn't Wolverine. Yet.



**Approx. Cost: \$8,000**

# Phase Two: Get Attention

Press Kit

Title & End Credits

Website

Festival Submission Package

Social Media Campaign

# Phase 02

## Press Kit

Here we do the press' job for them and deliver a nearly ready-to-publish package. High quality photos, quotes, cultural interest connections, cast and other all together.

This benefits both us and them by helping us get the word out and helping them do it accurately.

**TWIN CITIES**  
What separates us?

Running time: 99 minutes  
Genre / Distribution: Psychological Drama, 2017  
Sales / Distribution: Ted Chimney, Summit Hill Entertainment  
Trailer / Website: www.twincitiesfilm.com

### REVIEWS & AWARDS

"A most unusual indie feature that takes some huge risks in the structure of its screenplay, the motivations of its characters, and the atmosphere of its story. I am in admiration of the sheer audacity of the storytelling. There is no denying the filmmaking skill and originality on display here. A must-see (and more than once)." — *IndyRed.com*

"You really couldn't ask for a better independent, low budget film. A great film, visually featuring a unique and fresh concept acted out by some truly talented people. Twin Cities is what indie film is all about." — *UK Film Review*

"Good writing, good acting, a sudden shocker and a super twist make this a film worth seeing. It's a puzzle, but so elegantly crafted you're entertained rather than frustrated." — *MiniPost*

"A heartbreakingly beautiful film that delves deep into the recesses of humanity and serves up a bittersweet serving of grief, joy, love and so much more without ever missing a comedic beat. A masterful example of indie storytelling Twin Cities has all the trappings of a classic." — *NY Film Critics Online*

"A far more interesting film than La La Land at less than 3 percent of the budget. The trademark irony of fellow Minneapolis favorite sorts the Cohen brothers seems toothless compared to Ash, whose sensibility is a mixture of Kalka and Kierkegaard." — *NY Film Critics Online*

### DIRECTOR'S STATEMENT

I don't remember exactly when I got the idea for the unique structure of the film, but once I had it in my head I knew I really wanted to try to pull it off. I wanted to attempt to make a film in which nothing is what it seems on the surface, everything makes sense only in relation to other elements of the film that come either before or after what you are seeing. So, the overall effect is to give the narrative a holistic feel rather than a more traditional causal type of structure of this happened, which led to this, because of this, got and on, every third moves sense in the end, you file it away, and it's on to the next thing.

So, it's really trying to create something more like pointillist art where it only makes sense when you have a chance to step far enough away from it to be able to see that it's a cohesive whole. This is always the type of material that sticks with me, when you have to get personally very invested to piece it together yourself and in the process create your own personal meaning, rather than just being a passive consumer, dutifully following the filmmaker at every turn as he guides you down the path.

Also, on a more thematic level, I am fascinated with how we inevitably build self-sustaining stories from our inherently limited perspectives in order to create the illusion of order out of the unforgiving chaos of our existence. The story structure was also a way to show this effect, with the lead characters always striving for some tangible meaning, whether from a relationship, work, Emily writing a novel or John's genome coding project, family, or a God.

My primary motivation as a filmmaker is the challenge of trying to pull off a unique way of telling a story in which there are no identifiable precedents from other films you have seen. Also, my trying to make films that are like other more formulaic movies that have much larger production budgets is completely pointless, so I would just be creating a cheaper looking version so why bother seeing my film.

### CAST & CREW

**DAVID ASH** • Writer/Director  
Wrote and directed the critically acclaimed, award-winning feature films *2021 and Love: A Documentary*, as well as five short films, all of which have played at a variety of local, national, and international film festivals. In January 2016, rights to *2021* were purchased by independent film distributor Summit Hill Films. Summit Hill is distributing the film to US, Canada, and European markets.

**JASON P. SCHUMACHER** • Producer/Editor  
Jason is an award-winning Minneapolis-based producer and director in over a decade of experience working in the film and television industry. He runs Grey Duck Productions, developing unique and challenging live and video content. He recently completed a documentary, *Beyond The Thrill*, about competitive skydiving. His unscripted feature-length comedy, *The Telephone* comic, is now available on iTunes, Amazon, & Google Play.

**BETHANY FORD BINKLEY** • Emily/Emma  
Bethany has starred in over 20 Minneapolis stage productions and has critically starred in the feature film *2021*, *Plagues*, and *Seeking Witness*, as well as the web series *Thru*.

**CLARENCE WETHERN** • John/Stranger  
Clarence reprises his role of John Cooper from 2021. His varied body of work ranges from the web series *Thru* to the feature film *2021*. He recently completed a documentary, *Beyond The Thrill*, about competitive skydiving. His unscripted feature-length comedy, *The Telephone* comic, is now available on iTunes, Amazon, & Google Play.

