



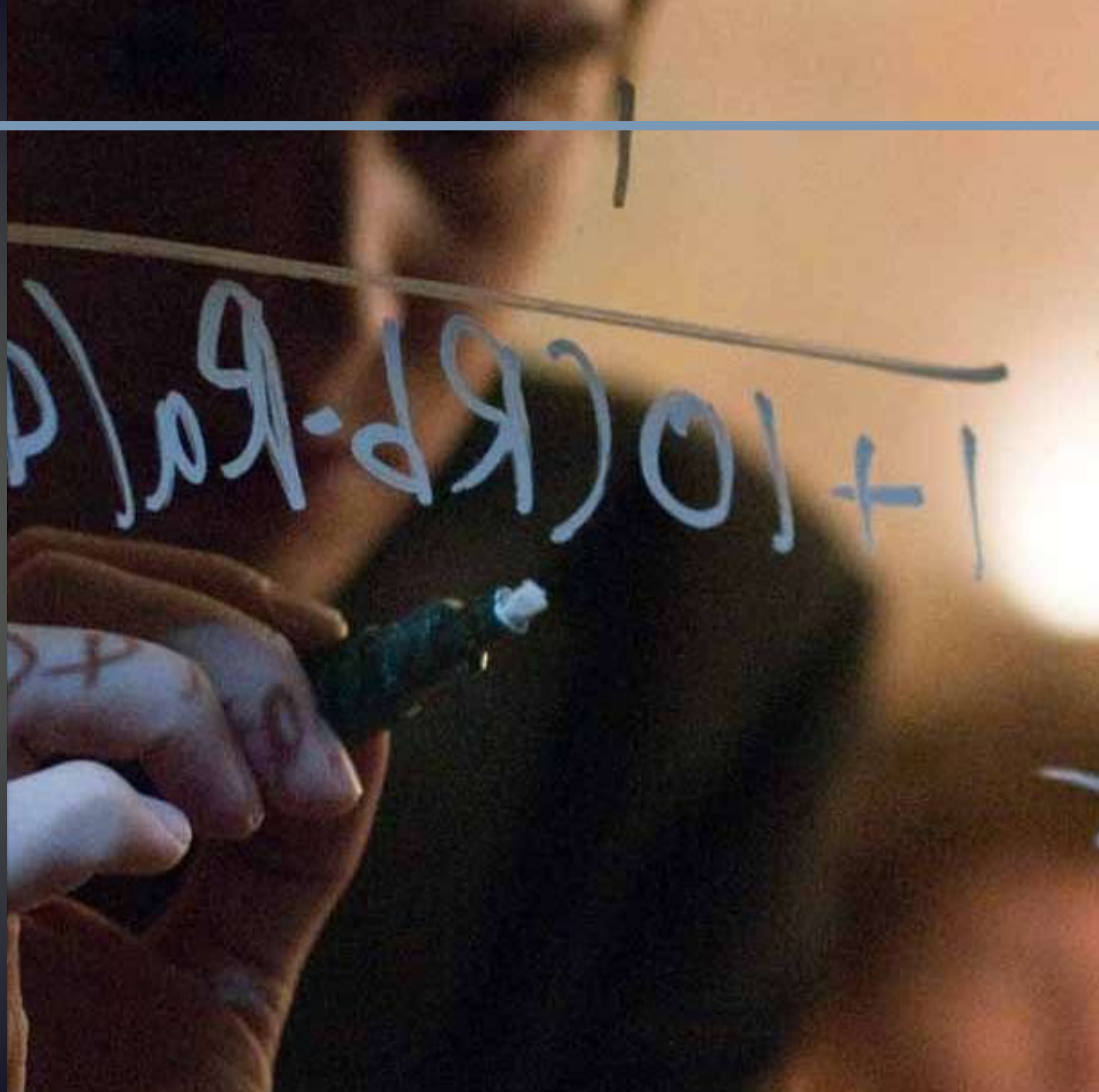
The image features a detailed anatomical diagram of the human brain, showing the right cerebral hemisphere, pituitary gland, optic chiasm, and cerebellum. Handwritten in black ink are the volume formula $V(t) = h \cdot r$ at the top and a complex energy equation at the bottom. A prominent red rectangular box is superimposed over the center of the brain diagram, containing the text "TIME TRIALS".

TIME TRIALS

$$E = \left[\frac{hc}{2\lambda} \right]_x + \left[2 \left(\frac{\epsilon_0 E^2}{4} \right) \cos^2(\omega t) \right]_y V$$

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EXECUTIVE SUMMARY

The Show

LOGLINE: “A Quantum Physicist and his team work to prevent the invention of time travel and Man’s attempts to alter history.”

