



**SLADE DIGITAL**  
**PRODUCER**  
**Stephanie Slade**  
**310-569-3143**

**November 2004**

## OVERVIEW

Slade Digital is a creative agency that develops and produces filmed entertainment projects, introducing and developing emerging artists.

Slade Digital has formed this business for the purpose of securing the independent financing to create the necessary environment in order to produce original films. "Breakfast in Vegas" and "Here Comes the Sun" are budgeted at 7.5 million.

## THE FILM INDUSTRY

Over the last ten years, the film industry has shown rising profits. Perhaps no other business in the world routinely offers startup film companies the potential for returns on investment that a breakout film can enjoy. Our franchise includes our film, music videos, movie soundtrack, and a fashion line.

The African-American community generates in **excess of \$500 billion in revenue each year!** (see/[www.sjuff.com/industry\\_trade\\_show.htm](http://www.sjuff.com/industry_trade_show.htm)). Urban culture is now experiencing crossover appeal spearheaded by the music and fashion industry, as demonstrated most recently by the successful **8 Mile** starring Eminem and Kim Bassinger topping the charts at \$184 million gross world wide and an additional \$40 million the first day that the DVD was released. Revenues continue to roll in. **Bringin' Down the House**, starring Queen Latifah and Steve Martin along with **Pirates of the Caribbean** and **Finding Nemo** made Disney revenues zoom to 3Billion in 2003, soaring above Sony revenues and helping to make them the most profitable studio in the industry.

## **Eminem Breaks Record With DVD Sales**

*[International - 21 March 2003]*

Controversial hip-hop star Eminem has set a new record, after sales of his *8 Mile* DVD generated a whopping US\$40 million - on its very first day of release.

The DVD, which was released on Tuesday, 18 March 2003, set a record for an R-rated film, Universal Home Video reports. More than 2 million DVDs were sold in a single day.

The disc, available in both censored and uncensored versions, contains new rap battles and Eminem's new music video "Superman", which is available only on the DVD. (WENN)

**PIMP MY CAR WITH X** is the new hit show on MTV and **Mean Girls** and **You GOT SERVED**, two 'URBAN' recent film releases broke box office records, cashing in over \$40M on their first weekend in the theaters.

## SLADE DIGITAL FILMED ENTERTAINMENT PROJECTS

### SYNOPSIS

# Breakfast in Vegas

JD, an 18-year-old African American from South Central, Los Angeles, and Barkim, older and a lot more cocky, are having a typical day, looking for girls, smoking bud, and stealing luxury cars for sport and profit. They stop to get a CD out of the back of their newly stolen Lexus Truck and discover 50 bricks of cocaine, belonging to the trucks previous owner, a dead ringer for Tony Soprano. Barkim convinces JD that they can make “the deal of our life time” by selling the coke to Snooky, a guy in Vegas he knows from fencing hot cars. The two embark on a road trip to meet their connections at Bugsy’s Diner in Vegas.

They’re secretly followed by Shanida and Dawana, two girls from their hood who have a long time vendetta against Barkim. They pick up Vicky and Lila, who are hitchhiking to Vegas to pursue their “dancing” careers, just outside of Barstow. When the six inevitably meet up, all hell breaks loose in hilarious situations, leaving innocent JD in dire straits as plans spin way out of control.

A hip hop version of the fabulous *Pulp Fiction*, this road trip romp has humor, suspense and gritty dialog.

**SCREENPLAY and Budget Available**

### SYNOPSIS

# Here Comes the Sun

A young and daring Asian woman R&B singer defies her father and travels to America to pursue her career. Her two childhood friends, Takara and Mika, meet her in Hollywood and educate her to the world of “hip hop” and the fine art of finding very rich men. Serious about her career, she manages to fend off exploitive producers and would be managers until she meets a well-established record company owner, who takes an interest in her.

He produces a song that she has written and performed with his leading recording artist, EASY. It hits big but inner conflicts ensue as she struggles for her own identity and the pressures of race, class and her Asian family’s expectations torment her. She must make the most difficult choice of her life as she experiences the harsh world of the music business and struggles to express her own voice.

