

Junior

FILM PROPOSAL



A BEN PEYSER FILM

SUMMARY



**Napoleon
Dynamite**

meets



**Saturday
Night Fever**

with...



Salsa!
(instead of that disco b.s.)

- ▶ THE TEAM
- ▶ THE CAST
- ▶ PRODUCTION
- ▶ BUDGET
- ▶ FINANCIALS
- ▶ SALES ESTIMATES
- ▶ PRODUCT PLACEMENT
- ▶ SOCIAL MEDIA/INFLUENCERS/
MARKETING STRATEGY
- ▶ MUSIC
- ▶ DANCE
- ▶ FINAL THOUGHTS

THE TEAM

OR THOSE WHO ARE BEHIND THE MAGIC.

BEN PEYSER *Writer / Director*

Ben Peyser is a writer, director, and cinematographer. He recently sold his script *The Stash* to Paramount Studios and is attached to direct. Paramount bought and distributed *Ghost Team One*, Ben's debut directing feature, after the comedy premiered at Slamdance. He directs and shoots commercial content for leading brands (Blizzard, Nike, Hulu) and A-list talent (LeBron James, Kobe Bryant, Jimmy Kimmel). Ben has DP'd multiple features, and directed/shot the "banned" Carl's Jr. Superbowl spots that went viral. He went to UCLA for his MFA in Directing, and frequents El Floridita to drink mojitos and remind himself how bad he still is at salsa.



I am so freakin pumped to make this movie. I was born in NY, raised on chili cook-offs and classic comedies in Illinois, ignored by high school girls in Jersey, went to college in Carolina, and fell in love in Cali. I've been around the American block, and I dig all of it. And I love dancing. I'm ridiculously terrible at it, but goddamn it's fun, both to do and to watch. There's such a range of emotions, from anticipation to fear to frustration to excitement and ultimately to joy. In the age of *Dancing with the Stars* and *Duck Dynasty*, a character-driven dance comedy kinda seems like the perfectly perverse way to explore coming of age in this crazy-ass country of ours.



BenPeyser.com

THE TEAM

OR THOSE WHO ARE BEHIND THE MAGIC.

PRODUCERS

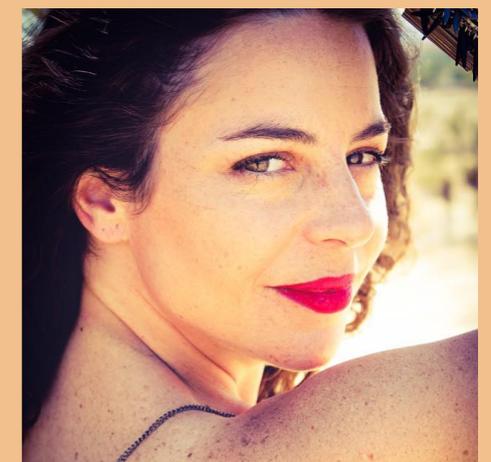
Hernany Perla's producing credits include THE LAST STAND, NIGHTINGALE and EDEN. He began his career as a production/development executive at Lionsgate, where he worked on films including CONAN THE BARBARIAN, PUNISHER: WARZONE and MY BLOODY VALENTINE 3D. He then ran development for director Jaume Collet-Serra at Ombra Films, where he developed films like EDEN and EXTINCTION. As a partner at Tiny Giant Entertainment, he helped set up THE BIRTH OF A NATION, which went on to have the biggest sale in the history of the Sundance Film Festival. Hernany has also produced the independent comedies GHOST TEAM ONE (Paramount Entertainment), PUBLIC DISTURBANCE (Lionsgate Digital and Awesomeness Films) and has an adaptation of Warren Adler's forthcoming novel TORTURE MAN with director Eran Riklis ("Lemon Tree," "The Human Resources Manager"). He graduated from Washington University in St. Louis.



Slava Vladimirov is a partner at Aperture Media Partners, a specialty finance and advisory company. The company is behind financing of such films as MOTHER'S DAY, JOHN WICK 2, and ZOOKEEPER'S WIFE among many others. While at Aperture, Mr. Vladimirov executive produced such films as RATCHET & CLANK, MARAUDERS and BLACK 47. Prior to Aperture Media Partners, Mr. Vladimirov was at McKinsey and Company. While at McKinsey, Mr. Vladimirov consulted Fortune 1000 companies on matters of operational improvements, marketing strategy and corporate development, specializing in the Media and Telecom industry. Before joining McKinsey, Mr. Vladimirov was an investment analyst with a London-based private equity fund, covering projects in the new media and financial sectors. Mr. Vladimirov holds an MBA from UCLA Anderson.



