



**ImaginNation**  
MEDIA ENTERTAINMENT

An IME Global, Inc. property



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WGA Reg. 1306037

Feature film: **INTERVIEW WITH A BANGER**

Created by Kevin K. Greene

Screenplay by Kevin K. Greene

Genre: Fantasy / Thriller / Crime Drama

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Screenplay, business proposal and top sheet budget available upon request

*"Training Day" meets "Good Will Hunting" meets "The Sixth Sense"*

Dr. Vincent Dryfuss is in session with a disturbed gangbanger whose horrific account of the last 24 hours of his life is a rollercoaster ride of murder and deceit; which results in the death of the banger's 11 year-old sister and the hunt for his head by the Columbian underworld and a lawless federal agent. It's the eve of the teen's demise, and he accepts this with the understanding that the ominous psychiatrist will make good on a sworn promise. A promise, unbeknownst to him, that comes with consequences that will save or take his soul.

## WISH LIST

TALENT NOT COMMITTED



JADEN SMITH  
of  
The Get Down



LIEV SCHREIBER  
of  
Ray Donovan



GWENDOLINE  
CHRISTIE  
of Game of Thrones



CHARLIE HUNNAM  
of  
Sons of Anarchy



JADA PINKETT-SMITH  
of  
Menace To Society



MAHERSHALA ALI  
of  
Luke Cage

## CHARACTER BREAKDOWNS

PRINCIPALS

JADEN SMITH as

CHRISTOPHER  
“DEMO” FITZGERALD

Demo is a sexually ambiguous honor student whose future is destroyed when his younger sister is killed by a gangbanger's stray bullet. The rage that follows leaves the shooter dead and Demo on the run down a wicked path of spilled blood and deceit; ending in a therapy session with Dr. Vincent Dryfuss, where the signs of undiagnosed schizophrenia leaves us forever guessing whether our story is a supernatural one or if we're simply seeing through the lens of a disturbed subject.

A portrait of Liev Schreiber as Dr. Vincent Dryfuss. He is shown from the chest up, wearing a dark suit and a dark tie. He has a serious expression and is looking slightly to the left. The background is a dimly lit room with warm, bokeh lights.

LIEV SCHREIBER as

## DR. VINCENT DRYFUSS

Psychiatrist & Practicing Therapist

Dr. Vincent Dryfuss is a psychiatrist and practicing therapist who is well dressed, handsome and happens to have all the attributes of a charismatic mobster. He agrees to Demo's last wish before surrendering to the authorities, in exchange for a session that explores a pain that has been tormenting the teen long before his sister's death. Vincent's bright eyes, blue striped suit and burgundy tie darkens during the course of the session until a solid black, as surrounding subtleties of the supernatural suggest he may be demonic. The architect/puppet master's true purpose is unveiled during our story's climax when he grants Demo's unlikely wish. Demo never makes it to the police. Disclosing that fact is not a spoiler. It is the contrary.


A portrait of Gwendoline Christie as Daniel "Dan" Ferretti. She is shown from the chest up, wearing a dark, patterned jacket. She has short, blonde hair and is looking directly at the camera with a serious expression. Her hand is resting on her chin.

GWENDOLINE CHRISTIE as

## DANIEL "DAN" FERRETTI

FBI AGENT

Special Agent Dan Ferretti is an unusually tall sociopath who wears a black men's suit. She lacks the moral code of the agency and is void of patriotism, yet she's determined to stop a Columbian cartel from trafficking on U.S. soil. Her gateway to the cartel is Doug Shine, her methods are illegal and her using Demo for her objective while fattening him up for the kill is an obsession that is revealed during the climax of our story.



CHARLIE HUNNAM as

**OFFICER MIKE BISHOP**

NY TRANSIT GANG TASK FORCE UNIT

Bishop was a hopeless alcoholic battling his flaws when NYPD assigned him as head of a special task force created to combat the train robberies committed by a Harlem Bloods sect calling themselves 'Hillside 1-13'. Knowing Demo joined Hillside 1-13 for protection after killing a rival, Bishop wages war as a means to save him from them all; a consequence of his unprofessed love for Claudene.



JADA PINKETT SMITH as

**CLAUDENE FITZGERALD**

Claudene is a spiritually grounded professional and single parent to Demo and 11 year-old Tarobi. She is articulate and well endowed with strength and intelligence. However, throughout the course of our story, her health, hygiene, wardrobe and even her IQ all mysteriously wither as she endures the aftermath of Demo's poor choices. This mystery is revealed during the climax of our story.