**MARY MACK** • Mary  
Mary is a nationally touring performer and comedienne and star of the FOX series, *Queen The Improbable* and the Cartoon Network Adult Swim series, *Adam Carolla's Hangover Party*. She has had national TV spots on Comedy Central's *Live at Gotham* and NBC's *Last Comic Standing* and is a frequent guest on *Comedy*, as well as other late-night talk shows.

### PRODUCTION NOTES

"TWIN CITIES" THE TV SERIES

Since we created "Twin Cities" roughly a year ago, I have been writing an 8-episode TV series based on the film. However, rather than picking up where the movie leaves off, the series will use the film more as a jumping off point for a different but also innovative interpretation of the film that will explore various themes of identity and how we feel and react. Outlines of our new episodes, new ending scenes, phone videos, and video logs (logs) — all created by ourselves and shared with the world in order to construct our own narrative, as well as shared personal art of who we are and what our lives mean.

The plan is to begin production by the end of 2018, with the series running on one of the major subscription services such as Netflix, Amazon, Hulu, et. al. Stay tuned.

**CREAM OF THE MINNESOTA CROP**

We were lucky to have a very large and talented pool of local and out-of-town interested in working on the film, based in part on the success of previous film, but also due to the out-sized number of actors living in the area. Interestingly, 58% of those interested in working on the film were from other metropolitan areas, so we have a tremendous number of talented actors, many of whom are interested in working on a feature film, since we do very few features are made here, when I put out a casting call for this film the response was enormous, with hundreds of applications received just for the seven supporting roles.

So, the audition process was very long and very exhausting. However, we were able to ultimately find some remarkable talent, including many of the most prominent actors in the Midwest who had starred for years on stages from *The Guthrie* to *Broadway*. Working with such great talent, it seemed like we had a lot of options, but also, at the end, during the member on one occasion giving some very specific direction between takes to Richard Ours, whom I saw of a young cast giving a transformative performance as King Lear in a scene directed at *The Guthrie* and thinking, "just act like you really know what you're talking about." Also, "Don't T" this up."

### CREDITS

WRITTEN AND DIRECTED BY: David Ash  
PRODUCER: Jason P. Schumacher  
EXECUTIVE PRODUCERS: Emily/Emma, Bethany Ford Binkley  
JOHN/STRANGER: Clarence Wetheren  
DANIEL/DAVID: Peter Christian Hansen  
DIRECTOR OF PHOTOGRAPHY: Alec Schwartz  
ORIGINAL SCORE BY: Charlie McCarron  
EDITOR: Jason P. Schumacher  
PASTOR: Bob Davis  
DAD: Gabe Andrus  
MOM: Mary Bethel Cohen  
DR CUBBY: Melissa Paul Levin  
KIM/YANNA: Elned Gravelle  
AGENT: Al Hoffman  
ROBERT: Richard Ours  
CRISIS COUNSELLOR: Mary Mack  
MITCHA: Sean Landgren  
GLEN: Darrin Schaefer  
WOMAN IN LOVE: Lydia Dahn  
MANN IN LOVE: James Anderson

READING HOST: Claudia Wilkins  
NURSE #1: Reyna Ross  
NURSE #2: Megan Coak  
WAITRESS: Amanda Richards  
SHORE CUSHERS: Sarah Coak, Jess Tomasego  
SUSAN: Jen Hanton Ash  
MAN IN ELEVATOR: David Ash  
STORY EDITOR: Michael Leitz  
ASSISTANT DIRECTOR: Emily Garnett  
MAKEUP ARTIST: Kate Rippey, Laura Becht, Allison Fox  
ASSISTANT CAMERAS: Anna Wilkins  
CAMERAS: George Griffin, Benji Ours  
AGENT: Al Hoffman  
ART CONSULTANT: Cherri Anderson  
CASTING ASSOCIATE: Corinne Anderson  
ADDITIONAL CASTING: Moxie Creative  
SUPERVISING SOUND EDITOR: Mike Norenberg

PRODUCTION AUDIO: Owen Bradford  
POST-PRODUCTION AND MIXING: Tom Hamill  
SOUND EDITORS: Tom Hamill, Chris Gomer, Chris Thrift  
COLORIST: Alec Schwartz  
ASSISTANT EDITOR: Robert Anderson  
EDITING ASSISTANT: Vanessa Magowan-Horvath  
EDITORIAL CONSULTANT: Ted Sorenson  
COSTUME DESIGNER: Yvonne Lee, Eric Chan, Matt Sorenson  
KEY PRODUCTION ASSISTANT: Lindsay  
PRODUCTION ASSISTANTS: Nick Contrino, Jesse Aron, Benjamin Kuehn, Aron Washington, Christopher Adams, Wrenna Paul, Corinne, Russel, Deibert, Thomas, Bill Strub, David Peterson  
STILLS PHOTOGRAPHER: Dallas Smith  
KEY ART DESIGN & BRANDING: Chris Lugert of H&B design