Ana Menendez's feature credits include BENT and GIRLS! GIRLS! GIRL! as well as myriad commercials and music videos. Ana's films have been seen, nominated and awarded in more than 90 film festivals around the globe. She is honored to be an Executive Member of Women in Film, a member of the Latin Recording Academy, Film Independent, Sundance Institute and an Ambassador of the Audiovisual TIC Andaluz. Her charity work involves collaborations with Children Non-Profit Organizations like Oasis Center International and Barefoot Foundation. Ana began her career in her native Spain, where she launched her production company Dynamita Productions and quickly built a portfolio of 150+ projects as a Producer and Line Producer.



THE CAST

OR THOSE WHO ARE CRAZY ENOUGH TO PLAY THESE ROLES.

The movie will have an Ensemble Cast of main actors (below), local actors, and cameos. Cameos may include a mix of social media stars, musicians and other actors. Below talent is confirmed unless otherwise noted. There is flexibility in certain roles.



LUCKY

Jennifer Esposito

"NCIS", "Bluebloods"

"The Affair"



JUNIOR

J.R. Villarreal

"Spare Parts"

"Ghost Team One"



BIG JUAN

Luis Guzman

"Boogie Nights"

"Carlito's Way"



ANGELA

Amanda Cerny

Social Media Star,
+22M followers on
Instagram

THE CAST

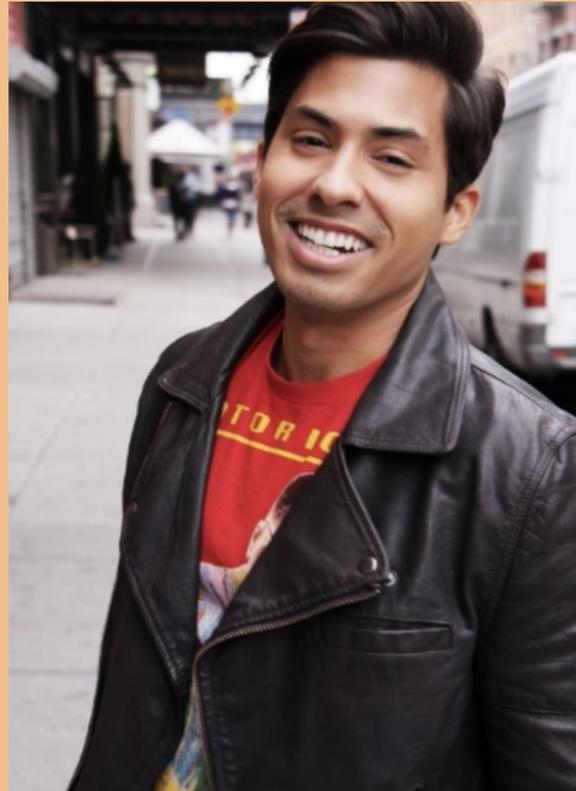
OR THOSE WHO ARE CRAZY ENOUGH TO PLAY THESE ROLES.



BILLY BOY

Tony Cavalero

"School of Rock",
"The Dirt", "The Righteous
Gemstones" (HBO)