**SCREENPLAY and Budget Available**

## **SYNOPSIS**

# **Cosmic Radio**

A half-hour animated sit com along the lines of Dr. Katz or South Park, this music driven hip cool high tech funky fantasy world is set in Mars in the year 2020. An international space mission targeted to investigate the outer limits of space malfunctions and crash lands on Mars! To the surprise of the United States and the rest of Earth, a fantastic group of animated characters is discovered at the center of the Mars. They revolve around a radio station run by the universally notorious host, THE HATER and his dj, CRAZY ARMS. The Hater's family is the new Flintstone family of the Future. Tik Tok, his precocious teenage daughter, is into Ham Radio. The Hater's bossy wife, Agatha is the true strength in the family. Each episode will feature a pop music star that comes to Mars to be interviewed on COSMIC RADIO. This project is ideal to become a full-length animated feature film like SHARK'S TALE. Kids of all ages will enjoy this comedy based on the tradition of THE JETSON'S with a 21<sup>st</sup> Century flavor and style.

**Pilot Script, DVD Promo, Bible, Character Designs**

## **SYNOPSIS**

# **Castle of Dreams**

This romantic love story is set in the South of France. Two twin brothers, now in their forties, one rich, one who already went through his inheritance go on one last big venture together. Issues of money, loyalty, class, family, and obligation are explored as the two brothers become involved in a top secret project that could lead to the answer to space travel and exploration.

**Screenplay Available**

## **SYNOPSIS**

# **Against Medical Advice**

This dramatic story based on actual events, chronicles the life of a young woman in the Red Cross at the end of the War in Vietnam. As she works to heal the wounds of the returning military men, she becomes a victim of the medical system herself, and then must fight her own battle back to health.

**Screenplay Available**

## **SLADE PHILOSOPHY**

**Stephanie Slade** is an innovator in visual entertainment and her pioneering work as a designer in the television and film industry has enabled her to create a world wide community of creative professionals. A collaborative artist, she worked with Damien Matthias also known as “E-love” and John “Boogie” Attles as a screenwriting team among other urban talent to write and develop films in the urban genre. Her combined production experience and resources cover all aspects of production, post-production and marketing for film, music, and fashion. She has worked in the production communities of Hollywood and New York, and developed global industry alliances. She has partnered with various artists and production companies to produce documentaries, television shows, animation and dramas. Her experience with long distance digital communications has given her the opportunity to meet production personnel from around the world. Her philosophy is to be true to the independent creative spirit, and work towards making the world a collaborative, creative, safe and entertaining place where people can connect for projects and stay in their pajamas if they want to, the rest of the time working together from anywhere in the world.

**[www.sladedigital.com](http://www.sladedigital.com)**

**It is the mission** of Slade Digital to introduce quality entertainment with depth, intelligence, and streetwise sensibility, present new talent and create an international film production franchise that will continue to grow far into the future.

In addition to her work as a producer with **Slade Digital Stephanie has** started a non-profit organization to support a broad coalition of charities working for education and training of underserved youth and specifically of **creative** young people. She has completed the curriculum her first project for the foundation for the training and job placement of ‘at risk’ youth called “Let’s Make a Movie”. Her plan includes building a training camp for youth ‘at risk’ similar to Robert Redford’s Sundance Institute. The dream is to have a retreat for talented children to develop and produce their projects, increase their knowledge, develop their health and athletic abilities, and learn how to collaborate together in creative teams. These teams will stay connected for international creative work online. Primarily a Filmmaking, Music and Sports camp, sponsorships will come from companies like APPLE, SONY, ESPN, PIXAR, FINAL CUT, FINAL DRAFT, MOVIE MAGIC, VESPA, FORD, AMERICAN EXPRESS, NEWLINE CINEMA, THE FILM FOUNDATION, (many other companies that serve the Music Film and Sports industry along with individual donations.

## **PRESIDENT/CEO**

### **PRODUCER/DESIGNER/CO-WRITER – Stephanie Slade**

A producer, screenwriter and designer, Ms. Slade has produced music videos, documentaries, educational films and dramas. Her body of work includes music videos for Capitol/EMI, Bravo's *Hemingway: In Love and War and the Movies*, A&E's, *The Infamous Dorothy Parker*, CBS's *Sleep, Dreams, and other Mysteries of the Night*, HBO's *Kathy and Mo Show*, NBC's *In Search of Amelia Earhart* and *Her Dark Secret* for HBO. She produced the historic *International Painting Interactive*, connecting over 150 artists including painters, video artists and musicians for a live week-long creative, collaborative worldwide jam originating from 14 countries. She secured sponsorship from Silicon Graphics, Grass Valley Group, Apple, IBM, AT&T and many more. Slade has received numerous awards including the **EMMY** in Title Design for the television show, *The New Love American Style* and she worked with Little Apple Productions and Producer Mel Damski on the **Oscar**-nominated short documentary, "**Still Kickin**". Slade is a graduate of the Barron Brown School of Dramatic Arts where she studied acting, producing and directing. She is the owner of Slade Digital [www.sladedigital.com](http://www.sladedigital.com)

