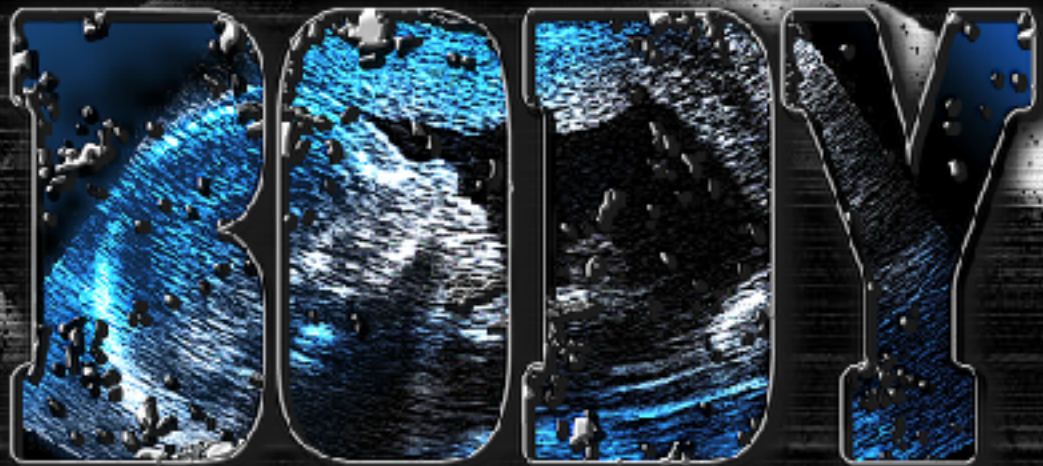




ImaginNation  
MEDIA ENTERTAINMENT

An IME Global, Inc. property



## The "Crash" of 2019

Six people. Six degrees of separation. Six unwanted pregnancies.

Six African Americans from very different walks of life, whose paths unknowingly intertwine, are faced with the same dilemma; unwanted pregnancies under extraordinary circumstances with calamitous consequences waiting at either decision.

Feature film: **BODY**

Created by Kevin K. Greene

Screenplay by Kevin K. Greene

Genre: Drama / Fantasy

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The VISION · The OPPORTUNITY · The RETURN

## THE CINEMATIC VISION

2004 Don Cheadle partnered with an amazing team to produce CRASH, a dramatic film about the human spirit — six Los Angeles citizens with vastly separate lives that collide in interweaving stories of race, loss and redemption. The film's budget was 6.5M and it grossed \$98,410,061 worldwide. This was prior to so many technological leaps in the film business, and prior to social media becoming a viable platform for ingenious marketing campaigns.



**BODY** will be the next CRASH, telling the interweaving stories of six citizens of New York city. However, the common thread in this film will be the controversial topic of abortion told from the perspective of African Americans (5 women and 1 man), exploiting them for the first time as they actually are; vastly diverse with respect to financial status, culture, class and education. And while the film will be cast majority African American, it will be intended for all races and include numerous cameo roles from Oscar winning White, Latino and Asian legends. The film will also be scored with music liken to Huns Zimmerman's best work.

Considering Marvel's Black Panther's proof that all people go see movies with African American leads, the film's relatable subject matter, and the substantial increase in big and small screen platforms since 2004, we are more than confident that **BODY's** success will, at minimal, triple CRASH's worldwide numbers.

## WISH-LIST ENSEMBLE LEADS



**Viola Davis**  
Lauren Huntly  
The corrupt corporate lobbyist.



**Gugu Mbatha-Raw**  
Orisa Hemmingway  
The attorney turned political candidate.



**Nia Long**  
Vonya Jacobs  
The NYPD Police Officer in an abusive marriage.



**Trevor Jackson**  
Saleem Amir Wise  
The street hustler with a get rich scheme.



**Yara Shahidi**  
Suko  
The aspiring artist with a record deal.



**Ariana Neal**  
Zeo Edwards  
The 13 year-old virgin from a religious home.

The script is designed to require less than 18 shoot days for lead talent.

WISH LIST  
A-LIST CAMEOS



**Brad Pitt**

as

Lt. James Caruso  
NYPD



**Hilary Swank**

as

Anna/Counselor  
Plan Parenthood



**Meryl Streep**

as

Sarah Wallace  
Mayor of NYC



**Cliff Curtis**

as

Carlos  
Store Manager



**Brian Cox**

as

Alex Futterman  
CHMN, Global Com



**Kelsey Grammer**

Benjamin Cromwell  
CHMN, Global Com

Only 1 days work required of A-listers doing cameo roles.

WISH LIST  
SUPPORTING ROLES



**Michael B Jordan**

as

Brandon



**Mike Colter**

as

Michael



**Octavia Spencer**

as

Carol



**Kendrick Lamar**

as

Jimmy Pivens



**Erica Ash**

as

Alicia



**Mahershala Ali**

as

Uncle James

Suggested talent (lead, supporting & cameos) are strategic choices based on skillset, similarities to characters, celebrity status, global marketability and the demographic of their fans.  
The objective is to cast for a global audience.

CONT. SUPPORTING ROLES



**Bruno Mars**  
as  
DJ Cypha



**Archie Panjabi**  
as  
Aashi



**Angela Bassett**  
as  
Lauren Huntly



**John David Washington**  
as  
Brandon



**Sanaa Lathan**  
as  
Orisa Hemmingway



**Gabriel Union**  
as  
Vonya Jacobs

WISH LIST

2nd CHOICE FOR ENSEMBLE LEADS

CHARACTER BREAKDOWNS

PRINCIPALS

**LAUREN HUNTLY** - age 48  
*The antagonist we care about.*

Corporate lobbyist  
Married. No children.  
Net worth \$48.4M  
Ivey league education.  
5'7 155lbs.  
Resides in Washington DC.  
Of African descent. Born in Louisiana



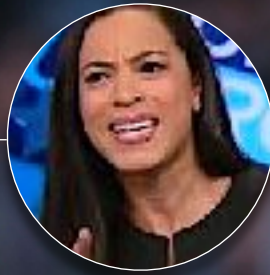
Lauren is a successful corporate lobbyist married to a beautiful woman half her age. She's a powerful and assertive leader at a firm responsible for bribes and legislation that do not benefit working class America. Her way of life has led to clinical depression and self hate.