CARLOS

Carlos Santos

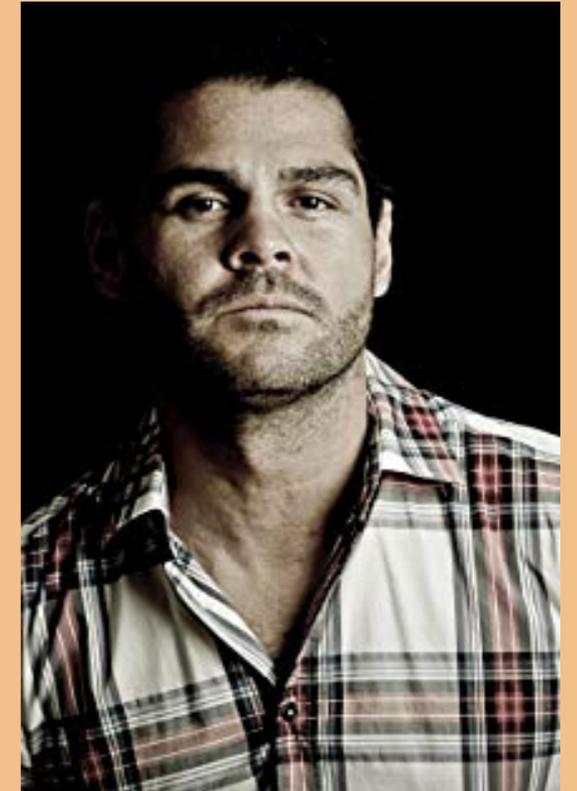
"Adam Ruins Everything",
"Ghost Team One", "Yo
Soy un Politico" (HBO)



JOSE *(in negotiation with)*

Danny Trejo

"Machete", "Heat",
"Predators"

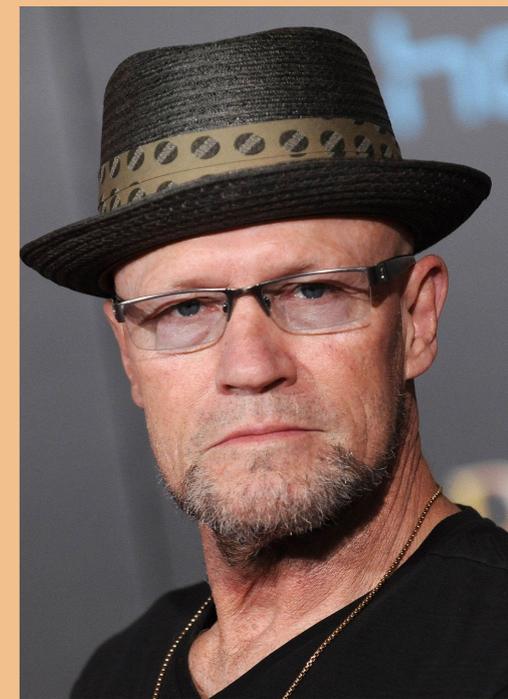
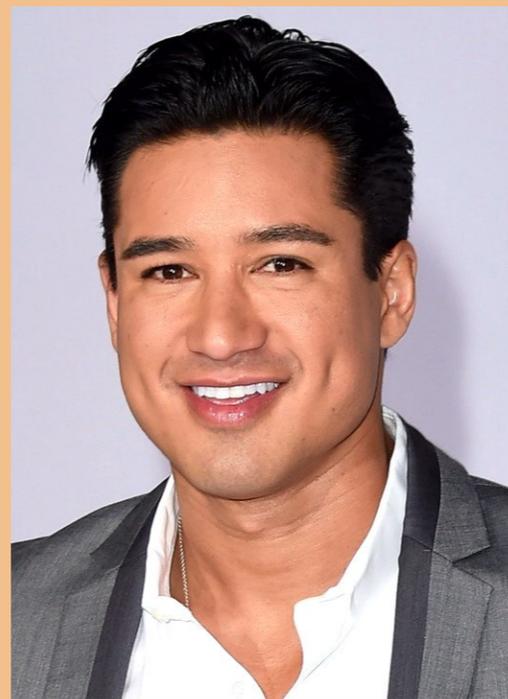
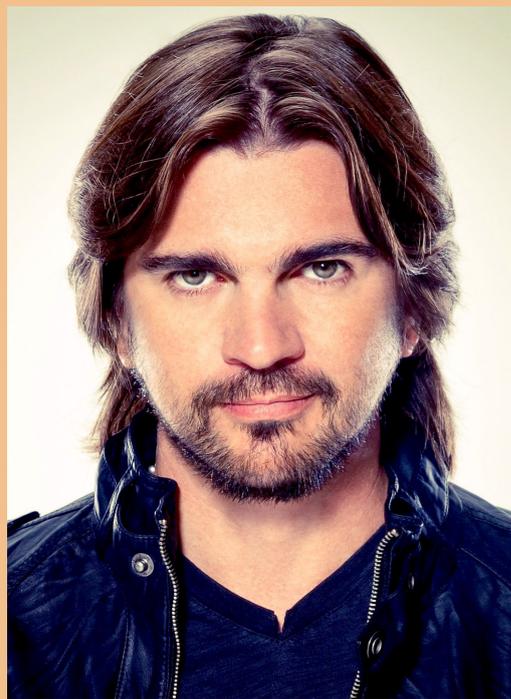


Marco de la O

Netflix's "El Chapo"

THE CAST

OR THOSE WHO ARE CRAZY ENOUGH TO PLAY THESE ROLES.