Approx. Cost: \$3,500

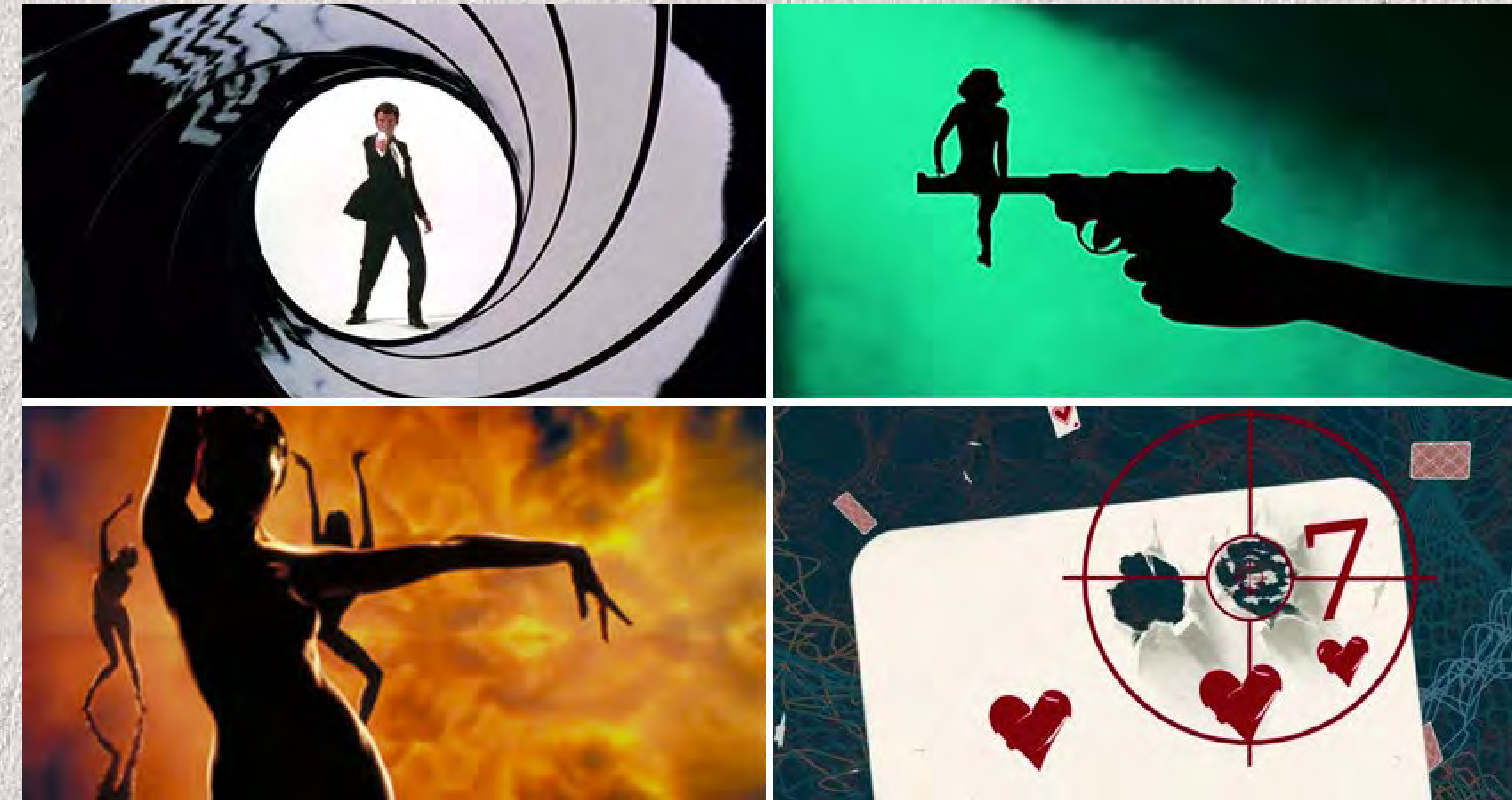
# Phase 02

## Title & End Credit Design

The title credits are the second impression. They set the mood for the film, and usher the audience into the thematic world they're about to explore.

End credits are dessert. They bookend the story and escort you back into the real world.

Both also add a level of production value and confidence to the film and therefore the audience.