## ORISA HEMMINGWAY – age 43

*The protagonist we root for.*

Attorney / Liberal / Political Analyst

Personality liken to Angela Rye



Married with 2 children.

Earns \$600k per year.

Ivey league education.

5'5 135lbs.

Resides in Brooklyn, NY.

Born on the Caribbean island of St. Croix.



Orisa is an intellectual who teamed with her husband to seize the great opportunities that came during Brooklyn's gentrification phase. In doing so, she witnessed police brutally against young black men and decided to make a difference by venturing into politics. She's strong, outspoken, well known by celebrities and stunning.

## SALEEM AMIR WISE – age 22

Street hustler & rumored drug dealer.

In a relationship. No children.

Earnings unknown.

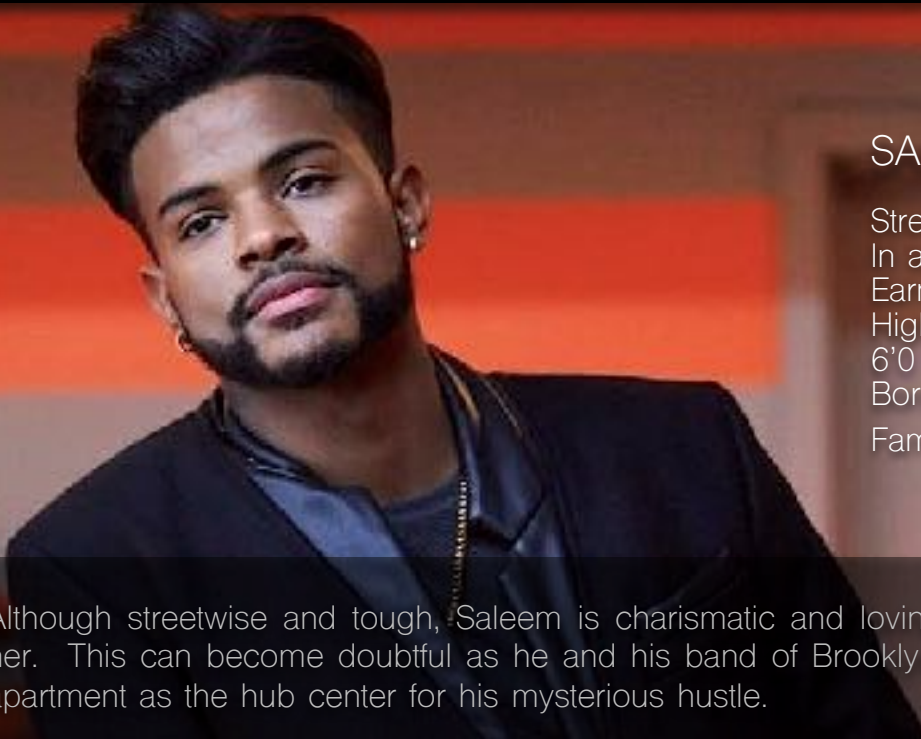
High school drop out.

6'0 185lbs.

Born and raised in Brooklyn, NY.

Family origin unknown.

Although streetwise and tough, Saleem is charismatic and loving to his mate, putting nothing above her. This can become doubtful as he and his band of Brooklyn thug types use her poverty stricken apartment as the hub center for his mysterious hustle.




A woman with long, dark, wavy hair, wearing a dark blazer over a light-colored collared shirt, looking slightly to the side with a serious expression.

## VONYA JACOBS – age 31

NYDP Police officer.  
Married with 3 children.  
Earnings: \$85K per year.  
High school graduate.  
5'4 125lbs.  
Resides in Brooklyn, NY.  
Born in Kenya/Africa. Raised in the U.S.

Vonya is a tough cop who usually takes no shit, but her troubled marriage with an NYPD detective suffering from PTSD is starting to break her down, which is effecting her 6 year friendship with her patrol partner.

A young woman with dark, curly hair, wearing a light-colored, textured sweater, looking directly at the camera with a neutral expression.

## SUKO – age 24

Aspiring vocal artist/singer.  
Single. No children.  
Earnings: \$35K per year.  
College graduate.  
5'9 137lbs.  
Resides in Brooklyn, NY.  
Born in London. Of Nigerian & Chinese descent.

Etsuko “SUKO” Mills is an incredibly beautiful woman with an amazing voice who came to the states to realize her dream of becoming a Pop star. She lives off of her parent’s dime while tutoring for extra cash. She has a heart of gold and knows nothing about the music business.

A young girl with curly hair, wearing a patterned top and a plaid jacket, looking directly at the camera with a neutral expression.

## Zoe Edwards – age 13

Middle school student.  
5'2 143lbs.  
Resides in Brooklyn, NY.  
Born in Queens, NY.  
Family origins: South Carolina.

Zoe is average looking with a warm smile, but cyber and physical bullying from a schoolmate has destroyed her self-esteem. In addition, the pressures of a religious home, which borders fanatical, is worsening her self-image, causing her to look outward for purpose and validation.