GLENN (exploring)

CARDELLE (*in talks with*)

WENDELL (exploring)

Juanes

Jeff Goldblum

Mario Lopez

Anwar Jibawi

Michael Rooker

Latin Music Star

"Jurassic Park"

Host of "Extra"

Social Media Star

"Guardians of the Galaxy"

Multiple Grammy Winner

"Thor Ragnarok"

"Saved by the Bell"

"The Walking Dead"

Massive International & Social
Media Following

PRODUCTION

OR HOW WE ARE GOING TO MAKE THIS HAPPEN.

- **PRODUCTION PLAN**

Our plan is to film in March 2019. Currently we have two locations for production.

Option 1: 90% Oklahoma & 10% Puerto Rico. Oklahoma offers 35%-37% of tax incentives. There is a cap on Above the Line (actors, director, producers, etc.) costs. So if talent costs aren't too high, Oklahoma remains an ideal option. The pros of this option is we have already scouted locations in Oklahoma and have the Below the Line Team lined up. The production costs in Oklahoma are also low. We will film in Puerto Rico the "Miami" part of the story with Big Juan.

Option 2: 90% Puerto Rico & 10% Oklahoma. Puerto Rico offers 40% tax incentives with no limit on the Above the Line costs. This option is strong if we have high talent costs. We will need to scout Puerto Rico locations and lock down our below-the-line crew there. These two elements will add 2 weeks to our pre-production phase. We could film most of the movie in this state: it definitely has the Miami look and we can shoot all the interiors here. We would need to go to Oklahoma to shoot certain exterior scenes.

PRODUCTION

OR HOW WE ARE GOING TO MAKE THIS HAPPEN.

- **PRODUCTION TIMELINE**

These are some of the highlights of every phase of Production:

DEVELOPMENT/SOFT PRE-PRODUCTION (OCTOBER-DECEMBER):

Casting continues. We lock down the rest of our Ensemble Cast. Exploring Cameos.

Script is revised. Production Plan is locked down.

Product Placement moves forward.

Social Media Influencers/Marketing Strategy is started.

Music creation and licensing is explored..

Close remaining Equity/Investment.

OFFICIAL PRE-PRODUCTION (JANUARY/FEBRUARY):

Film greenlights.

Location scouting.

Hiring of heads of departments and crew.

Coordinate all the logistics. Shooting Schedule is created. Budget is adjusted.

Casting of locals. Locking down Cameos. Rehearsals start.

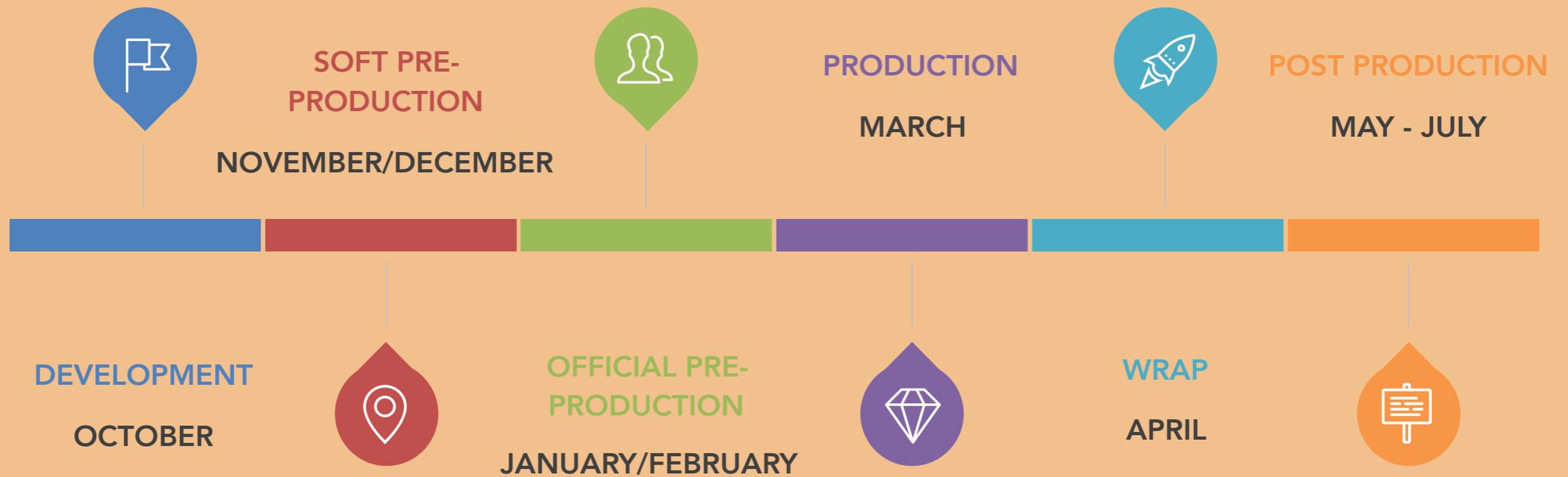
PRODUCTION (MARCH):

