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FEATURE FILM PROSPECTUS

17/02/2010



# femena

FEATURE FILM PROSPECTUS

Director  
Matt Cimber

Writer  
Matt Cimber

Producer / Executive Producer  
Artur Curado

Associate Producer  
Pedro Anjo

Line Producer  
Sanford Hampton

Art Director  
Richard McGuire



Identik World, Ltd

And

# femena

Femena the movie, Ltd

Presents

## INVESTMENT COVER LETTER

PRODUCTION BUDGET FOR Femena THE MOVIED, LTD IS \$1,6 MILLION FOR

SHOOTING FORMAT IS RED HIGH DEFINITION

SHOOTING PERIOD IS APRIL AND MAY 2010

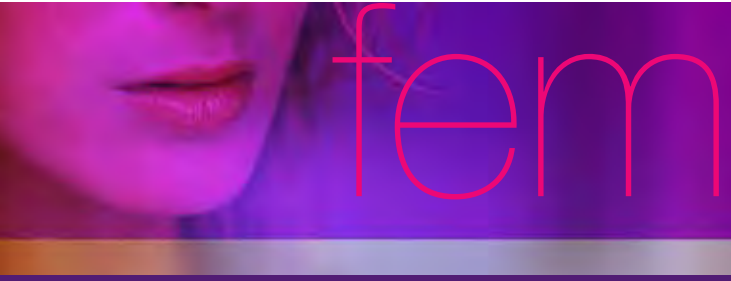
PRODUCTION LOCATION IS ÁGUEDA, AVEIRO AND PORTIMÃO PORTUGAL

8 WEEKS PRE PRODUCTION SCHEDULE

FOR TWENTY FOUR (24) PRODUCTION DAYS

EMPLOYING 6 DAY WEEKS

12 WEEKS POST PRODUCTION SCHEDULE



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memorandum

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Femena is “a gorgeous young model in Paris [who] finds herself pregnant, she surprises all those around by deciding to have her baby.”

Baseline Studio Systems.

Femena is an amazing story that will grab the audience in a frenetic adventure to question the most basic principles of life itself testing not only Femena’s friends but also the all audience.

Lynn Fero, Vice-President CBS

## EXECUTIVE SUMMARY

Director / Writer Matt Cimber one of the biggest names in Hollywood, director since 60's, and involved in the production of 20 movies and 60 documentaries with over 200 Million Dollars revenues bring you an independent film like no other in contemporary American cinema.

Femena is a pregnancy-abortion teen comedy drama that speaks about the same dilemmas as great movie Juno.

The 2006 Academy Awards showed the enormous strength of attention grabbing-cinema of independent low budget films (\$6 million and under) like Capote, Brokeback Mountain, Transamerica, Crash and Hustle & Flow. These films garnered tremendous acclaim and attention for solid writing and ensemble acting. Their success was made possible by established distribution companies like Focus, Miramax, Weinstein and Lions Gate who brought these films to a wide audience (hence Academy attention).

More and more American audiences are shifting and demanding thought-provoking, edgy, realistic, less polished and socially conscience films. Femena fits into all of the above categories, by interweaving great story-telling, and colorful, true-to-life characters in a teen drama. Femena explores themes of race, sex, cultural/personal identity, class separation, abortion (and its effects) while still telling a genuine story of love and loss.

Femena is going to be an international production shoot mainly in Portugal and France the is a result of a 30 years script writing to create a tremendous story with amazing personality.

This is not a movie pro or con abortion is a movie where individual lifts up and represents the ultimate choice.

William Shakespeare, Hamlet - To be, or not to be



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synopsis

## SYNOPSIS

### *Femena*

#### **FEMININE DRAMA**

She's a woman in transition, misunderstood by the older generation, envied and admired by her own. *Femena* is the woman of the new century but no matter the year or the millennium she is all woman, she is free and she possesses the power of love. Set in Paris, *Femena* calls to mind the classic hauteur of Audrey Hepburn and the beautiful strength of Sophia Loren as she approaches life on her own terms.