## THE SOUNDTRACK

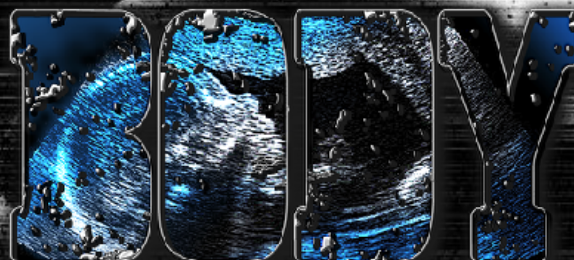
The year was 1992 when 45 million copies of the BODYGUARD soundtrack were sold, featuring the late Whitney Houston's song, *I Will Always Love*.

The BODY soundtrack has the potential for similar earnings by way of a marketing strategy. The lyrics to our title song will be recited in Act I of our opening scene and performed by a leading character during Act III. We believe, if recorded by an a-list Pop star, this will result in unusually high sales.

This will be an ancillary revenue stream producers are prepared to share with investors. Below are various other opportunities this movie will make available.

## INVESTMENT OPPORTUNITY

BUDGET & REVENUE SHARES



*Estimated budgets*

DEVELOPMENT (P&D)	\$600K
PRODUCTION	\$39.5M

THERE ARE THREE PHASES TO MAKING AND SELLING FEATURE FILMS.

## **PHASE ONE**

PACKAGING AND DEVELOPMENT (P&D)

## **PHASE TWO**

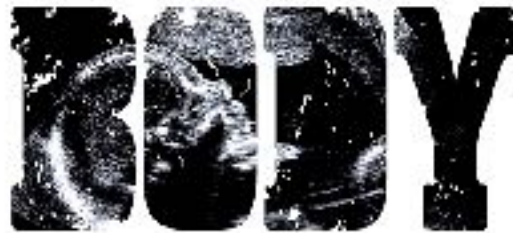
PRODUCTION

(PRE-PRODUCTION, PRODUCTION & POST PRODUCTION)

## **PHASE THREE**

MARKETING & PROMOTION / PRINT & ADVERTISEMENT (P&A)

PHONE ONE OFFERS AN INVESTMENT OPPORTUNITY.



PACKAGING AND DEVELOPMENT (P&D)

IME Global Inc.

## **UNDERSTANDING**

## **PHASE ONE**

**PACKAGING**

**DEVELOPMENT**

TRUTH IS, NO TALENT, PRODUCER, EXECUTIVE OR DISTRIBUTOR IS UNREACHABLE. YOU SIMPLY HAVE TO BE IN OPERATIONS, HAVE THE MONEY AND HAVE A PLAN OF ACTION! WITH THOSE ELEMENTS IN PLACE FULL ACCESS IS GRANTED BECAUSE, BELIEVE IT OR NOT, THEY NEED THE WORK.

The Packaging of a film project is the process of pursuing, negotiating and contractually securing key talent (bankable actors and in rare cases, a bankable director) and/or credible players (i.e. executive producers, partnering producers/partnering production companies that have a wealth of experience with multimillion dollar budgeted productions). This process could take 3 to 9 months.



The Development of a project is a process that includes securing story rights, completing the screenplay's final draft as it may relates to talent or according to director's notes, strategizing pre-production and production and securing legal representation for the project. This process could take 3 to 9 months and requires operational funds, a base of operations and staff.

In addition to the above-mentioned standard steps of project Development, the IME team will include an unorthodox strategy that will catapult BODY's popularity into the film industry's tight-knit community and attract the absolute best opportunities and offers. This process is a social media marketing campaign disguised as a video blog of writer/producer Kevin K Greene's journey to get the movie packaged, developed and shot; as he brands himself as a fusion of Quentin Tarentino and Tyler Perry. Footage of Hollywood ride-alongs and sneak-peaks of meetings with celebrities and high profile producers will grow millions of followers who will become fans of the project. This 'how to' series of Instagram/Twitter/Facebook posts will be professionally shot and well endowed with great personalities, lessons, inspiration, adventure, comedy and even great disappointment. The end-game is to put *BODY* on high notice and in demand with studios, partners, distributors and a-list talent, all while branding it as the movie that will change hearts. With the collaborated efforts of a notable PR firm, we are confident that in addition to all the above-mentioned goals being achieved through this social media strategy, we will grow a global audience of 20 million or more who will want to go see this movie.

## PACKAGING & DEVELOPMENT BUDGET

### TOP SHEET

<i>Estimated</i>			
BODY ESTIMATED P&D BUDGET TOP SHEET			
Acct#	Category Description	Page	Total
1000-1	Story and Rights	1	\$65,000
1000-2	Packaging/Securing Talent	1	\$305,000
1000-3	Unit Publicity	2	\$85,000
1000-4	Legal	2	\$35,000
1000-5	Administrative and Operations	3	\$110,000
<b>Grand Total</b>			<b>\$600,000</b>

# PHASE 2 PRODUCTION

## ESTIMATED BUDGET

### \$39.5 M

*Estimate* Development/Packaging — Pre Production — Production — Post Production

Acct#	Category Description	Page	Total
Producers: N. Wise, K. Greene, J Jones		Director: TBD	
Line Producer: TBD		Locations: NYC - Manhattan, Brooklyn	
Script Date: July 16, 2018		Budget Prepared by: James Dorfman	
Unions: SAG, IATSIE		Budget Date: July 28, 2018	
<b>Total Above-The-Line</b>			<b>\$23,276,127</b>
1000	Story and Rights	1	\$572,579
1100	Producers	1	\$2,636,000
1200	Direction	2	\$1,155,775
1300	Cast	2	\$18,557,253
1400	Above-The-Line Travel & Living	4	\$354,520
1500	Extra Talent	6	\$867,780
1600	Production Staff	6	\$456,206
1700	Camera	8	\$345,062
1800	Wardrobe	10	\$127,521
1900	Makeup and Hairdressing	11	\$47,180
2000	Set Dressing	12	\$191,820
2100	Property	13	\$142,340
2200	Art Department	13	\$115,689
2300	Set Construction	14	\$1,071,588
2400	Production Film & Lab	15	\$81,600
2500	Sound Recording	16	\$40,401
2600	Set Lighting	17	\$65,388
2700	Set Operation	18	\$201,345
2800	Facilities	20	\$135,500
2900	Special Effects	20	\$248,766
3000	Locations	20	\$562,371
3100	Transportation	22	\$24,769
3200	Set Design	25	\$860,689
3300	BTL Travel and Living	26	\$178,056
<b>Total Production</b>			<b>\$5,764,071</b>