### **INDUSTRY ALLIANCES: OUR TEAM**

Irwin Tennenbaum, Loeb and Loeb, Intellectual Property Representation  
Pete Wilke: Entertainment and Securities Law Attorney  
Glenn Litwak: Entertainment Attorney, Litwak, Havkin & Babos, Music Recording.  
All kinds of music and film and sports folks

## The Market

### A HISTORY OF GROWTH

From 1991 through 2001, domestic box office numbers have grown 73 percent. The movie industry is known as a recession proof industry. In bad times or good, we need our entertainment.

However, domestic box office numbers from the theatrical release only tell part of the story as revenue from foreign markets routinely equal or exceed these numbers. The "After Market" for film is growing. After the theatrical release, the film enjoys video and DVD sales, cable, network and syndicated TV as well as ancillary markets including soundtracks, posters, fashion, videogames and other merchandise.

In fact, thanks to the ever-increasing number of cable channels, the emergence of the Pay-Per-View market and the huge growth in DVDs, overall revenue in the film industry grew well over 100 percent from 1991 through 2003.

### HOLLYWOOD NOTICES THE "URBAN" MARKET

The urban market is all about lifestyle. Driven by African Americans and Latinos, this market also includes the full range of ethnicities. It focuses on a youthful lifestyle based on the trends and culture of the inner city. However, one can conceivably be a part of this market even if he or she has never been to the inner city. And it is world wide and growing fast. The latest statistics show that African American Urban Market is now over 5 billion a year strong. **The point is that this market can and should be considered mainstream.**

When *Boyz in the Hood* grossed \$56 million on a \$6 million budget in 1991, Hollywood finally took note.

Network television has long recognized the value of the young urban market as evidenced by the billions of dollars spent to purchase NFL and NBA television rights and the success of the programming for WB, UPN and Fox Networks targeted at a younger, more urban cross-over audience.

Today, a decade after *Boyz in the Hood*, urban films have become an unstoppable force with ALL major distributors jumping in.

## Ancillary Opportunities

### SOUNDTRACK

Today Hip-Hop or R&B/Rap music is what Rock-and-Roll was in the 50's, a furiously growing musical style that is setting youth trends. According to Billboards' Top 100 dated February, 2003, of the top selling albums 25 were R&B/Rap including Eminem's soundtrack from 8 Mile, Jay-Z, Missy Elliot, and 50 Cent.

The key to producing a successful soundtrack is to retain successful soundtrack producers like Dr. Dre ("**Training Day**") or Paul Stewart ("**Barbershop**"). The producer will secure top selling artists like JA Rule, Missy Elliot, or Nelly, and then fill the rest of the album with up-and-coming artists.

Along with the revenue stream from album sales, there is the added benefit of music videos, providing invaluable advertising and promotional opportunity.

### FASHION

From the sporty and extremely profitable FUBU fashion line to the more upscale Sean Jean, the influence of Hip Hop is dominating the style of music and fashion trends of today's youth. Besides the production and marketing of the film, will also produce and market the movie sound track and launch a new fashion line.

Rap mogul Russell Simmons understood that fashion plus rap equals sales when he created the Phat Farm fashion line. FUBU wisely retained rap icon, LL Cool J as a spokesperson when it launched its line that skyrocketed from a modest \$1 million in revenue five years ago to over \$500 million today. Designers such as Gucci, Prada and Versace are often subjects that rappers choose to mention and these hip designer fashions are regularly sported by mega-stars such as Destiny's Child, EMINEM, Dr. Dre, Li'l Kim, Eve, Mary J. Blige and others. will launch a successful hip-hop fashion line with product placement in the following:

- Feature film with accompanying music videos
- Soundtrack, with 3 music videos
- Print advertising
- TV spots
- In-theater trailers

### OTHER TIE-INS

The new fashion label is one of a number of revenue generating opportunities for. Many companies are now seeing movies as a powerful marketing tool. **Mercedes** used the release of *Men in Black II* to launch their latest car model at a cost of \$15 million, payable to the film's production company. Both **Aston Martin** and

**Thunderbird** presented their latest high tech autos through the most successful James Bond film box office debut in Bond history, *Die Another Day*, with Pierce Brosnan and Halle Berry.