**Approx. Cost: \$23,000**

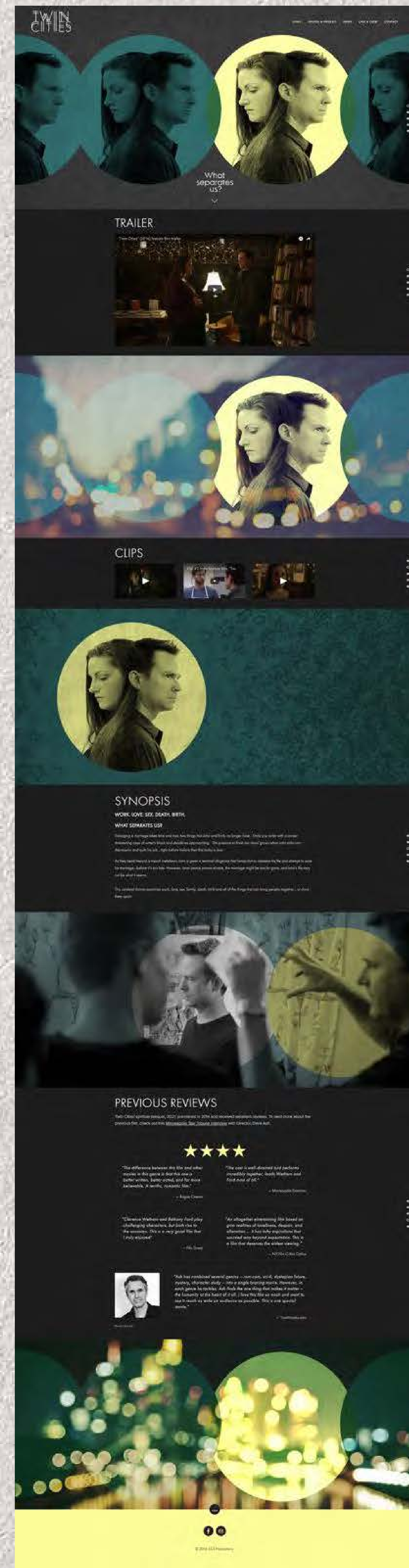
# Phase 02

## Website

I think you've heard of these.

This will serve as a hub for the Press Kit and the rest of our magic. It also is a main source for capturing email addresses and building our own, invested fan base.