3400		Editing	26	\$1,656,638
3500		Music	27	\$837,500
3600		Post Production Sound	27	\$122,604
3700		Post Production Film & Lab	28	\$373,300
3800		Miscellaneous	29	\$2,100,000
3900		Titles & Opticals	29	\$50,500
<b>Total Post Production</b>				<b>\$5,140,542</b>
4000		Insurance	30	\$180,000
4100		General Expenses	30	\$230,250
4200		Project Development & Packaging	31	\$600,000
4300		Contingency 5%	32	\$2,000,000
4400		Bonding Company 3%	33	\$1,200,000
4500		Finders Fee 2.5%	33	\$1,000,000
4600		Brand Partnerships and Product Placement 0.25%	34	\$100,000
4700		Prints and Advertisement (P&A)	35	\$00
<b>Total Other</b>				<b>\$5,310,250</b>
<b>Below-The-Line Total</b>				<b>\$10,904,612</b>
<b>Above-The-Line Total</b>				<b>\$23,276,127</b>
<b>Grand Total</b>				<b>\$39,490,990</b>

## BUDGET CHANGES

The first step in our process is to employ a line producer to provide a revised budget breakdown based on the script, which is expected to be very close to the above. However, budget increases have been known to happen for one of three reasons. 1. commitments from a-list directors and a-list actors. 2. script changes that may include complex stunts. 3. Exotic locations.

The BODY script was written to avoid those challenges. 1. All locations are in New York City, most of which are controlled interiors and a hospital. 2. Lead roles do not require a-list talent and a-list cameos are one day shoots from actors willing to reduce their rates as an act of giving to the portrayed cause. 3. The action sequences in the script do not include car stunts or explosions.

However, in the event we do experience a budget increase due to an overload of commitments from mega stars or a super director, this would not be a problem. Third party investors and studios are quick to provide additional funds to projects faced with such a beautiful problem. In these cases, additional funds are secured in a matter of weeks.

# THE KEY TO SUCCESS IN FILM MAKING: SURROUND YOURSELF WITH THE BEST!

THEY COST, AND THE BUDGET SHOULD MAKE THIS POSSIBLE  
OR, THE MOVIE MEANS NOTHING ON THE MARKET

## CONSIDERED PARTNERS & DIRECTORS

PARTNERS

**BRAD PITT**

**PLAN B**

While there are a number of experienced players that we will pursue, varying from consultants to producers, Brad Pitt/Pan B Entertainment is a passionate favorite to co-pilot as executive producer for several reasons.

A glimpse at Plan B's box office consistency:

**GROSS: US/WORLDWIDE**  
*soundtrack or Internet revenue  
Not including merchandise,*

**BUDGET**  
*Referring to production budget*



U.S. \$132M WW: \$290M

U.S. \$27M WW: \$188M

U.S. \$81M WW: \$205M

U.S. \$52M WW: \$67M

U.S. \$202M WW: \$540M

\$90M

\$20M

\$60M

\$20M

\$190M



U.S. \$133M WW: \$497M	U.S. \$48M WW: \$96M	U.S. \$206M WW: \$475M	U.S. 70M WW: \$133M	U.S. \$63M WW: \$101M
\$175M	\$30M	\$150M	\$28M	\$39M

## ADVANTAGES TO A BRAD PITT PARTNERSHIP

- Pitt's **Plan B Entertainment** is well known for producing films that embrace non-White storylines with minority leads. Those films profit well on the domestic and global market, and are often character-driven and explore the human spirit of non-White cultured characters.
- The **BODY** screenplay was designed to accommodate many cameo roles for a-list White actors who support the powerful subject matter of the film. The experience and resources that would come with such a partnership would make this achievable, and speed/strengthen our packaging process considerably.
- The Brad Pitt brand would deem **BODY** an American story about an unexplored plight of women, which just happens to be a majority Black cast (i.e. what the Steven Spielberg brand did for *the Color Purple*). This would dramatically effect the film's marketability and international sales.
- By strategically casting Mr. Pitt in a cameo role, which would only require one day of shooting, **BODY's** profitability and marketability would increase considerably and become a product that is ripe for the global market, thereby inspiring international pre-sales.