Filming commences.

PRODUCTION

OR HOW WE ARE GOING TO MAKE THIS HAPPEN.

- **PRODUCTION TIMELINE**



BUDGET

OR HOW WE ARE GOING TO PAY FOR THIS MOVIE.

We have two different updated budgets right now.

Option 1: NO A-Lister in cast (*i.e., no Jeff Goldblum*)

- Estimated total budget of \$1.6M.
- This budget is for an ensemble cast, including Jennifer Esposito, Luis Guzman, Amanda Cerny, and 1-2 Cameos.
- This budget will be adjusted as we move forward

Option 2: A-Lister in cast

- Estimated total budget of \$2.2-2.5M.
- This budget is based on adding A-List talent (Jeff Goldblum, etc.) to our ensemble cast.
- We have senior financing in place (see below) that we can activate to cover the cost of A-list talent if needed/desired.
- This budget will be adjusted as we move forward

Green light of the project will occur once our financing is in place, our tax incentives are approved, and our budget adjusted.

BUDGET

OR HOW WE ARE GOING TO PAY FOR THIS MOVIE.

Oklahoma Salsa Project

Writer/Director: Ben Peyser

Producers: Hemany Perla, Ana Menendez, Slava Vladimirov

Unions: SAG/AFTRA Modified Low, WGA

Budget # 4 v.1

Budget Prepared by: Ana Menendez & Ben Peyser

Pre-Production: 8 Weeks

Shoot Days: 25 + 3 Pick up Days

Post-Production: 12 Weeks

TOP SHEET - ESTIMATED BUDGET

Option 1 (No A-List Talent)

Full Budget available upon request

Acct#	Category Description	Page	Total
11-00	STORY & SCREENPLAY	1	47,500
13-00	PRODUCER'S UNIT	1	93,000
14-00	DIRECTOR	2	30,000
16-00	CAST	2	355,776
17-00	ABOVE-THE-LINE TRAVEL & LIVING	4	104,460
TOTAL ABOVE-THE-LINE			630,736
20-00	EXTRAS & STAND-INS	7	14,985
21-00	PRODUCTION STAFF	7	75,625
22-00	PRODUCTION DESIGN	9	23,150
23-00	SET CONSTRUCTION	10	2,000
24-00	SET DECORATION	10	17,800
25-00	PROPS	11	7,500
26-00	SET OPERATIONS	11	52,175
27-00	LIGHTING	13	39,775
28-00	CAMERA	14	58,100
29-00	SOUND (PRODUCTION)	15	19,600
30-00	WARDROBE	16	28,675
31-00	MAKEUP & HAIR	17	16,625
32-00	SPFX	18	2,000
35-00	TRANSPORTATION	18	52,300
36-00	LOCATIONS	20	59,134
39-00	STAGE	22	0
TOTAL PRODUCTION			469,444
44-00	VFX	23	9,000
45-00	EDITORIAL	23	27,125
46-00	MUSIC	23	80,000
47-00	POST-PROD SOUND	24	30,500
52-00	VIDEO DELIVERY	24	30,500
53-00	STOCK FOOTAGE	25	0
TOTAL POST PRODUCTION			177,125
67-00	INSURANCE	26	15,000
68-00	PUBLICITY & MARKETING	26	24,500
69-00	GENERAL & ADMINISTRATIVE EXPENSES	26	43,100
70-00	BEHIND THE SCENES	27	3,750
CONTINGENCY : 6.8%			100,000
Total Above-The-Line			630,736
Total Below-The-Line			646,569
Total Above and Below-The-Line			1,277,305