Approx. Cost: \$6,000



# Phase 02

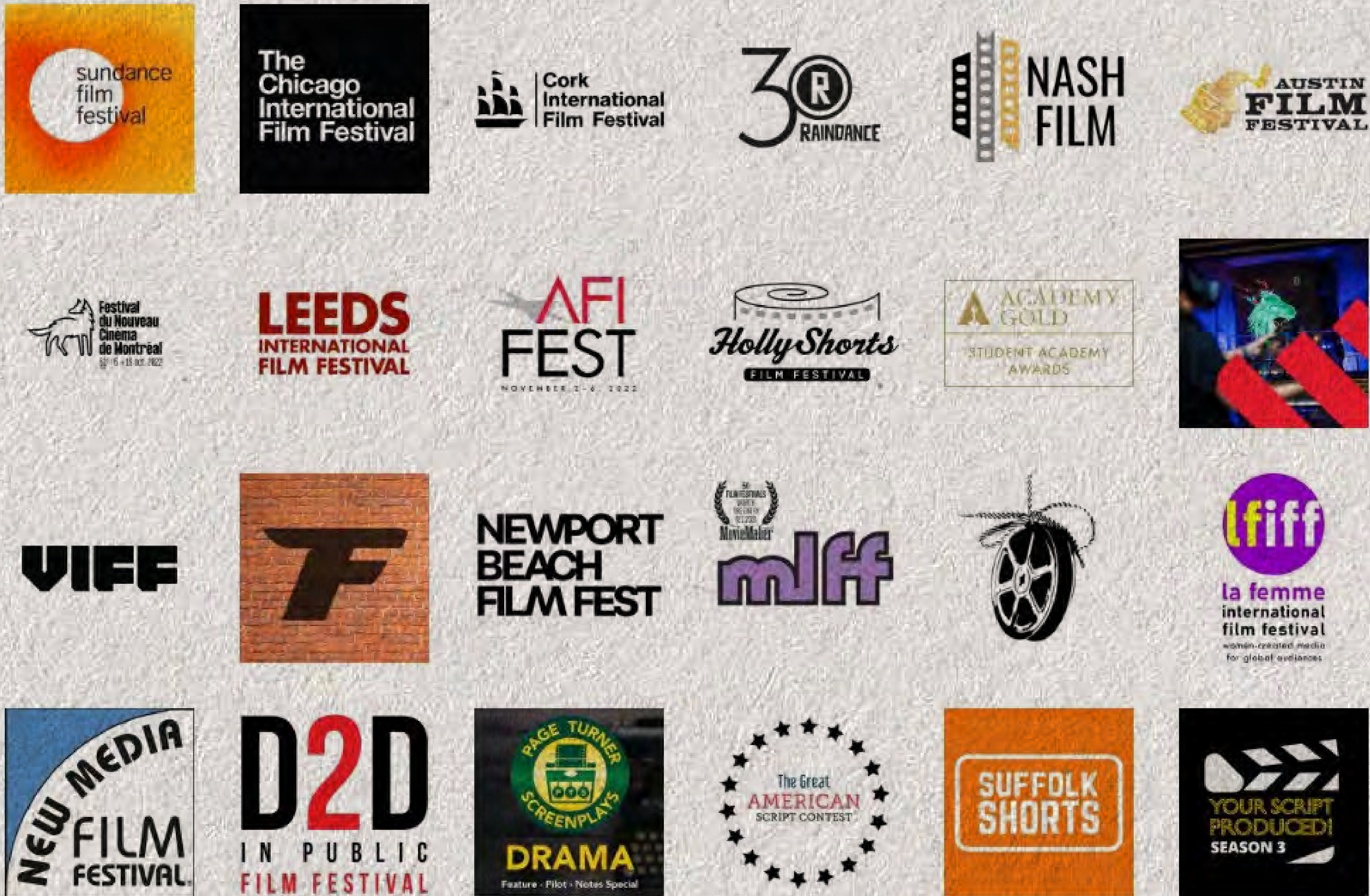
## Festival Submission Package

The programmers of Festivals are overloaded. When we come in with a tight package, we've relieved them of their concerns by showing we know how to play ball and present a film.

We'll create all the assets needed to utilize FilmFreeway.com (or WithoutABox.com) to submit all over the globe.

For the major festivals we'll even target programmers/judges individually with tailored packages of creative swag.

Usually based on props or memorable moments from the film. For example, sending a snorkle with the poster wrapped up inside for *Jaws*.



Approx. Cost: \$2,500

# Phase 02

## Social Media Campaign

Building our own audience makes us more appealing to festivals, distributors and of course word-of-mouth leads to more viewers.

If you land a deal early, this expensive endeavour may be circumvented. But if not, it can help secure a much sweeter deal by showing there's already an audience waiting for the release.

Campaigns usually run 4 months. There's the cost of creating the media & posts + whatever budget we put towards "promoted posts" aka online ads.