MAHERSHALA ALI as

**DOUG SHINE**

BIRTH NAME UNKNOWN

By way of his relationship with a Columbian cartel, Doug Shine is the 'connect' (Molly, Percocet and cocaine) for several gangs. He's a ruthless killer greatly feared in gangland. Unaware that Ferretti is hot on his trail, he takes advantage of Demo's circumstances and recruits him for a job, forcing him into the bowels of the underworld, while disguising it as a refuge. His fixation on Demo is a mystery, revealed during the climax of our story.

## INVESTMENT OPPORTUNITY

BUDGET & REVENUE SHARES



**INTERVIEW WITH A RINGER**

*Estimated budgets*

DEVELOPMENT (P&D)	\$600K
PRODUCTION	\$36M

**one sin  
one session . . . one soul to take**

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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)

THE INVESTMENT OPPORTUNITY IS

## **PHASE ONE**

**INTERVIEW  
WITH A  
RANGER**

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 film project is a process that includes securing all rights to the story, completing the screenplay's final draft as it relates to all committed talent and according to the director's notes, setting up pre-production, strategizing production and marketing plans and securing legal representation for the project. This process could take 3 to 9 months and requires a base of operations and a small experienced staff.

In addition to the common steps of project Development, the team at IME Global includes an effective reality-style social media campaign that documents the project's development process; designed to grow a global audience for the movie, and strategic marketing and PR campaigns that are designed for and limited to the film industry's community.

The end-game of Phase One is to put *Interview With A Banger* on high notice and in demand with studios, potential partners, distributors and a-list talent, while branding and documenting the development of the movie byway of a star-studded mini series posted on social media platforms, accessible to an unlimited number of potential box office ticket buyers. The budget for Phase One is typically 2.5% of the production budget. The intended result is a highly effective buzz, Phase Two and Three fully funded, a quality partner locked in, overseas pre-sale bidding, and favorable deals with distributors, all before principal photography even begins.

## PACKAGING & DEVELOPMENT BUDGET

### TOP SHEET

<i>Estimated</i> INTERVIEW WITH A BANGER 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 TWO / PRODUCTION

**BUDGET \$36M**  
AVAILABLE UPON REQUEST

# CONSIDERED PARTNERS & DIRECTORS

PARTNERS

**WILL SMITH**



While there are a number of experienced players that we will pursue, varying from consultants to producers, Will Smith/Overbrook Entertainment is above all a passionate favorite to co-pilot and executive produce IWB for several reasons.

A glimpse at his box office consistency:

GROSS: US/WORLDWIDE

*Not including merchandise,  
soundtrack or Internet revenue*

BUDGET

*Referring to production budget*



177M / 359M Total: \$526M

585M / 256M Total: \$838M

307M / 164M Total: \$471M

306M / 817M Total: \$1.1B

624M / 228M Total: \$852M

\$40M

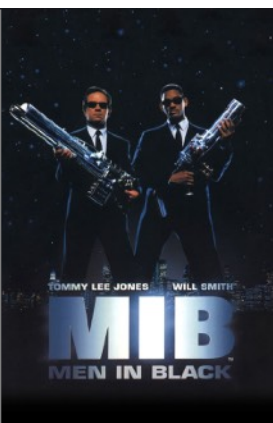
\$150M

\$55M

\$75M

\$150M





86M / 135M Total: \$221M	250M / 589M Total: \$839M	58M / 69M Total: \$127M	139M / 273M Total: \$412M	55M / 156M Total: \$211M
\$65M	\$90M	\$20M	\$130M	\$65M

## ADVANTAGES TO A WILL SMITH PARTNERSHIP

- Smith's production company **Overbrook Entertainment**. In addition to 90% of the films listed above, Overbrook has produced Collateral Beauty, After Earth, ALI, iRobot, ATL, Seven Pounds, The Secret Life of Bees, Lakeview Terrace and many more. The experience and resources that would come with such a partnership would speed and strengthen our process considerably, and increase profitability.
- The multifaceted company is also the management company for **Jaden Smith** and **Jada Pinkett-Smith**, both of whom will be approached for packaging.
- **Creative marketing possibilities:** The media and entertainment magazines covered countless pieces of Will Smith and Jaden Smith performing side by side in *The Pursuit of Happyness* and *After Earth*. Those father and son stories greatly contributed the success of the films. In Hollywood's current pro-woman climate, this can be done once again, only this time would be mother and son performing side by side stories, with dad at the helm as producer or executive producer.
- **Cinematic history.** IWB has a jaw dropping scene where our lead (Jaden) reunites with his estranged father; father is a small but powerful nonspeaking role. Will would have the option of taking this on as a cameo, which would make cinematic history — mother, father & son performing as mother, father & son.