INTENDED DEMOS: Males 18–45, Females 18–35

EPISODE LENGTH: 42–60 minutes

EPISODES PER SEASON: 13–22

GENRE: Science Fiction, Drama, serialized storylines with procedural episodic aspects interwoven.

Casting

The production team is in the process of securing Letters of Intent from talent in all of the major roles BROOKS, JACKIE, and ARDEN. For smaller roles, Letters of Intent from strong character actors are being pursued through agency packaging. A-list talent is being sought for both bankability and marketing awareness. Details on talent being approached can be found in the section of this plan entitled, “The Cast.”

Financing

The financial requirement for this plan is \$2,399,792.

\$2,399,792 will provide for the development, production, and post—production deliverables for the pilot.

DISCLAIMER

This document and the information contained herein is provided solely for the purpose of acquainting the reader with the television pilot/series TIME TRIALS being produced by the production company 8:12 Productions. This business plan does not constitute an offer to sell, or a solicitation of an offer to purchase securities. It has been submitted on a confidential basis solely for the benefit of selected, highly qualified investors and is not for use by any other persons. We affirm all who review this plan will respect the confidentiality of this package. By accepting delivery of this business plan, the recipient acknowledges and agrees that the recipient will not copy, fax, reproduce, or distribute this confidential business plan, in whole or in part, without the expressed written consent of 8:12 Productions and Time Trials.

THE STORY

In present day 2015, during an era of extreme scientific and technological growth, Quantum Physicist ARGUS "GUS" ARDEN worries that the next man-made dilemma will be the invention of time travel. In the world of Time Trials, the science of time travel is actively being experimented and pursued around the globe. Arden believes mankind is too irresponsible to harness this technology and traveling through time will result in catastrophic and potentially apocalyptic events. Working out of the prestigious CalTech, Arden and his team have one goal, to prevent time travel.

THE CATCH: In order to assess other's time travel progress, Arden and his team must understand the science involved. In short, they must break their only rule. In order to prevent time travel, they must be the first to invent time travel. Arden, neuroscientist FRED BROOKS, advanced mathematician SAM KAI and design engineer ART DAIGLE, build the world's first time machine and complete a successful test run. Fred Brooks serves as guinea pig and becomes the first man to travel a safe and relatively risk-free twenty seconds into the future. However, the experience of traveling through time permanently changes

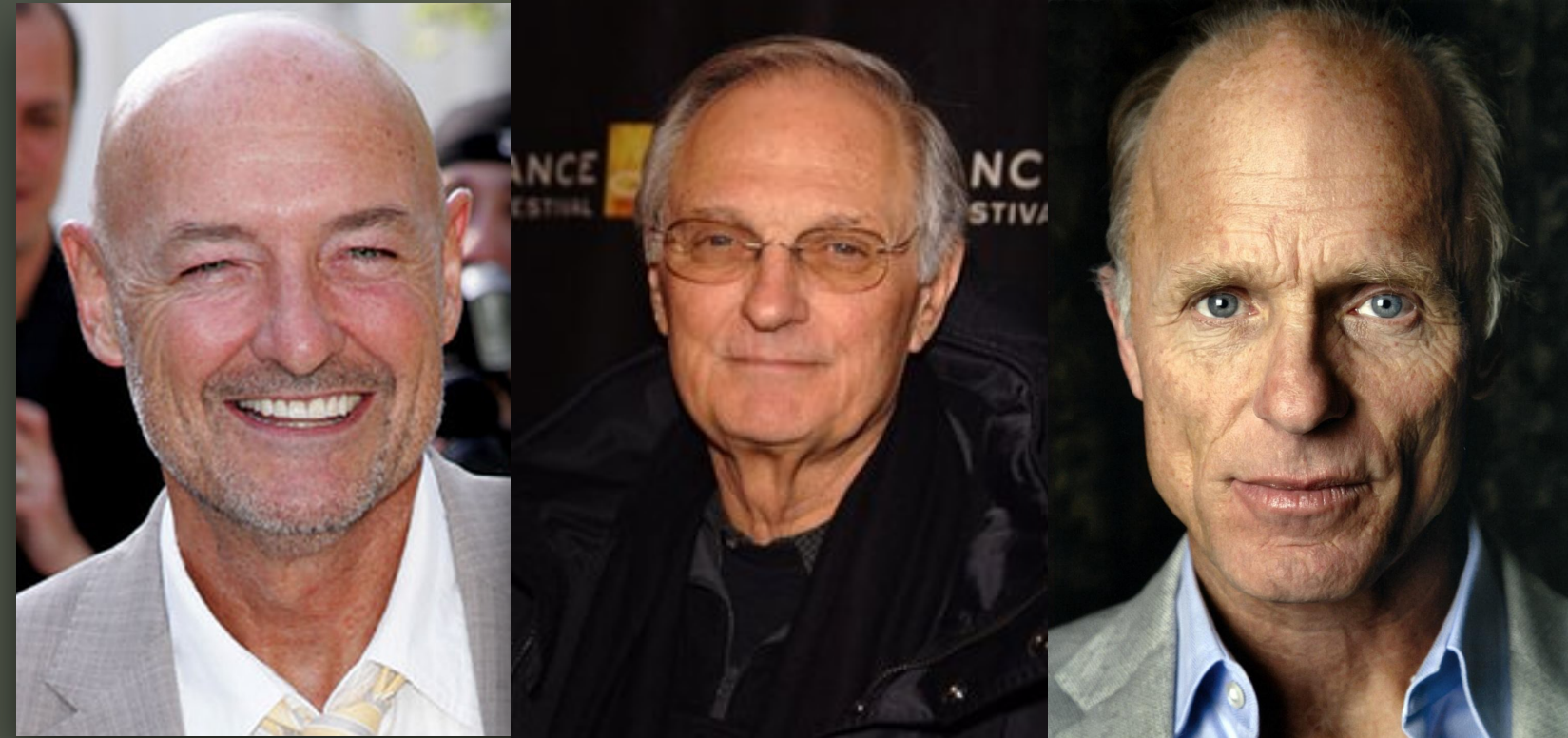
something deep within Brooks' core. His priorities have changed. He will now do anything to keep this unimaginable power for himself.