**Films like our Breakfast in Vegas** are ripe with product placement opportunity including items such as clothes, sneakers, sunglasses, watches, soft drinks, beverages and automobiles, This exposure could spell the difference between becoming a trend in the youth community or not. One just needs to compare Tommy Hilfiger's 1993 annual revenue of \$138.6 million to that of 1994 (\$227.2 million), the year Snoop Doggy Dogg wore his brand on *Saturday Night Live*, to the 2001 totals that now exceed \$1.9 billion to clearly understand just how lucrative this market has become.

### **BASIC URBAN STATS**

Around 45 million people have been identified as being part of the urban mindset. Right now, urban culture dictates US culture and US culture dictates world culture. Urban markets have more people in their areas than actually reported, and minority spending has increased 12-15% over the last 5 years. The buying power of minorities reached \$1.3 trillion in 2001. Approximately 40 million people have found common interest in the hip-hop culture of music and fashion. African American consumers comprise the largest buying power group of minorities, \$572.1 billion in 2001. Hispanic spending is expected to reach 475 billion. Blacks buying power in the U.S. is expected to increase nearly 30% to \$682 billion in the next five years. Luxury car makers and food and beverage manufacturers alike have focused their efforts on this market segment given the overwhelming influence they have in the market as a whole.

### **COLLABORATIVE MARKETS AND PARTNERSHIPS**

Footaction USA, a national athletic shoe and sportswear retailer, has entered into a partnership with Urban Marketing Corporation of America to market and promote select films in over 480 Footaction stores throughout the U.S, Puerto Rico, and the U.S. Virgin Islands. UMCA will work with major and independent film studios to create marketing campaigns that target Footaction's customer base of 160 million. Under the pact, Footaction (the second largest athletic specialty retailer in the country) will incorporate special programming into Footaction Television, their in-store video network, reaching an estimated 500,000 viewers each day. The programming will include film clips, behind-the-scenes footage, and individual footage of actors, customized trailers and soundtrack videos. Footaction.com will also create online promotional events as well as include film information in its monthly newsletter, sent to over 250,000 subscribers. Special in-store promotional events will also be developed, such as celebrity appearances, contests co-promoted by local radio stations, product placement for custom movie apparel. This marketing solution is expected to position these films to out perform all other competitors. This new style marketing is intended to develop a relationship with young adults (12-24) of all races.

## **COMPETITION**

**Master P:** Combining music and independent movies, this entrepreneur's estimated wealth as of 2001 was \$293.8 Million. One of Fortune 500's richest 40 under 40. Master P has been known to distribute all music (Record label is No limit Records) and movies (No Limit Productions) independently. Projects include: Undisputed with Wesley Snipes and Ving Rhames, *Lockdown* (produced and financed) and is currently filming a cop comedy for Revolution/Sony Studios, in which he stars with Harrison Ford and Josh Hartman. Master P started a male clothing line, P. Miller, in 2002, and he and his son recently launched P. Miller Shorties for boys which debuted at 264 Mervyn's Department Stores.

**John Singleton:** This African-American film writer won several awards as a film student at USC which in turn led to a contract with the powerful Creative Artists Agency. His directorial debut *Boyz In The Hood* (1991) received major studio backing, a \$6M budget and a showcase at the Cannes film Festival. An urgent, powerful, coming of age tale, the film found a spark of hope amid its bleak, violence-ridden South Central Los Angeles setting and became one of the top-grossing features ever made by a black filmmaker. *Boyz in the Hood* has been dubbed one of the finest debut films in American History. The film grossed \$26.7M, and earned Oscar nominations for best original screenplay and best director. In 1995 Singleton followed up with another moving drama *Poetic Justice* starring the late rapper Tupac Shakur, and Janet Jackson. It was received well in the box office and among critics. In 1995 *Higher Learning* was released, the movie charted relations on a multi-racial college campus. Singleton's third feature film did over \$13M at the box office its opening weekend and eventually earned \$39M.