**Approx. Cost:**

**\$20,000** Concept, Design & Campaign Management

**\$XXX,000** Media budget

# Phase Three: Sell Out

Film Bible

Brief Document

Hype Trailer

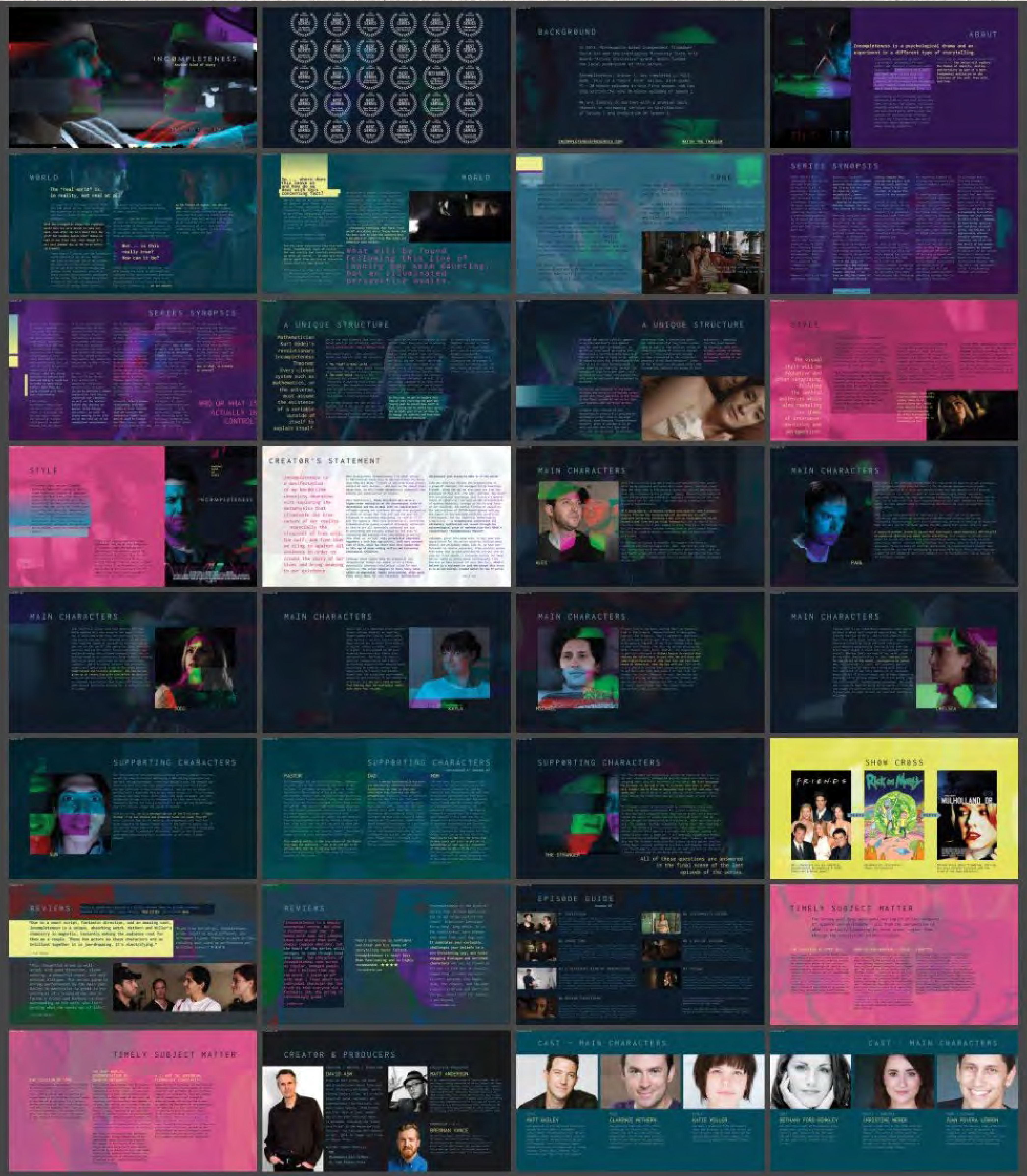
# Phase 03

## Film Bible

At this point the film has made the rounds through the festivals and collected plenty of wreaths, amazing reviews and other accolades.

The Film Bible is a document that wraps it all up in a bow for the distributors. It combines 3 things. All the stats from the festival run, all the info on the website plus the nitty gritty details of budget, contracts etc.

This is the all-you-can-eat document for the distribution teams to digest.



Approx. Cost: \$3,500

# Phase 03

## Brief Document

This is the drive-by version of the Film Bible. Weighing in at 1-3 pages, it's tailored to the end-buyer, featuring real numbers and stats as well as the highlights of the accolades acquired.

DAVID ASH  
DavidAsh7@GMail.com

### INCOMPLETENESS

**FORMAT:** Short-form television series

**LOGLINE:** A workaholic TV news editor finds out he is dying and dedicates his remaining days to making a movie about the meaning of life for his estranged wife and soon-to-be-born son.

**STATUS:** Season 01 has been completed and Season 02 has been written. We are seeking representation for the sale of Season 01 to a streaming service or web series platform, including development of Season 02. The trailer, additional background, and Pitch Deck are available at: [incompletenessseries.com](http://incompletenessseries.com); Season 01 can be viewed at [incompletenessseries.com/season-01](http://incompletenessseries.com/season-01) with the password kg1.

#### OVERVIEW

INCOMPLETENESS is a psychological drama and an experiment in a different type of storytelling.

The main character of the series is ALEX, a middle-aged man with a terminal cancer diagnosis who is racing against time to complete a semi-autobiographical feature film he is making for his eight-months pregnant wife and their unborn son.

Utilizing an innovative metanarrative structure, the series weaves and overlaps many storylines from Alex and his obsessive and disturbed screenwriter, PAUL, as well as the actors portraying the characters that each man's real-life narrative inspires.