#### **OPEN**

It's present-day Paris and American model Femena is an emancipated young lady with a streak of independence inside her that's frowned upon by some fashion photographers. She possesses, however, *that* certain something that all models long for: an inner glow that cameras love seem to find only in a select few. Her long-suffering agent HAAS believes in her, loves her and lends her money for rent which she spends on a waif kitten. She lives with two other young ladies, a French nurse, BRIDGETTE, hot-loined and carefree, and German feminist, HELGA. Rent is due and Femena doesn't have her portion. Under duress Helga lends it to her once more and Femena takes it to her rule-oriented and hard-nosed landlady, MRS. MANGANO

At a trendy nightclub Femena meets up with her gay friend EMILE and they party. Also there is ALI, a middle eastern student fascinated by Femena and his father, FAHID. They invite Femena to a party on Fahid's yacht the following week. Leaving the club Femena is almost raped by a gang of thugs headed by ZACK, a want-to-be big man but is rescued by her friends Emile and his bunch. Shaken up Femena goes to see her American artist friend PETER, the only person in Paris who knows her simple American roots and with whom she enjoys casual sex. This particular night of pleasure leaves her pregnant. She's sneaked in a cat and now will have a child, both against Mrs. Mangano's renter's rules. Bridgette sets Femena up with an abortion at the hospital where she works. Femena can't go through with the procedure and decides to have the baby. Helga and Bridgette attempt to give her pills against her will to abort the baby but Femena catches onto the trick and breaks her friendship with both of them. She says she will keep the place herself. Haas has gotten her a fairly lucrative modeling gig as long as she behaves herself. It's her chance to put away some money and she begins to take a different attitude toward her life, a responsibility for herself. She goes to see Peter, the baby's father, to tell him of the expectancy. His solution is to offer to help her abort the fetus.

He's also there with another woman, a French nude model who has designs on him. She leaves in tears and determines to have the child. She decides to give the child up for adoption once it's born but then begins to talk to the fetus in her own stomach. At the party on the yacht Fahid propositions Femena, offers her money. She refuses the money and the proposition but Ali has assumed that the father has seduced the girl he adored. Femena goes in search of the son to set him right about the matter and is set upon in the dark streets by Zack and his gang. Rather than have them beat her into submission and possible harm her child she gives in to their sexual desires then goes home to wash herself and take comfort with the life growing inside her. She returns to her home in Minneapolis. Her father, a successful and rich businessman but cold, demanding and overbearing offers to give her money but will take the child and raise it himself. He wants a successful child but doesn't consider Femena one. Femena's mother comes to her in the middle of the night with money and the advice to get out now, away from her father, and raise the child herself. She returns to Paris and has the baby.

In the hospital she has a change of heart regarding the adoption. She has grown attached to the child inside her and now that it's out she doesn't want to give it up. She also meets up with her old room mate Bridgette, a nurse on the floor. Bridgette helps her take the baby, a little girl, and escape. Her other former room mate, Helga, goes along with the conspiracy and helps her sneak it into the apartment. The landlady discovers the baby alone and crying while Femena is out at night searching for baby food and calls the police. Femena returns just as the police arrive. The landlady is charmed by the baby and knows just what to do to keep it from

crying, now runs the police away. Haas makes a lucrative deal with an ad agency for Femena and the beautiful child, one that will set them up for the rest of their lives.

**END**

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cast



## **SONIA BRAGA**

(signed contract / credits available upon request)

LandLady is a fearless and sometimes criticizing "mother" of Femena that is original from brasil and is the concierge of the building where Femena Lives. Sometimes a helper sometimes ruining her life she will also fight to understand Femena and go with her through the journey of her life.



## **PAULIE ROJAS**

(signed contract / credits available upon request)

She's a woman in transition, misunderstood by the older generation, envied and admired by her own. Femena is the woman of the new century but no matter the year or the millennium she is all woman, she is free and she possesses the power of love.