**Spike Lee:** In 1986 Spike directed his first debut film *She's Gotta Have It* for \$175,000. It grossed \$7M. This movie won worldwide acclaim and spawned Lee's career. In 1988 Lee directed and produced *School Daze*, one of the first major studio motion pictures over which a black filmmaker was given complete control. Lee's next film, *Do The Right Thing*, established Lee as a filmmaker of genuine distinction and originality. Lee has filmed over 12 movies in his career, notably including *Jungle Fever*, *Malcolm X* and *He Got Game*.

<u>REVENUE SOURCES FROM RELEASE</u>	<u>PROJECTED</u>	<u>POOR</u>	<u>MEDIAN</u>	<u>HIT</u>
<b>DOMESTIC THEATRICAL</b>				
Number of Theaters	900	600	1,200	1,500
Tickets Sold	7,718,045	5,145,363	10,290,727	15,436,090
	\$	\$	\$	
Box Office Gross	<b>46,308,270</b>	<b>30,872,180</b>	<b>61,744,360</b>	<b>\$ 92,616,540</b>
Less:				
Exhibitor's Share	23,154,135	15,436,090	30,872,180	46,308,270
Distribution Costs	9,261,654	6,174,436	12,348,872	18,523,308
Recoupment of Prints/Ads	3,215,414	2,143,609	4,287,218	6,130,827
Interest on Prints/Ads	0	0	0	0
	\$	\$	\$	
<b>Net Theatrical Revenue</b>	<b>10,677,068</b>	<b>7,118,045</b>	<b>14,236,090</b>	<b>\$ 21,654,135</b>
<b>FOREIGN LICENSING</b>				
	\$	\$	\$	
Foreign Gross	27,784,962	18,523,308	37,046,616	\$ 55,569,924
Less:				
Distribution Costs	4,862,368	3,241,579	6,483,158	9,724,737
Marketing & Sales Expense	277,850	185,233	370,466	555,699
	\$	\$	\$	
<b>Net Foreign Revenue</b>	<b>22,644,744</b>	<b>15,096,496</b>	<b>30,192,992</b>	<b>\$ 45,289,488</b>
<b>DOMESTIC DVD/VIDEO</b>				
Net Unit Sales (Sell Through)	2,478,035	1,652,023	3,304,046	4,956,069
	\$	\$	\$	
Gross Sales	37,046,616	24,697,744	49,395,488	\$ 74,093,232
Less:				
Retailer's Share	18,523,308	12,348,872	24,697,744	37,046,616
Co-Op & Allowances	619,509	413,006	826,012	1,239,017
Distribution Costs	6,483,158	4,322,105	8,644,210	12,966,316
Duplication & Fulfillment	3,717,052	2,478,035	4,956,069	7,434,104
Marketing & Sales Expense	247,803	165,202	330,405	495,607
	\$	\$	\$	
<b>Net Domestic Video Revenue</b>	<b>7,455,786</b>	<b>4,970,524</b>	<b>9,941,048</b>	<b>\$ 14,911,573</b>
<b>DOMESTIC T.V.</b>				
	\$	\$	\$	
Pay Per View	4,630,827	3,087,218	6,174,436	\$ 9,261,654
Cable	6,946,241	4,630,827	9,261,654	13,892,481
Networks/Syndication	7,872,406	5,248,271	10,496,541	15,744,812
Less:				
Distribution Cost	3,403,658	2,269,105	4,538,210	6,807,316
Marketing & Sales Expense	1,944,947	1,296,632	2,593,263	3,889,895
	\$	\$	\$	
<b>Net Domestic T.V. Revenue</b>	<b>14,100,868</b>	<b>9,400,579</b>	<b>18,801,158</b>	<b>\$ 28,201,736</b>
<b>SUB TOTALS FROM RELEASE SCHEDULE</b>				
	\$	\$	\$	
Domestic Theatrical	10,677,068	7,118,045	14,236,090	\$ 21,654,135
Foreign Licensing	22,644,744	15,096,496	30,192,992	45,289,488
Domestic DVD/Video	7,455,786	4,970,524	9,941,048	14,911,573
Domestic T.V.	14,100,868	9,400,579	18,801,158	28,201,736
	\$	\$	\$	
<b>REVENUE TOTALS</b>	<b>54,878,466</b>	<b>36,585,644</b>	<b>73,171,288</b>	<b>\$ 110,056,932</b>
	\$	\$	\$	
Less: Talent Participation/Union Residuals	13,719,617	9,146,411	18,292,822	\$ 27,514,233
<b>SOUND TRACK SALES</b>	<b>3,704,661</b>	<b>2,469,774</b>	<b>4,939,549</b>	<b>7,409,323</b>
<b>OTHER SALES</b>	<b>1,389,248</b>	<b>926,165</b>	<b>1,852,331</b>	<b>2,778,496</b>
	\$	\$	\$	
<b>NET REVENUES</b>	<b>46,252,759</b>	<b>30,835,173</b>	<b>61,670,346</b>	<b>\$ 92,730,519</b>