Our series concentrates on two groups: Arden, Kai and Daigle as they detect and locate viable threats of active time travel. And Brooks, the threat they regretfully trusted and ultimately created. This is a series about time travel told on a small and realistic scale, centric on the characters involved and how their lives are affected by subtle changes in time. There is a strong narrative arc that spans the series, but there is also a procedural element as we watch Arden and his team locate and eliminate individual time travelers. As the series progresses, the scope and the number of individuals involved begin to grow outwardly.

CAST

Incentivizing a talent agency with full packaging abilities will allow TIME TRIALS to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

ARDEN



TERRY O'QUINN

ALAN ALDA

ED HARRIS

BROOKS



JOSEPH GORDON-LEVITT

JAKE GYLLENHAAL

CHRIS PINE

JACKIE



ELIZABETH OLSEN

ALEXIS BLEDEL

GILLIAN JACOBS

PRODUCTION TEAM

8:12 PRODUCTIONS

8:12 PRODUCTIONS is dedicated to the production of high quality, marketable films, television shows and documentaries, outside the bloated Hollywood budget infrastructure. There is an increased need for content in the rapidly growing television and cinematic markets, and independent productions are one of the key providers. By combining fresh talent with seasoned industry professionals, our goal is to create projects that will flourish both creatively and financially. We believe the timing is excellent to get involved in the entertainment industry. With a team of bright and talented filmmakers and producers, we will deliver high quality filmed entertainment while keeping budgets reasonable to maximize profits.



CONOR MURPHY (EXECUTIVE PRODUCER) graduated from Northern Arizona University in 2005 where he discovered his love for Television and Film production. His career in the entertainment industry got a jump start in summer of 2004 when he was honored with the prestigious Academy of Television Arts and Science Internship and was chosen to work on the set of NCIS as a Camera PA. Conor has had a consistent 11 years since then as a working Camera Assistant on other hit shows such as "The Mentalist"(CBS) "Jonas"(Disney) and "Bones" (FOX) . Being involved in the ever changing digital world of Hollywood Conor saw the perfect opportunity to shift over to the Producing side of the entertainment business. He is very passionate and dedicated to new ventures and sets goals and objectives to lay the path for success in his life. "producing done right is assembling a production staff who will create synergy together", he says. At the current age of 33, Conor enjoys collaborating and learning from veterans in the entertainment business and brings that leadership role along when working with the next generation of Hollywood's Producers, Directors, Writers and Creators. "I have dreams and aspirations of building my own production studios one day", He says. Conor sees a pivotal time right now in Hollywood of transformation where there are endless opportunities to create content for new media. He has now found an Executive Producer Role with the Creators of Time Trials. "I love the concept of this show, it's new and original, and I want to be a part of making it a success", He says. " I'm excited to be on the ground floor in the development of this Television show, It's a role I'm ready to take on", He adds. Conor currently resides in El Segundo, CA near the beach.