CONFIDENTIAL

Acct#	Category Description	Page	Total
	Total Fringes		117,424
	Grand Total		1,581,079

BUDGET

OR HOW WE ARE GOING TO PAY FOR THIS MOVIE.

Oklahoma Salsa Project

Writer/Director: Ben Peyser

Producers: Hemany Perla, Ana Menendez, Slava Vladimirov

Unions: SAG/AFTRA Modified Low, WGA

Budget # 4 v.1

Budget Prepared by: Ana Menendez & Ben Peyser

Pre-Production: 8 Weeks

Shoot Days: 25 + 3 Pick up Days

Post-Production: 12 Weeks

TOP SHEET - ESTIMATED BUDGET

Option 2 (A-List Talent)

Full Budget available upon request

Acct#	Category Description	Page	Total
11-00	STORY & SCREENPLAY	1	47,500
13-00	PRODUCER'S UNIT	1	93,000
14-00	DIRECTOR	2	30,000
16-00	CAST	2	935,776
17-00	ABOVE-THE-LINE TRAVEL & LIVING	4	104,460
TOTAL ABOVE-THE-LINE			1,210,736
20-00	EXTRAS & STAND-INS	7	14,985
21-00	PRODUCTION STAFF	7	75,625
22-00	PRODUCTION DESIGN	9	23,150
23-00	SET CONSTRUCTION	10	2,000
24-00	SET DECORATION	10	17,800
25-00	PROPS	11	7,500
26-00	SET OPERATIONS	11	52,175
27-00	LIGHTING	13	39,775
28-00	CAMERA	14	58,100
29-00	SOUND (PRODUCTION)	15	19,600
30-00	WARDROBE	16	28,675
31-00	MAKEUP & HAIR	17	16,625
32-00	SPFX	18	2,000
35-00	TRANSPORTATION	18	52,300
36-00	LOCATIONS	20	59,134
39-00	STAGE	22	0
TOTAL PRODUCTION			469,444
44-00	VFX	23	9,000
45-00	EDITORIAL	23	27,125
46-00	MUSIC	23	80,000
47-00	POST-PROD SOUND	24	30,500
52-00	VIDEO DELIVERY	24	30,500
53-00	STOCK FOOTAGE	25	0
TOTAL POST PRODUCTION			177,125
67-00	INSURANCE	26	15,000
68-00	PUBLICITY & MARKETING	26	24,500
69-00	GENERAL & ADMINISTRATIVE EXPENSES	26	43,100
70-00	BEHIND THE SCENES	27	3,750
CONTINGENCY : 4.9%			100,000
Total Above-The-Line			1,210,736
Total Below-The-Line			646,569
Total Above and Below-The-Line			1,857,305

CONFIDENTIAL

Acct#	Category Description	Page	Total
Total Fringes			117,424
Grand Total			2,161,079

FINANCIALS

OR WHERE THE MONEY IS COMING FROM.

Financing plan summaries for our two possible scenarios:

- 1) **Lower Budget Scenario.** No A-list talent = smaller budget. Film will be financed primarily by equity and tax credit rebate, with the potential for product placement funding, fee deferrals, post-production services deals (as needed), and a small possible senior loan (if needed). The finance plan will include: \$300K-\$900K in equity, a \$300K up-front loan against the tax credit rebate and, for any remaining gap, a senior loan against distribution rights. We are also actively exploring sponsorship opportunities for product placement and other branded content scenarios. Sponsorship could net several hundred thousand dollars, and would be collateralized as needed with an up-front loan.

The pros of this scenario is more potential upside to the equity investor. There will be either a small (or no) senior loan that sits in first position to be recouped before equity. Which means on a sale, money goes more quickly to the equity investors. Also, a minimal (or non-existent) senior loan should equate to a larger share of the back-end for equity investors. And a smaller budget means a smaller sale is required to get the film in the black.