## **Operating Strategy**

### **Cross-promotion**

The music video promotes the soundtrack, the film and the fashion line. The film promotes the soundtrack and the fashion line; the soundtrack promotes the film and the fashion line; the fashion line promotes the film and the soundtrack; and finally, the billboards, posters, and media buys will promote everything.

### **Market Penetration and Revenue Steams**

Our film, music videos and fashion line will ride the wave of the popular hip hop music genre and be able to harvest revenue from domestic theatrical showings, music videos, soundtrack release, foreign theatrical releases, pay-per-view and cable releases, VHS and DVD rentals and sales, as well as network television sales. It is our goal to establish this pipeline for many more Slade Digital Entertainment films, soundtracks, music videos and fashions.

### **Distribution**

Slade Digital plans innovative and aggressive marketing and distribution. We plan to start the buzz about the films on a grass roots level during the production of the film. The first single from the soundtrack and the first music video will be released for radio and television while post is being completed on our feature.

We believe that after the initial roll out for our first release, we will have created a sustainable distribution channel that will open up our films and all their ancillary products to a commercial worldwide market which is destined for growth. We are in discussions with Paramount to include our music driven movies, soundtracks and fashion as part of their Theme Park which is scheduled to open near Kyoto, Japan in 2008 with an area devoted to MTV and Urban Culture.

We will seek a negative pick-up distribution arrangement with an international distributor like Miramax, Universal, Sony, Disney, Dreamworks, or Warner Brothers.

### **Marketing Strategy**

The strategy of 'guerilla marketing' that separated Def Jam from other record labels is the intelligent creative marketing approach developed by Russell Simmons. It directly targets the inner city youth in their neighborhood. This strategy with street teams, radio and internet buzz is appropriate for the successful recording artists who

are featured actors in our films. They already have a huge following that crosses over all youth culture including White, Asian, Hispanic, and African Americans.

This strategy made **Def Jam** an industry leader that still stands above the rest. Our distribution and marketing plan is the successful Def Jam grassroots marketing strategy applied to film. Once launched, we keep product coming out. When our first film is in post production, we will create a music video and fashion line to promote the film. A month before the theatrical release of the first film, we release the music video and the fashion line. The soundtrack is released along with the theatrical release of the film.

***All Slade Digital films*** have been packaged to mix seasoned talent with emerging talent and to appeal to a world wide audience.

# **FILM MARKET COMPARISONS**

## **8 Mile**

Distributor: Universal

Released Year: 2002

Starring: Eminem, Kim Basinger, Mekhi Phifer

Description

A young white rapper from Detroit's 8 Mile Road area tries to break out of his urban surroundings.

**Production Budget: \$41M**

**Total Gross (USA)**

**\$116,453,435**

**World Wide Gross**

**\$184,000,000**

## **All About the Benjamins**

Distributor: New Line

Released Year: 2002

Starring: Ice Cube, Mike Epps, Eva Mendes

Description

An Unlikely pair... a bounty hunter and a con artist... join forces to recover a winning lottery ticket and a stash of diamonds while putting the bad guys in a world of hurt.

**Total Gross (USA)**

**\$25,483,000**

## **The Barber Shop**

Distributor: MGM

Released Year: 2002

Starring: Ice Cube, Anthony Anderson, Cedric the Entertainer

**Print and Advertising Budget: \$10M**

**Production Budget: \$12M**

**Total Gross (USA)**

**\$75,781,642**

**Overseas Gross**

**\$600,000**

## **HOW HIGH**

Distributor: Universal

Released Year: 2001

Starring: Method Man and Redman

Description

Two regular guys from Staten Island who smoke some pot, ace their college exams and wind up at Harvard University.