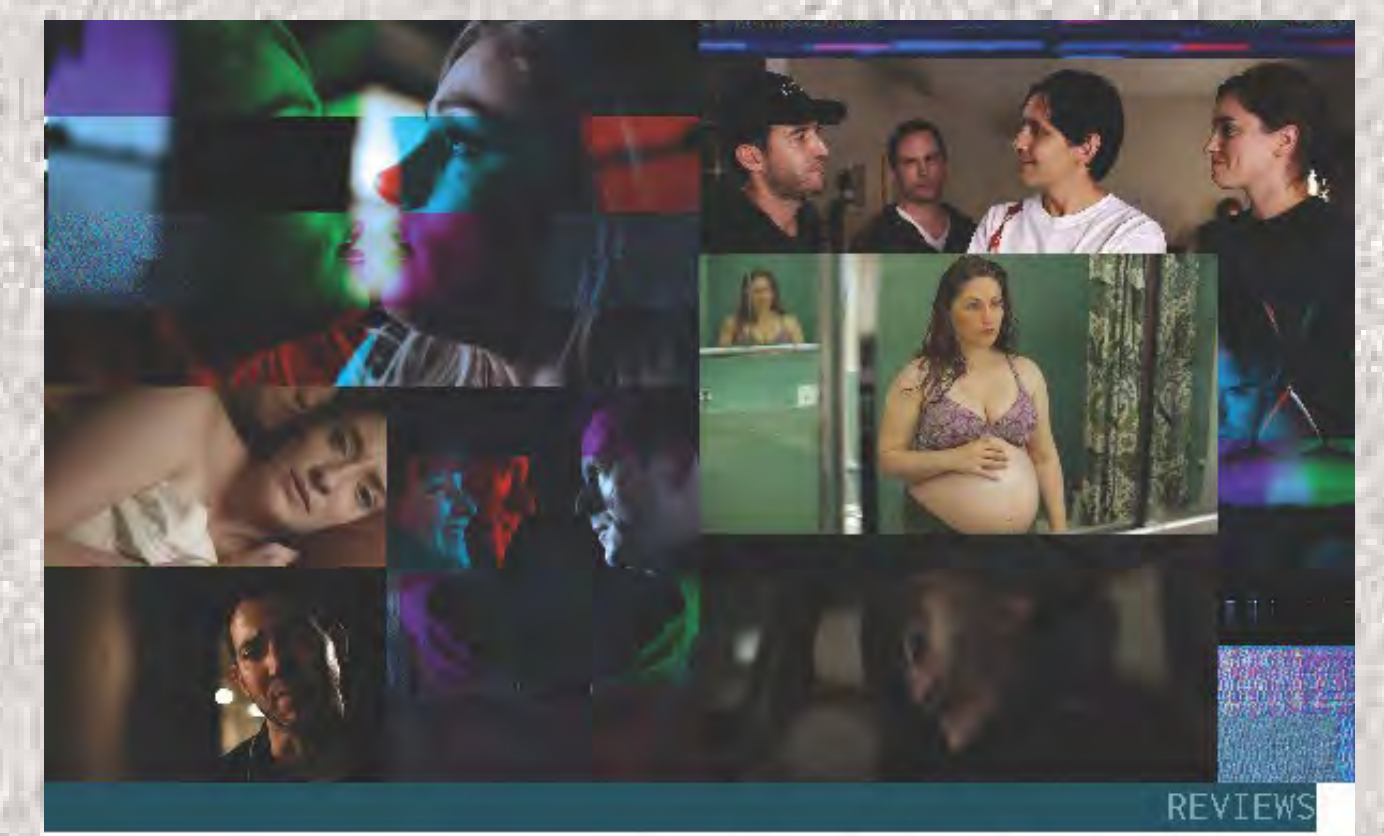
As Alex and Paul's personal lives develop and change, as well as those of the actors, the lives of the characters in the film are rewritten, ultimately changing their histories. This editing-life-as-it-goes storytelling allows us to explore many themes, metaphysical theories and unique storytelling techniques to both engage the audience and give great depth to the characters.

More specifically, as what is "real" and what is fiction further blur in increasingly layered ways within the unique structure, the series provides a deeper exploration into how we construct our identity and create meaning in our life out of the thin air of our unexplained consciousness.

In addition to illuminating how each of us continually creates and re-creates what we call the "self", the series will further branch from this investigation into elucidating the fascinating fictions of free will and time, all of which govern our perception of what is real and true and beg the ultimate question within the series, but also life itself -- who, or what, is actually in control?

Delving a level deeper into the hidden underworld that informs our construction of reality, there will be nothing else like it.

there will be nothing else like it.



**SCRIPT**  
"This is a deeply compelling series. It's boldly and unapologetically creative. It's personal, it's entertaining, and it's wildly imaginative. It is compulsively consumable. It's a darker, more twisted, funnier version of LOST, but created on a film set rather than an island, and much more Lynchian than Abrams. This was an absolute joy to read, and I appreciate the opportunity to do so."  
- Ben Lyons, Script analyst at ScreenCraft (Previous coverage of such analysis at ScreenCraft)

**SERIES**  
"There's so much to like, including many stand up performances and brilliant scenes." ★★★★★  
- 22ndScreen.com

"Due to a smart script, fantastic direction, and an amazing cast, Incompleteness is a unique, absorbing watch. Wether and Willer's chemistry is magnetic, instantly making the audience root for them as a couple. Those two actors as these characters are so brilliant together it is jaw-dropping. It's electrifying."  
- Film Review

"It's a beautiful, moving, and thought-provoking script with unique and imaginative intersecting stories and devices."  
- Standalone Trilogy Competition



#### SUMMARY

Alex has about a month to live, roughly the amount of time until his first child will be born. Soon after being diagnosed with late-stage colorectal cancer, he quit his job as a local news video editor to dedicate his remaining time to making a highly-autobiographical feature film for his unborn son.