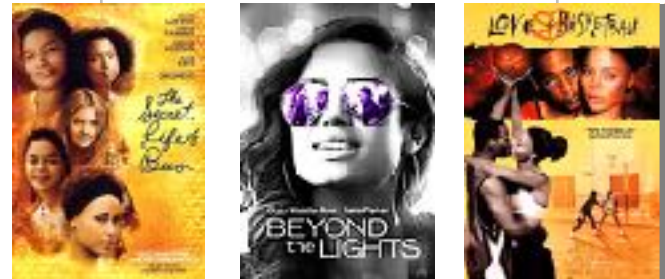
## DIRECTORS

**BODY** is a gritty drama that is intense and purposefully shocking with a plot twisting ending that adds fantasy to its genres. There are several directors we will pursue who may be a good fit the combined genres and unique cinematic canvas intended for this film. The most bankable listed below, in no particular order:

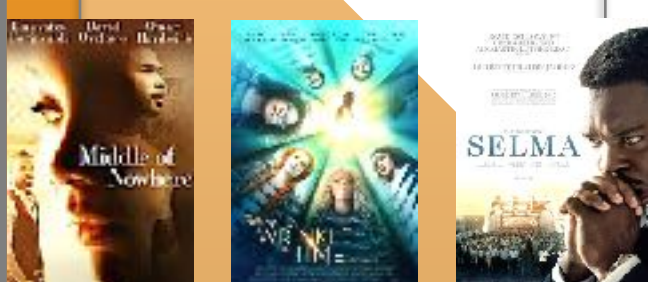
PAUL HAGGIS



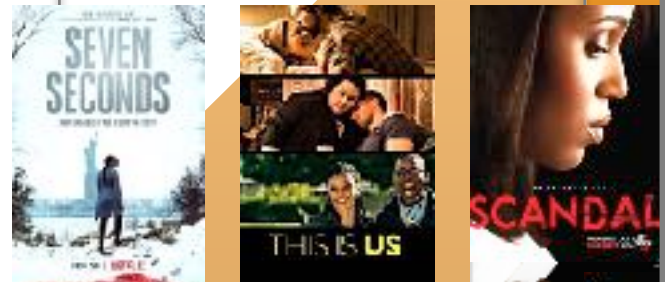
GINA PRINCE-BYTHWOOD



AVA DUVERNEY

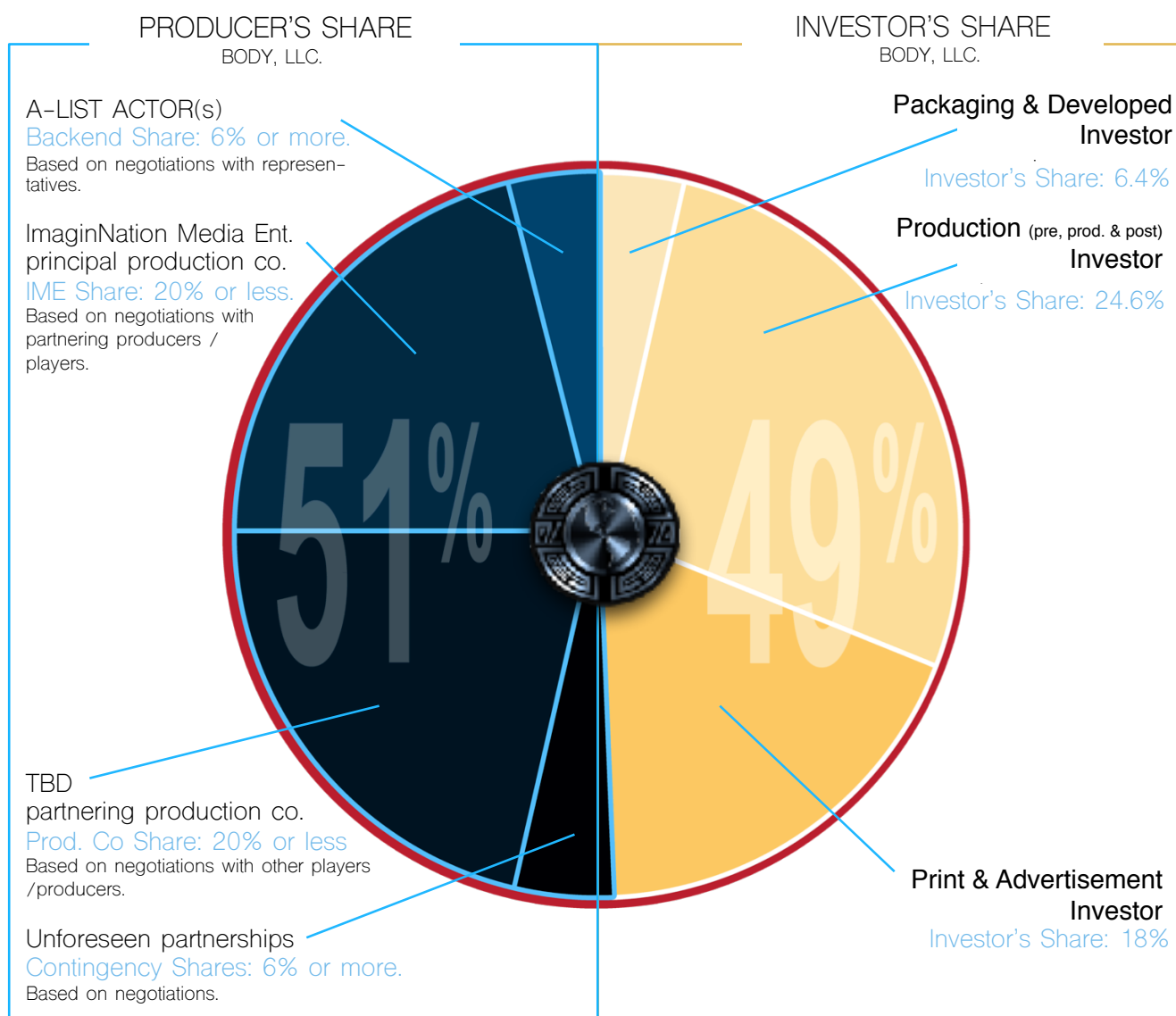


REGINA KING



# PROFIT SHARING

INVESTOR(S) COMMITTED TO PACKAGING & DEVELOPMENT WILL SECURE 6.4% OF BOX OFFICE, AS SHOWN BELOW:



As an incentive investor will also share in profits from ancillary revenue streams and have first right of refusal to production and/or P&A investment opportunities.