**Production Budget: \$12M**

**Total Gross (USA)**

**\$31,155,435**

## **FRIDAY**

Distributor: New Line

Released Year: 1995

Starring: Ice Cube, Chris Tucker, Nia Long, Tom "Tiny" Lister, Jr.

Description

Craig and Smokey are two guys in Los Angeles hanging out on their porch on a Friday afternoon, smoking and drinking, looking for something to do. Encounters with neighbors and other friends over the course of the day and night, and their ensuing antics, make up the rest of the movie.

**Production Budget: 3.5M**

**Total Gross (USA)**

**\$42,391,242**

**Home Video Gross**

**13.1M**

**NEXT FRIDAY**

Distributor: New Line

Released Year: 2000

Starring: Ice Cube, Mike Epps

Description: Debo has escaped from prison and is looking to get revenge on Craig. So Craig's dad takes him to Rancho Cucamonga to hide out with his Uncle Elroy and Cousin Day-Day, who moved to the suburbs after winning the lottery. But once he gets there, Craig and Day-Day have a set of suburban misadventures that make his South Central experiences look tame

**Production Budget: 9M**

**Total Gross Box Office(USA)**

**57.2M**

**Total Video**

**66M**

**FRIDAY AFTER NEXT**

Distributor: New Line

Released Year: 2002

Starring: Ice Cube, Mike Epps

Description: Craig and Day Day have finally moved out of their parent's houses and into their own crib. The cousins work nights at a local mall as security guards. When their house is robbed on Christmas Eve they team up to track him down.

**Production Budget: 10M**

**Total Gross (USA)**

**32,983,713M**

**BRINGING DOWN THE HOUSE**

Distributor: Disney

Released Year: 2003

Starring: Queen Latifah, Steve Martin

Description: A petit thief, posing as a lady attorney (Queen Latifah) contacts a real attorney (Steve Martin) online. They begin a flirtation that ends up in a hilarious situation when the real attorney tries to get rid of the African American Big Mama who appears on his doorstep, begging him to take her case.

**Total Gross: \$132,541,238**

**VHS Rentals: \$18,050,000**

# FILM BUDGET TOP SHEET

**BREAKFAST IN VEGAS** Written By Damien Earl Matthias & John Attles & Stephanie Slade

Producers: Stephanie Slade and TBA Locations: Los Angeles/Las Vegas/Barstow 35mm Film

8 Weeks Pre-Production 30 Days Principal Photography 18 Weeks Post Production Unions: WGA, DGA, SAG

AccW	Category	Title	Page	Total
1200		Story & Other Rights		\$228,500
1400		Producers Unit		\$425,000
1500		Directors Unit		\$224,842
1600		Talent		\$2,871,613
1700		Talent Travel/Living		\$72,760
<b>TOTAL ABOVE-THE-LINE</b>				<b>\$3,822,715</b>
2100		Production Staff		\$365,040
2200		Art Direction / Set Construction		\$139,429
2400		Set Decoration		\$107,730
2500		Property Department	11	\$56,300
2600		Camera Operations	12	\$197,102
2700		Electric Operations	14	\$105,587
2800		Grip Operations	15	\$105,832
2900		Production Sound	16	\$54,916
3000		Special EFX Department	16	\$19,283
3300		Wardrobe Department	17	\$94,763
3400		Makeup & Hair Department	18	\$56,174
3500		Location Department	19	\$291,410
3600		Transportation Department	21	\$256,678
3900		Atmosphere	24	\$68,308
4000		Production Rawstock & Lab	25	\$10,659
4100		Tests	25	\$9,500
4200		Second Unit/Pick Ups	25	\$15,934
<b>TOTAL PRODUCTION</b>				<b>\$1,954,646</b>
5100		Editing	26	\$119,957
5200		Post-Production Film/Lab	26	\$100,564
5300		Sound Editorial / Post-Production Sound	27	\$139,819
5400		Music	28	\$179,001
5500		Titles	28	\$20,000
5600		Opticals	28	\$20,000
5900		Post-Prod Travel/Living	28	\$7,200
<b>TOTAL POST PRODUCTION</b>				<b>\$586,541</b>
6100		Legal Costs	28	\$61,000
6200		Miscellaneous	29	\$107,750
6300		Publicity	30	\$84,720
<b>TOTAL OTHER</b>				<b>\$253,470</b>
		Completion Bond: 2.50 (0 Excluded)		\$165,434
		Contingency: 10.00 (0 Excluded)		\$661,737
		Insurance: 1.00 (0 Excluded)		\$66,174
<b>TOTAL ABOVE-THE-LINE</b>				<b>\$3,822,715</b>
<b>TOTAL BELOW-THE-LINE</b>				<b>\$2,794,657</b>
<b>TOTAL ABOVE &amp; BELOW-THE-LINE</b>				<b>\$6,617,372</b>
<b>GRAND TOTAL</b>				<b>\$7,510,717</b>