## DIRECTOR

Writer, director and producer **Matt Cimber** was born as Matteo Ottaviano in 1936 and began his career in the early 60s directing off-Broadway plays in New York City; plays include works by F. Scott Fitzgerald, Tennessee Williams and the US premieres of the Jean Cocteau trilogy. Also in New York during his theater years Cimber rewrote "Burning Bright" with John Steinbeck that introduced Sandy Dennis who went on to win an Academy Award for "Virginia Wolf". Cimber then did a Broadway revival of "Bus Stop", which is how he met his future wife Jayne Mansfield. Matt made his cinematic directorial debut with the offbeat *Single Room Furnished* (1968), which was also Mansfield's last movie. He followed this movie with the film *The Sexually Liberated Female* (1970) which was based on a bestselling book "The Sensuous Female by J". As the writer and director of this film Matt made a satire out of it and the title had to be changed when it was released because the publisher recinded the rights. Cimber did three immensely enjoyable blaxploitation pictures in the mid 70s: *The Black Six* (1973), *Lady Cocoa* (1975) and the terrifically trashy *The Candy Tangerine Man* (1975) which was also Samuel I. Jackson's favorite film. Matt made a rare foray into the horror genre with the disturbing and outstanding psychological shocker *The Witch Who Came from the Sea* (1976). His next work was based on Mario Puzo's story and released in 1982 as a World War II drama *A Time to Die* (1982) starring *Rex Harrison*. Later that year Matt teamed up with *Pia Zadora* for two films: the underrated *Butterfly* (1982) and the fun *Fake-Out* (1982). Moreover, *Butterfly* was the master film maker *Orson Welles* last film for which he received one of the film's 3 Golden Globe nominations. Next year Matt joined forces with actress *Laurene Landon* for the delightful action/adventure romps *Hundra* (1983) and *Yellow Hair and the Fortress of Gold* (1984). 'Quentin tarantino' is quoted as saying Matt cimber films were among his favorite in his youth Late 80s (1986-1990) he created and directed the successful TV series "GLOW" under the name Vitale. The show was syndicated for 4 years on 103 stations in the US. More recent years of Cimber's work were dedicated to a documental genre. He wrote and directed "An American Icon: Coca-Cola, the early years" (1997), "The History of United Nations" (1996); created and wrote the 8 minute intro for visitors to the United Nations in New York and received a special commendation from the UN among other 50 documentaries. After regrettable twenty years absence in motion picture production Matt Cimber has made a welcome comeback with the independent drama *Miriam* (2006).

# INDUSTRY OVERVIEW

As only an example and a comparison here are the numbers of JUNO

## **Budget**

\$7,500,000 (estimated)

## **Worldwide**

**Latest gross:** \$226,992,840

## **USA**

**Latest gross:** \$143,492,840 (13 June 2008)

# PRODUCTION STRATEGY

## PRODUCTION MODEL

The key to any successful low budget independent film is to minimize above the line expenses while maximizing on screen production value. In this business model keeping costs under control is essential. Ensuring that a project is “in the can” for the right cost can help ensure a lucrative post-production distribution deal. Delivering the project on time, below the budget is a must.

## THE TOOLS

Typical high-end HD camcorders have 2.1M pixel sensors and record with 3:1:1 color sub-sampled video at up to 30fps. RED offers a Super 35mm cine sized sensor, which provides 4K (up to 30 fps) capture, and all this with wide dynamic range and color space. At 4K, that’s more than 5 times the amount of information available every second and a vastly superior recording quality. In addition, you get the same breathtaking Depth of Field and selective focus as found in film cameras using equivalent 35mm P/L mount lenses.

## LOCATION

Agueda is the select city for production; primarily, because the producers have extensive contacts in Agueda and studio facilities allowing production to stretch available funds while still working to ensure the highest amount of professionalism and production value for the picture. Secondly, Femena was written for Paris which Aveiro for exteriors can provide. This allows the producers to only fly in executive staff and local hire all third-tier cast and crew.

Finally, Portimão for the interest on developing the movie industry and for the financial support expected.