# PROCESS OF RETURNS

INVESTORS' PROFIT SHARE REDUCES  
BY 10% UPON REACHING

**125% ROI**

BY ANOTHER 10%  
UPON REACHING

**150% ROI**

BY ANOTHER 10%  
UPON REACHING

**175% ROI**

AND SHALL RECEIVE THIS AMOUNT (foreign & domestic) THEREAFTER,  
FOR AS LONG AS THE MOVIE BODY SHALL EXIST.

### ANCILLARY REVENUE STREAMS

5% OF ALL IWB  
LICENSING DEALS.

5% OF ALL IWB  
MERCHANDISE DEALS.

15% OF ALL IWB  
SOUNDTRACK DEALS.

15% OF ALL IWB  
PRODUCT PLACEMENT DEALS.



INVESTORS WHO COMMIT TO PACKAGING & DEVELOPMENT FUNDS WILL  
SHARE IN THE ABOVE NET PROFITS UNTIL REACHING 150% ROI.



## IDENTIFYING THE REVENUE STREAMS

With proper promotion and effective marketing campaigns many theatrically released movies with budgets of 30M or less have the potential to earn up to twice its budget opening weekend. The movie may continue seeing returns from various platforms for up to 5 years from its release date. In some cases those returns continue for decades. Below are the various platforms.

1. BRAND PARTNERSHIPS: Fortune 500 companies commit to product placement and brand integrations deals during and after production, and in many cases agree to co-branding deals to promote after during phase three (marketing and promotion).
2. BOX OFFICE THEATERS: released worldwide if written for a global audience and remains in theaters 4 wks or more.
3. SOUNDTRACK: a track has been written into the script to be performed as a poem and song by a lead character. This is ensure above average profits worldwide from soundtrack sales — to be released wks before the movie's release — purchasable via iTunes and other digital platforms.
4. LICENSING DEALS: with airline and hotel corporations.
5. DVD/BLU-RAY & DIGITAL DOWNLOADS: movie gets a second boost of heavy promotion for consumers to purchase the film.
6. VIDEO ON DEMAND (VOD) / PREMIUM CABLE TV (HBO, SHOW-TIME etc.): this happens 3-4 months after theatrical runs.
7. BASIC CABLE TV NETWORKS: TNT, FX, USA NETWORK. These network types do licensing deals after the major networks run the movie.
8. INTERNET NETWORKS (NETFLIX, HULU, AMAZON and soon APPLE & DISNEY): This is a third boost in promotions. The Internet has given movies an increased shelflife of 7 + years, viewed by millions globally through smartphones and devices.

## PERIODS OF RETURNS

MANY FILMS CONTINUE TO SEE RETURNS  
YEARS AFTER ITS LIFE IN THEATERS.

### MOVIE'S TIMEFRAME ON RETURNS

foreign & domestic

#### FIRST YEAR

*during & after production*

- Product placement deals
- Brand marketing deals
- Pre-sales (*foreign distribution deals*)

#### SECOND YEAR

*Prior to film's release*

- Distribution deal (*domestic*).  
*Possible 50-100% ROI here.*
- Brand marketing deals.

#### THIRD YEAR

- Theatrical box office sales
- DVD/Blu-ray sales
- In some cases VOD
- Soundtrack sales
- Merchandise sales

#### FORTH YEAR

- Cont. DVD/Blu-ray sales
- VOD
- Premium Cable TV (*licensing*)
- Cont. merchandise sales.