## **THE INVESTMENT PLAN**

Slade Digital is a production company and the owner of the film properties ***Breakfast in Vegas, Here Comes The Sun, Cosmic Radio, Against Medical Advice, and Castle of Dreams***. The company will repay the investor at prevailing Interest rates and then offer the investor a 50/50 para parsu return for all revenues generated by the films and first rights of refusal for all other Slade Digital investment opportunities.

## **REVENUE STREAMS**

Slade Digital will exploit all avenues of revenue: domestic and foreign theatrical, pay-per-view, video and DVD sales, cable, video and DVD rental, network television and the emerging classic film channels.

## **RETURN ON INVESTMENT PROPOSAL**

As a private equity investor, Slade Digital will offer the investor a return on investment when all production and distribution costs have been covered. The private equity investor will receive 90 cents on every dollar that comes in, with the other 10 cents going to Slade Digital. At the point that the private equity investor has made 110% of their initial investment back, further payout will be on a 50-50 basis between the investor and Slade Digital. We are certainly open to discuss other ROI formulas.

## INTERNET REFERENCE LIST

<http://www.asian-nation.org/culture4.html>> (March 12, 2003).

<http://members.tripod.com/~CABJExposure/designer.htm>

<http://www.urbanmca.com/marketing.html>

<http://www.accessatlanta.com/ajc/living/music/1002/14hiphop.html>

[http://www.newstribune.com/stories/021602/ent\\_0216020010.asp](http://www.newstribune.com/stories/021602/ent_0216020010.asp)

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<http://www.urbanmca.com/marketing.html>

<http://www.mtv.com/news/articles/>

<http://top40-charts.com>

[www.blackelectorate.com](http://www.blackelectorate.com)

[www.urbanthinktank.com](http://www.urbanthinktank.com)

[www.blinks.net](http://www.blinks.net)

### BOX OFFICE REPORTS, BOX OFFICE REVENUES & FILM RANKING CHARTS

Box office reports, box office revenues and statistics, film ranking services, theatrical revenues data, film exhibition charts, databases and information sources

- [About.Com](#)
- [Baseline](#)
- [Box Office Guru](#)
- [Box-Office Grosses](#)
- [Box-Office Statistics](#)
- [Craig's Box Office Database](#)
- [Entertainment Data Inc.](#)
- [Entertainment Industry Online](#)
- [Loews Cineplex Entertainment](#)
- [Los Angeles Times](#)
- [Movie Times](#)
- [MovieWeb](#)
- [Movies Excite](#)
- [Mr Showbiz](#)
- [The Numbers](#)
- [Variety](#)

## **MOVIE MAGIC CLASS**

**FOR IMMEDIATE RELEASE  
(Beverly Hills, CA.)**

**June 2, 2003**

The A. Craig Matthias Foundation in association with the Destruction Imaging Academy has begun the first scholarship summer pilot program called "Let's Make A Movie" Class, organized by Producer/Screenwriter of Slade Digital, Stephanie Slade and Dr. Willie Mitchell, as part of its commitment to extending opportunities to underserved young adults in Los Angeles.

The 8 week course which began May 5, 2003 instructs students to write and perform an entirely original short film.

Each student will act in the film in addition to taking a job in the production process including basic training for story telling, camera technique, audio training and costume/set design. Film shooting will begin in 2 weeks in various locations. The outcome will be a 7-12 minute short film that the actors will be able to use as a demo.

The actors will have a chance to meet filmmakers, including producers, directors, writers, music supervisors, editors and costume designers as they create their own movie.

Courses are held at the Anti-Self Destruction Digital Academy, 3470 Wilshire Boulevard, Suite 1100, L.A.

The pilot project is currently seeking industry sponsors for this innovative pilot program that will launch many other programs for young adults to gain experience leading to job placement opportunities.