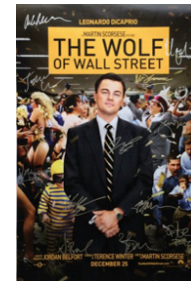
## DIRECTORS

Interview With A Banger (IWB) is street smart, intense and purposefully violent with elements of fantasy and horror. There are several directors we will pursue who has unique visual styles and do well with combining the mentioned elements. The most bankable listed below: *Commitment may increase production budget.*

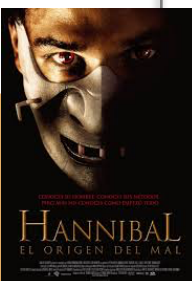
DAVID FINCHER



MARTIN SCORSESE



RIDLEY SCOTT

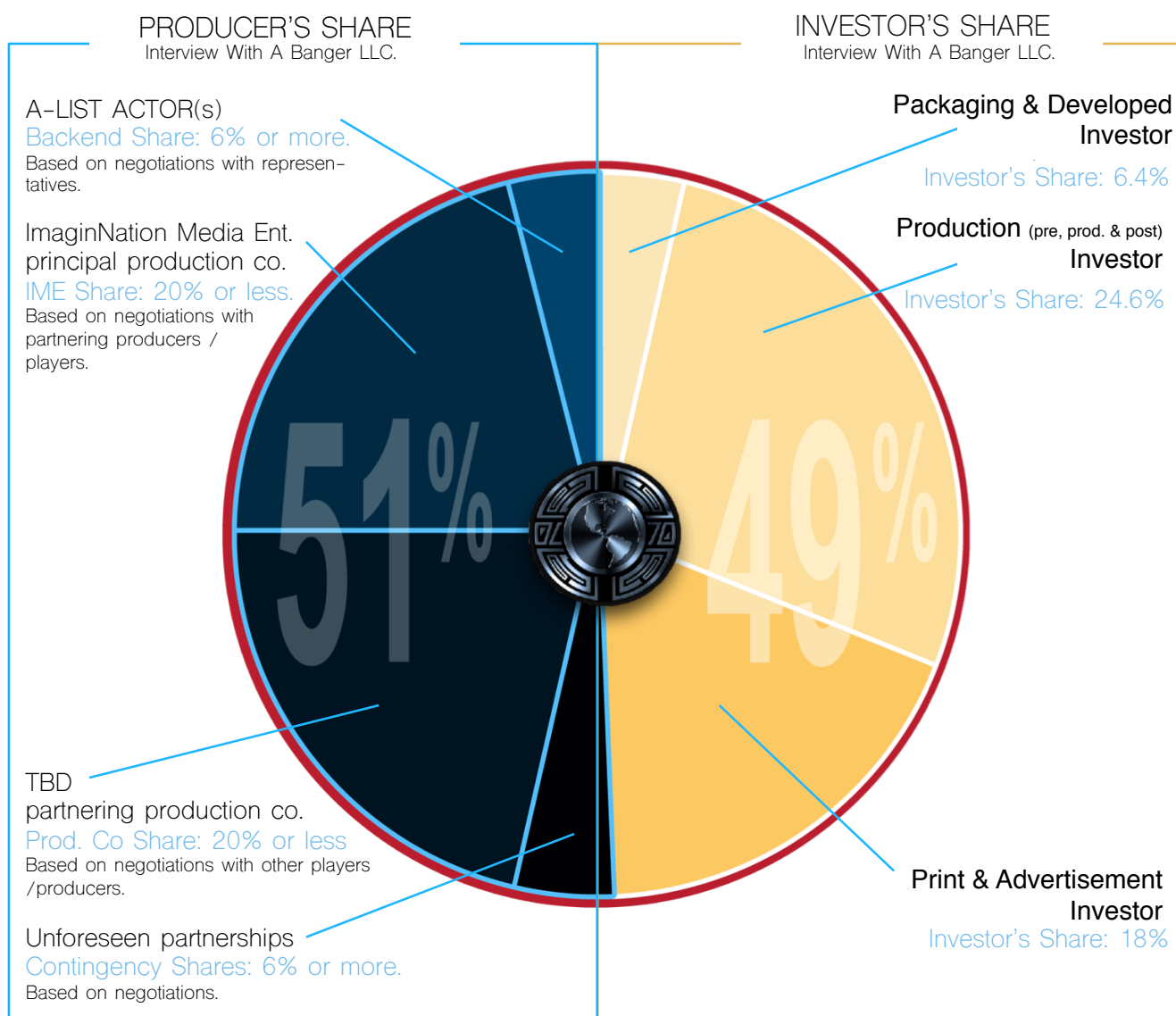


BRAD ANDERSON



# 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 INTERVIEW WITH A BANGER (IWB) 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 70M or less have the potential to earn up to twice its budget opening weekend. The movie will continue seeing returns for 5 years, domestically and overseas, from various platforms. For many movies 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: released worldwide weeks before the movie release. Purchased from iTunes and other digital platforms through consumer's smartphones
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 2-3 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

WHILE STUDIOS ONLY DISCLOSE PROFITS EARNED IN THE FIRST FEW WKS OF A FILM'S RELEASE, MOST MOVIES SEE RETURNS FOR 5 PLUS YEARS.