#### FIFTH YEAR.

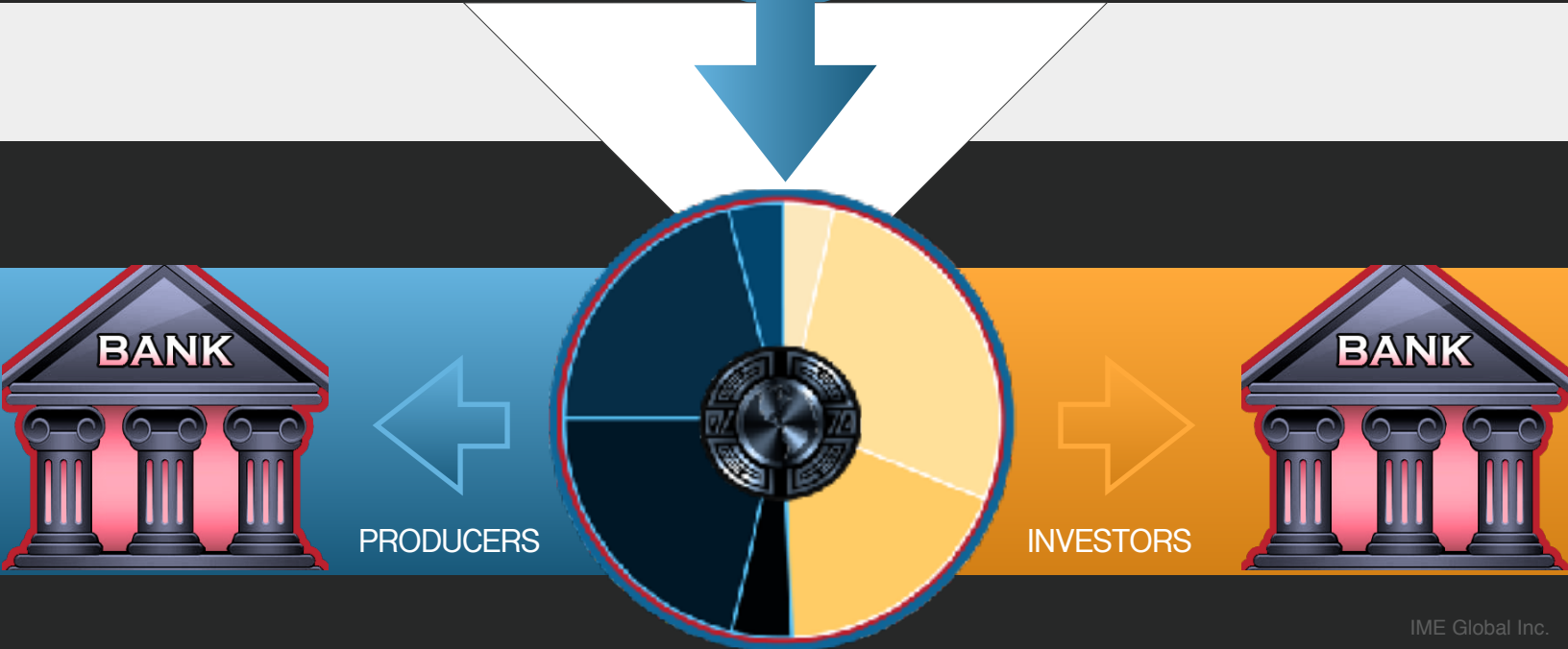
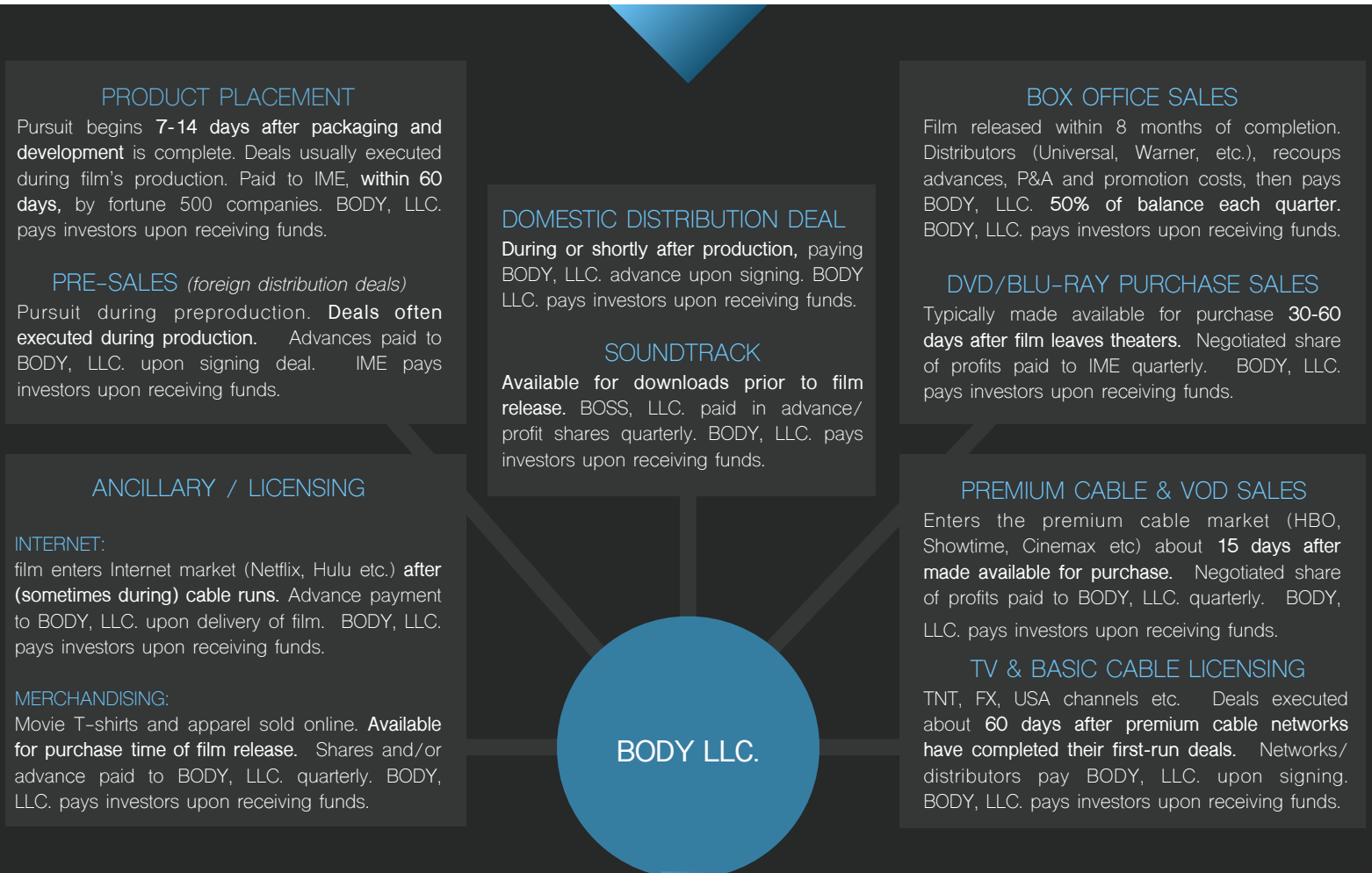
- Cont. VOD
- Secondary Cable channels  
(*licensing*)
- Broadcast TV (*licensing*)
- Internet sales (*licensing*)



# FOLLOWING THE MONEY

Rights will be assigned to a business entity managed by IME Global Inc. — likely called BODY, LLC.

BELOW IS AN ILLUSTRATION OF THE PATH AND TIMELINE IN WHICH THE MONEY TRAILS BACK TO INVESTORS.