# femena

FEATURE FILM PROSPECTUS

## **DVD SALES AND RENTALS**

DVD sales and rentals will drive the ancillary revenue strategy for Femena. With 2005 setting a new benchmark for independent film, it's not surprising that even the largest retailers are cashing in. In a move that stunned industry pundits, Wal-Mart not only decided to carry Brokeback Mountain, they're actively promoting the controversial film to shoppers (Going for 'Broke'?, Wal-Mart takes curious ride with DVD Title, Weekly Variety, April 17th, 2006). Wal-Mart accounts for close to a third of the DVD sales in America, and clearly their sales strategy has helped Universal, the film's distributor, add to its bottom line.

Universal reported moving approximately 2 million units in Brokeback's first week of availability. DVD sales numbers are jealously guarded by home video distributors, but with a typical margin of \$8-\$10/per unit sold, even a conservative estimate reveals that Brokeback netted Universal about \$16 million in its first week alone! Clearly Femena is a very different sort of film, but its uncompromising style should allow it to cash in on controversy just as Brokeback did. There's also a precedent for films comparable to Femena doing quite well in the rental market. JUNO. This shows just how important the DVD has become to a film's bottom line.

## **DVD EXTRAS**

Conditioned to expect up to 2 hours of bonus material, the public won't open their wallets for just any DVD anymore. Peter Straddon SVP of marketing for 20th Century Fox, relates this in a recent piece about the DVD industry:

"You watch anyone who goes into the store. The first thing they do is check the price and flip it over to see what's on the disc. Even if they don't use the value-added material, there's a reassurance that it's there. If someone's on the edge, the presence will give them impetus to put it in the basket."

A Director for the Making Of will be selected based on their experience, their ability to work within the production, and for their vision of how to cover the film. Whatever personnel ends up suiting the production best, the producers assure the highest quality Making Of Femena possible.



# femena

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## **VIDEO ON DEMAND**

Recent advances in broadband availability and home theatre technology, as well as the ongoing threat of film piracy, mean that distributors are investing heavily in Video On Demand (VOD) technology and services. Movielink (a joint venture set up by MGM, Paramount, Sony Pictures, Universal, and Warner Brothers) appears poised to sell permanent downloads from its vast library. (Current files self-destruct in 24 hours.) It's only competitor, CinemaNow, has a broader rental selection, but only sells movies from Sony and Lionsgate. Anxious to maintain its success, Netflix recently announced it would invest \$5 to \$10 million in VOD technology, with CFO Barry McCarthy predicting that Netflix would "lead the future of digital downloading.". As usual in the film industry, the bottom line is the driver of the VOD revolution. As a recent article in Variety explains:

"...online movie sales could prove a substantial new revenue opportunity for studios. Margins promise to be significantly greater than for home video, as there are no manufacturing costs and no returns to handle. One exec said the studio profit on a digital sale could be \$5-\$8 better than on a DVD." Buoyed by Apple's success in porting video content to its popular iTunes service, the question is no longer if this form of distribution will become widespread, but when. The producers will watch the maturation of the VOD market closely to manage Femena's release into this distribution channel.

## **EMERGING TECHNOLOGIES**

New technologies for movie distribution and new ancillary markets seem to appear on the horizon every day. Will new DVD formats change the rules of home video? What Video on Demand service will control the media landscape? Will pre-packaged DVD releases go the way of the 8-track tape? Whatever the future holds, the producers will position Femena to maximize its ancillary revenue.

## **PRODUCTS**

While it's difficult to imagine a CAR Happy Meal, there's still the possibility for the film to generate other licensed products. Clothing and apparel seem like a natural fit. The inclusion of designers from the fashion world could take the product licensing into lucrative and unexpected directions.

Almost any sort of licensing is possible America is, after all, a culture that produced (and sold) action figures for the ultra-violent cult film Reservoir Dogs. If anything's obvious from the current state of American popular culture, it's that the line between media and merchandise continues to erode. Femena intends to take full advantage of that.

## **SOUNDTRACK**

A key component of the merchandising of Femena, and a lynchpin of its success, is the inclusion of an eclectic mix of artists in the soundtrack. This approach will create a natural synergy between the marketing and merchandising of the film.

Given the number of groups and artists that the producers will approach, it's easy to envision a doublealbum soundtrack for Femena. Again, with the artists themselves pushing the album sales, the buzz around the movie will only grow louder.