### IWB'S TIMEFRAME ON RETURNS

#### 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

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

## PRODUCT PLACEMENT

Pursuit begins **7-14 days after packaging and development** is complete. Deals usually executed during film's production. Paid to IME, **within 60 days**, by fortune 500 companies. IME pays investors upon receiving funds.

## PRE-SALES *(foreign distribution deals)*

Pursuit during preproduction. **Deals often executed during production.** Advances paid to IME upon signing deal. IME pays investors upon receiving funds.

## DOMESTIC DISTRIBUTION DEAL

During or shortly after production, paying IME advance upon signing. IME pays investors upon receiving funds.

## SOUNDTRACK

Available for downloads prior to film release. IME paid in advance/profit shares quarterly. IME pays investors upon receiving funds.

## BOX OFFICE SALES

Film released within 8 months of completion. Distributors (Universal, Warner Bros. etc.), recoups advances, P&A and promotion costs, then pays IME **50% of balance each quarter.** IME pays investors upon receiving funds.

## DVD/BLU-RAY PURCHASE SALES

Typically made available for purchase **30-60 days after film leaves theaters.** Negotiated share of profits paid to IME quarterly. IME pays investors upon receiving funds.

## ANCILLARY / LICENSING

### INTERNET:

film enters Internet market (Netflix, Hulu etc.) **after (sometimes during) cable runs.** Advance payment to IME upon delivery of film. IME pays investors upon receiving funds.

### MERCHANDISING:

Movie T-shirts and apparel sold online. **Available for purchase time of film release.** Shares and/or advance paid to IME quarterly. IME pays investors upon receiving funds.

## PREMIUM CABLE & VOD SALES

Enters the premium cable market (HBO, Showtime, Cinemax etc) about **15 days after made available for purchase.** Negotiated share of profits paid to IME quarterly. IME pays investors upon receiving funds.

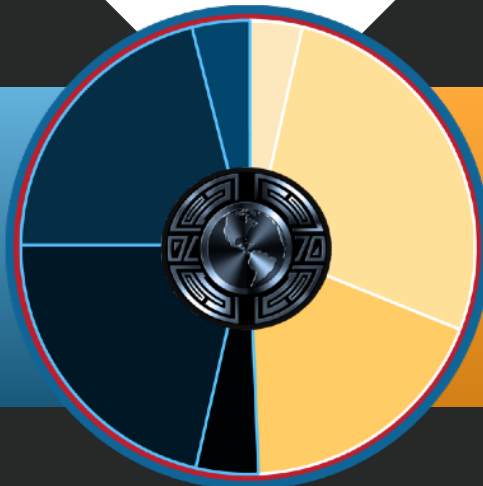
## TV & BASIC CABLE LICENSING

TNT, FX, USA channels etc. Deals executed about **60 days after premium cable networks have completed their first-run deals.** Networks/distributors pay IME upon signing. IME pays investors upon receiving funds.

IME GLOBAL INC.



PRODUCERS



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

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

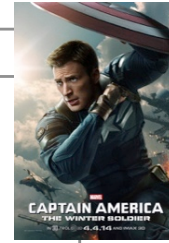
Opening wknd: (domestic) \$33M

### Theatrical performance

Domestic Box Office:	<b>\$175,000,311</b>
International Box Office:	<b>\$252,809,271</b>

### Home performance

Domestic DVD sales:	<b>Unreported</b>
Domestic Blu-ray sales:	<b>Unreported</b>
Total Reported sales:	<b>\$427,809,582</b>



## Great Returns

Title: **CAPTAIN AMERICA: THE WINTER SOLDIER**  
Budget: \$237M

Opening wknd: (domestic) \$95M

### Theatrical Performance

Domestic Box Office:	\$259,746,958
International Box Office:	\$454,654,931

### Home Performance

Domestic DVD sales:	\$26,770,566
Domestic Blu-ray sales:	\$37,401,717
Total Reported sales:	<b>\$778,671,172</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: **INTERVIEW WITH A BANGER**  
Budget: \$36M

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 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.

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