Paul is a part-time aspiring screenwriter and has agreed to help Alex write the script for his film. However, it soon became apparent that Paul is using the film as his own self-interest. Lower-midrange acting careers, including an approach to making a movie, he has no more control of the script.

When not wrestling with Alex over the direction of the film, we learn that Paul's primary job as a genetic engineer has put him in much deeper trouble. It's unclear if working on a CRISPR-based strategy to target and close SARS-CoV-2 (COVID) from the emergency department of being forthcoming conservatives.

It's not a secret anymore that both Paul and Kayla are only closer than they seem, but are created in similar ways, and we follow their forbidden love story not knowing whether their mutual, not-expected-for-life emotional dysfunction will ultimately pull them closer together or break them irretrievably.

While analyzing their own control of his own movie, Alex is also following the path of the attraction of his own, emotional life. It's with Alex and his wife's relationship that we see how they've left his son and began

As we follow Alex's flailing attempts to reevaluate his relationship with Joel before he himself expires, as well as Paul and Kayla's attempts to fight through each other as they can start a new life of life together, we also track a burgeoning love affair between Michael and Chelsea -- the love interest of Alex's film. In addition, we see scenes from Alex's movie that depict the emotional relationship between Joel and Beth, the characters in the film played by Michael and Chelsea.

As our story progresses, it becomes apparent at times that the narrative arc of Joel and Beth has been written -- and unapologetically rewritten -- by both Alex and Paul, as we begin to notice situations and fragments of dialogue in their story that reflect Alex's relationship with Joel, as well as Paul's burgeoning romance with Kayla. In essence, each man trying to exert control over Joel and Beth's narrative in order to more fully reflect what they are going through with their own relationship.

However, at other times we are not sure whether a given scene is following the increasingly fragile but usually charged relationship between Michael and Chelsea or if we are witnessing a psychologically twisted version of Joel and Beth that reflects Paul's increasingly disturbing relationship with Kayla -- or if we are watching a version of Joel and Beth that reflects the desperate quest for reconciliation, forgiveness, and redemption that we see in Alex's final days with Joel.

Both of Alex's film projects, as well as his relationship with Joel, reach a final, crucial moment. Joel uncovers Michael's credit card used to finance his film. Having watched the last breath of her room, Beth tells Alex the exact time she was aware and is only sticking around because he is dying.

With seemingly nothing left to live for, Alex is about to end it all when he finds a note from his daughter, STANBORG -- seemingly from the great beyond -- telling Alex that his wife still loves him, while also convincing Alex with the correct information for a local PACER.

Alex then visits the mysterious pastor -- who at times offers contradictory advice and perspectives as he gives them through his own personal lens. For reasons that are never fully explained, the pastor's advice and the meaning of life before his final breath.

As the narrative progresses and the notion of free will is called into question, the characters, as well as the audience, begin to question what is behind everything -- including the choices they appear to be making themselves.

# Approx. Cost: \$1,700

# Phase 03

## Hype Trailer

If the powers-that-be don't get it yet, we will force their brains to receive the information we want to share with them by recutting the trailer with all the awards, press quotes and audience specs and blasting their eyeballs with it.

Also a great calling card for the Producers and Directors of the film to help land their next gig.



**Approx. Cost: \$7,000**

# What would you like for dinner?

The full flight is of course best, but every production is different so feel free to order à la carte. (Except for the Key Art must come first.)

Our prices vary wildly based on the scope, and goals of the film/show. If you want to negotiate points or sneak cool props to us from set - don't be afraid to discuss honestly and we'll figure it out.

# Thank You

It would be a pleasure to work with you all on this great project.

The word "TROOPE" is rendered in a highly stylized, three-dimensional font. Each letter is constructed from multiple parallel lines, creating a sense of depth and shadow. The letters are black with white highlights, giving them a metallic or embossed appearance. The 'T' has a thick vertical stem and a wide top bar. The 'R' is a blocky, geometric shape. The 'O' is a hexagonal ring with a smaller inner ring. The 'P' has a thick vertical stem and a wide, flat top. The 'E' is a blocky, geometric shape with a thick vertical stem and three horizontal bars.

ENTERTAINMENT BRANDING WITH A SPIN