The cons of this scenario is that pre-sales are unlikely without A-list talent. (However, in either scenario we hope to avoid pre-sales to maximize the upside in a sale once the film is completed. A film in hand generally leads to increased leverage with potential buyers.)

- 2) **Bigger Budget Scenario** A-list talent = bigger budget, and potentially bigger sales. With Jeff Goldblum (or equivalent), Luis Guzman, and Jennifer Esposito in place, our current sales agent (Concourse Media) is estimating a LOW-END pre-sales value of \$2.3M-2.5M. (Detailed pre-sales estimate available upon request.) The finance plan will include: \$1.3-\$1.5M from Productivity Media as a senior loan (which pays first out), and \$700-\$1M in equity/deferrals.

The pros of this scenario are potential pre-sales (if desired), increased visibility (with bigger name talent), and more potential upside in foreign sales (A-List Hollywood talent with international value).

The cons of this scenario is that the senior loan sits in first position in front of equity; and the larger budget will require a larger sale to get into the black.

FINANCIALS

OR WHERE THE MONEY IS COMING FROM.

NOTE: Below are assumptions based on current market knowledge. Specifics are subject to negotiations, final production plan, and market conditions at the time of closing. Budgets are estimated, and dependent on final securing of talent.

SAMPLE SCENARIO	Lower Budget Scenario	Bigger Budget Scenario (e.g. Jeff Goldblum)
Total Estimated Budget	\$1,600K	\$2,200K - \$2,500K
Finance Plan Highlights	<ul style="list-style-type: none">• \$300-400K – tax credit loan• \$200-400K – senior loan (if needed)• \$300-900K – equity• \$400-1000K – sponsorship/product placement• \$100-300K – deferrals	<ul style="list-style-type: none">• \$1,300-1,600K – senior loan and tax credit loan• \$300-900K – equity• \$400-1000K – sponsorship/product placement• \$100-300K -deferrals
Estimated Value	<ul style="list-style-type: none">• \$1,500 Worldwide distribution rights• \$300-400K - Tax credit <p>TOTAL - \$1,800-1,900K</p>	<ul style="list-style-type: none">• \$2,300K - Worldwide distribution rights• \$300-600K - Tax credit <p>TOTAL - \$2,600-2,900K</p>

Investment Terms & Specifics available upon request.

SALES / COMPARABLES

OR HOW MUCH MONEY OUR MOVIE IS WORTH.

With A-List talent attached (i.e. Tommy Lee Jones), our sales agent **Concourse** has estimated a *low-end* worldwide pre-sales number of \$2.5M (detailed breakdown available upon request). Without A-List talent, the pre-sales estimate will be lower (currently researching an estimate for Leguizamo, Esposito, and other confirmed cast). As mentioned, without A-List talent, there is little to no senior loan, so a smaller sale puts this smaller budget movie in the black, and there's a larger potential for bigger upside (such as with the below films). The movies below are Comparables: all recent, low-to-middle budget, indie comedies. As with these films, our plan upon completion of the film is to explore the festival route. Simultaneously, we will explore Netflix, Amazon, and other recent players in the acquisitions space.



- **Patti Cake\$**. Comedy/Musical. No big names, and an unknown in the lead. Sold last year at Sundance to Fox Searchlight for \$9.5M on a \$1M budget. The producers turned down even bigger offers (reportedly around \$12-13M) to get a deal that guaranteed theatrical distribution (so they could share in a cut of the box office):

<https://variety.com/2017/film/news/sundance-fox-searchlight-lands-patti-cake-in-10-5-million-deal-1201968573/>



- **The Big Sick**. Comedy/Drama. Ensemble Cast comparable to *Júnior*: no A-list talent; lead male (non-white) is from a TV show; lead female an indie actress. Sold last year at Sundance to Amazon Studios for \$12M on a \$5M budget. The film went on to make \$56M at the box office.

<https://deadline.com/2017/01/the-big-sick-judd-apatow-sundance-8-figure-deal-michael-showalter-amazon-sony-focus-1201891561/>

SALES / COMPARABLES

OR HOW MUCH MONEY OUR MOVIE IS WORTH.