# EXAMPLES OF REAL BOTTOM LINES

STUDIOS ARE EXPERTS AT PUBLICIZING A FILM'S EARNINGS THE FIRST FEW WEEKS. WHAT THEY CONVENIENTLY FALL SHORT ON IS EXPLOITING HOW MUCH IS EARNED AFTER A FILM PASSES THROUGH EVERY MARKET AND LICENSING DEAL, ESPECIALLY IF THE FILM STARTED OUT POORLY. WHY? BECAUSE THEY MAKE A TON OF MONEY.

USING FILMS ENJOYED BY IME'S TARGETED GLOBAL AUDIENCE, WE'VE PROVIDED EXAMPLES OF WHAT STUDIOS CONSIDER GOOD AND BAD OUTCOMES.



### Blockbuster Relative to budget

Title: **GET OUT**  
Budget: \$5M

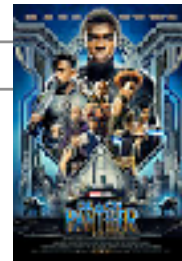
Opening wknd: (domestic) \$33M

#### Theatrical performance

Domestic Box Office:	<b>\$176,040,665</b>
International Box Office:	<b>\$254,716,534</b>

#### Home performance

Domestic DVD sales:	Unreported
Domestic Blu-ray sales:	Unreported
Total Reported sales:	<b>\$254,716,534</b>



### Blockbuster Relative to budget

Title: **BLACK PANTHER**  
Budget: \$200M

Opening wknd: (domestic) \$202M

#### Theatrical Performance

Domestic Box Office:	<b>\$699,969,026</b>
International Box Office:	<b>\$1,190,515,681</b>

#### Home Performance

Domestic DVD sales:	Unreported
Domestic Blu-ray sales:	Unreported
Total Reported sales:	<b>\$1,190,515,681</b>



### Not So Good Returns

Title: **CREED**  
Budget: \$35M  
Opening wknd: (domestic) \$30M

#### Theatrical Performance

Domestic Box Office:	\$109,767,581
International Box Office:	\$63,500,000

#### Home Performance

Domestic DVD sales:	\$9,578,984
Domestic Blu-ray sales:	\$9,525,802
Total Reported sales:	<b>\$192,872,367</b>



Title: **BODY**  
Budget: \$39.5M

Opening wknd: (domestic) \$??M

#### Theatrical Performance

Domestic Box Office:	\$??M
International Box Office:	\$??M

#### Home Performance

Domestic DVD sales:	\$??M
Domestic Blu-ray sales:	\$??M
Total Reported sales:	<b>\$??M</b>

Success is based on the ratio of budget to box office sales. As seen, movies that are considered unsatisfactory by studio standards are likely satisfactory for investors.



### Good Returns

Title: **STRAIGHT OUTTA COMPTON**  
Budget: \$28M  
Opening wknd: (domestic) \$56M

#### Theatrical Performance

Domestic Box Office:	\$161,058,685
International Box Office:	\$40,286,034

#### Home Performance

Domestic DVD sales:	\$12,011,256
Domestic Blu-ray sales:	\$13,588,259
Total Reported sales:	<b>\$226,944,244</b>

While we prefer the actors listed herein this deck, note that movies without Hollywood's a-listers can see equal or greater success with proper marketing. i.e. Straight Outta Compton, Good Will Hunting, Star Wars, Get Out etc.

# ABOUT

"True independence breeds cinematic art". The Millennials and Generation Z (identified as people born in the late 1990s). Combined this is the largest demographic in cinematic history. They consist of a multi-cultured/multiracial group of moviegoers that stretch the globe, separated by language and oceans, operating as one community through hundreds of millions of channels, theaters and devices. Stories that embrace this group do extraordinarily well, e.g. the *Fast & Furious* and *Avatar* franchises, because this diverse group represents staggering ticket sales. Outside of superhero and James Cameron movies, Hollywood often misses the mark. This is not the fault of production companies; it's the fault of studios. Their funding comes with a Fortune 500 agenda, which is too Americanized and unappealing to our new and diverse planet, destroying the artistic integrity of most filmmakers and the unpredictable spins that this multi-billion members group craves. Writer/producer **Kevin K. Greene** understands this too well and concluded that the solution is private funding that is equal in measure to studio funding. This is his mission and his secret to consistent blockbuster success. And his platform is IME Global Inc.

## KEVIN K. GREENE

20 + years of experience  
in the entertainment business.

[www.ImaginNation.co](http://www.ImaginNation.co)

## WRITER/PRODUCER

Shared credits with Bruce Willis  
& Mona Scott-Young to name a few.

[IMDb Bio & Credits](#)

IME Global Inc. d/b/a **ImaginNation Media Entertainment** (IME) is a multifaceted entertainment company that creates, develops and produces commercially viable feature films for theatrical release and television/Internet networks. IME produces a signature style of fantasy, sci-fi and thriller genres that inspires, enlightens and heals, without sacrificing the envelope-pushing entertainment value that moviegoers crave and deem necessary. To ensure movies are shot under budget and possess the industry's highest artistic and cinematic quality, CEO/producer, Kevin K. Greene assembles power teams of skilled artists, partners and executives (on a per project bases), whose credentials and resources are ideal for the specific project in production. IME anticipates beyond typical returns because its projects are designed to target the mega sized global community of Generation Z and Millennial movie lovers, which will be marketed through brilliant alternative strategies undiscovered by studios.

## SUMMARY

- Investment Opportunity: P&D commitment at 600K
- Profit Shares at 6.4% theatrical, TV/ Cable and Internet.
- Incentives:
  - first right of refusal for production and P&A investment opportunities.
  - 15% of soundtrack and product placement deals.
  - 15% of licensing and merchandising deals.



**IME**  
ImaginNation Media Entertainment

## IN CLOSING

We thank you kindly for your consideration and look forward to a sit down to further discuss.

[CLICK TO VIEW SCRIPT](#)

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