- **Sorry to Bother You.** Comedy. Ensemble Cast comparable to Júnior: no A-list talent; lead male (non-white) is an indie actor. Sold this year at Sundance to Annapurna Pics for mid-7 figures on a \$3M budget. \$10M so far at Box Office.

<https://variety.com/2018/film/news/sundance-sorry-to-bother-you-annapurna-1202677125/>



- **To the Bone.** Comedy/Drama. Relatively unknown cast w/Keanu Reeves as A-List talent in minor role (the film came to Slava's company Aperture for refinance). Sold last year to Netflix for \$8M on a \$2.1M budget.

<http://variety.com/2017/film/news/sundance-netflix-buys-global-rights-for-to-the-bone-1201969115/>



- **The Little Hours.** Comedy. Strong comedy ensemble cast, but no A-listers (Dave Franco, Aubrey Plaza, Alison Brie). Sold last year (by Concourse Film Trade, our sales agent) for \$4.5M on a budget under \$2M.

<https://deadline.com/2017/01/the-little-hours-sundance-gunpowder-sky-1201894635/>

MUSIC

OR HOW MUCH WE WILL DANCE DURING PRODUCTION .

If we go with the bigger budget scenario, we'll work with **Cutting Edge Group** who agreed to pre-buy the music rights in our film for \$30K and provide free music supervision services (\$10-30K in value). Cutting Edge is a large player in film music rights management and financing, providing these services for many big films, including *Whiplash* and *John Wick*. Here is the info on the company: <https://www.cuttingedgegroup.com>

If we go with the smaller budget scenario, we will not pre-sell music rights, but can sell publishing and recording rights after the film is made. We may still consider working with Cutting Edge (they will give us a big discount on music supervision if we engage them for publishing rights management) or use another company, such as **Exit Strategy** - Cutting Edge alums that Ben already met with and liked. Here is info on their company <http://www.alwayshaveanexit.com/>

DANCE

OR HOW MUCH WE WILL DANCE DURING PRODUCTION .

● CHOREOGRAPHER

GUSTAVO VARGAS

Originally from Mexico City, Mexico, Gustavo Vargas began his career social dancing in Houston TX, where he was raised, to now being among the upper echelon of Hollywood's dancers & choreographers. Known for his versatility his work can be seen in every facet of the entertainment industry. He has had the pleasure to work with many artists throughout his career such as Jennifer Lopez, Marc Anthony, Madonna, Will Smith, Paulina Rubio, Roselyn Sanchez, Jessica Simpson, and Eva Longoria to name a few. Television credits include American



Idol (Jennifer Lopez and Marc Anthony Finale 2011), Dancing With The Stars, So You Think You Can Dance Canada (Seasons 1,2,3, & 4), So You Think You Can Dance US (Season 6), Bruno and Carrie Ann's Dance Wars, America's Best Dance Crew (Intro), Q'VIVA with Liz Imperio, True Blood, Eve, Cold Case, 7th Heaven, The Drew Carey Show, The Parkers, Boston Public, The Nikki Cox Show, American Music Awards, Grammy Awards, the Latin Grammy's, Guys Choice Awards, and the TV Land Awards. He has contributed choreography to the following tours: Jennifer Lopez – Dance Again World Tour 2012 and Puerto Rico Concert 2001, Madonna World Tour 2012, Spice Girls 2007-2008, Paulina Rubio 2002-2004, Here Come The Boys-European Tour 2010, and the following Feature Films Alvin and The Chipmunks: Chipwrecked, Meet The Spartan, All You've Got, and La Sirena. He also made his acting debut on the TV Show Strong Medicine.

Gustavo is technically trained and is known for his partnering skills. He travels the world teaching Master classes in all styles of dance and would like to invite you to his Salsa class.

FINAL THOUGHTS

OR HOW EXCITED WE ARE TO GET ROLLING. .

Weird & *Wide* & *Wondrous*

A Boy! From a Big City! Becomes a Man! In a Small Town!

Júnior! is both real and delightfully ridiculous. The characters and situations are grounded in actual people, places, and events. At the same time, the film is a heightened coming-of-age tale that plays with and subverts classic stereotypes to paint a comic portrait of our world that's strangely spot-on. A magical treat that everyone living in our multi-cultural potluck can enjoy..



Country!

Salsa!

Dancing Cowboys!

Latin Lovers!

Gun-totin' Hillbillies!

wait wha?