CHRIS BUNKER (CO-EXECUTIVE PRODUCER) was born in Sacramento, California and raised in a military family. He moved to Los Angeles in 2001 to pursue a career in the film business. For the last 14 years he has worked on multiple feature films and TV shows, including the critically acclaimed film Karla to most recently the reality show Face Off. In 2003 Chris received his first producing credit for Delirium followed by Room Service in 2006 starring Howie Mandel. After traveling across the world promoting Room Service, Chris came up with the idea for his first TV show and was able to acquire financing to shoot a pilot called Film Festivals Of The World. Since that pilot, producing has become Chris' number one priority and passion. Succeeding in Hollywood requires not giving up and making connections through hard work and experience. This is what Chris does best. He brings his never give up attitude to any project he is involved in.

PRODUCTION TEAM



CLAY LAPARI (EXECUTIVE PRODUCER/CO-CREATOR) attended Emerson College where he majored in television production and spent his free time producing video sketch comedy for the Emerson Independent Television Channel. He and Lee Jordan met when they were paired as freshman roommates and immediately began collaborating on television and film projects in both an academic and extra curricular capacity. After graduating in 2001, Clay moved to Los Angeles in pursuit of a writing career, steadily climbing from production assistant, to writers' assistant to script coordinator in less than three years while working on a slew of half hour comedy shows and pilots spanning most major networks and studios, including NBC, CBS, ABC, Fox, Disney, Nickelodeon, TBS, Sony and Paramount Pictures. He's written episodes for several shows including Fox's "Til Death", Disney Channel's "Austin and Ally" and most recently season 6 of "Community" which premiered March 17th, 2015 on Yahoo! Screen. Clay has spent the better part of 14 years in writers rooms, working closely with and actively participating in all elements of the television writing process, from pitching and breaking stories to outlining and writing drafts. He's worked closely with some of the greatest creatives in Hollywood including Dan Harmon (Community, Rick and Morty), Rob Schrab (Community, 2nd Lego Movie) David Caspe (Happy Endings, Marry Me) & Matt Hubbard (30 Rock) and maintains strong relationships with countless other showrunners, writers, directors and studio and network executives. In his spare time, Clay continues to write and produce original content with his partner Lee, including their latest project Time Trials, which through the New York Television Festival, won a development deal with Syfy digital.



LEE JORDAN (EXECUTIVE PRODUCER/CO-CREATOR) Raised in New Jersey and educated at Emerson College in Boston, MA, Lee Jordan graduated in 2001 with a degree in Film. While attending Emerson, Lee met Clay Lapari and the two formed what would become a long collaborative union and current writing partnership on original scripts, films, and other content. After graduating Emerson, Lee began working in the film industry in New York City. Starting with work in Locations Departments on various television shows, it wasn't long before he realized that he was drawn toward the camera, directing, and story telling. After joining the International Cinematographers Guild, Lee began working as a Camera Assistant on a number of different TV shows in NYC including Third Watch (NBC), Sex & the City (HBO), Law & Order SVU (NBC), and The Sopranos (HBO). After a few years as a freelance cameraman in New York as well as writing and directing music videos and other projects, Lee decided to move to Los Angeles to continue his career on the west coast.

In Los Angeles Lee has now worked for nearly 10 years behind the camera with some of Hollywood's biggest names on a variety of different television shows and feature films. His experience includes working alongside Oscar winning DP Claudio Miranda (Oblivion), Oscar winning DP Dion Beebe (Gangster Squad), Oscar nominated director Michael Mann (HBO's "Luck"), Oscar nominated DP Caleb Deschanel (My Sister's Keeper), and many, many others. Through years of hard work and countless long hours, Lee maintains a strong relationship and connection with these and many other acclaimed film industry leaders. Lee currently lives in Los Angeles and continues to write and direct his own content with his writing partner Clay Lapari. Through his decades of experience with visual camera work and screenwriting, Lee Jordan has laid the foundation for the necessary tools to bring the world of "Time Trials" to life and create a successful, well written, and visually compelling television series.

PRODUCTION PLAN

Development (Currently Underway)

- Fully develop the shooting script
- Complete preliminary shooting schedule
- Complete preliminary budget
- Secure preliminary talent commitments
- Secure project funding

Pre—Production (6 Weeks)

- Set up production offices and accounting department
- Final casting, cast rehearsals, fittings
- Inform major and mini—major distributors of production status and establish tracking procedures
- Hire complete production team and crew
- Adjust and finalize production schedule and budget
- Complete all production design planning
- Book all equipment according to schedule
- Complete location scouting, contracting, and permitting
- Engage music licensing and pre—recording
- Book all travel and arrangements according to schedule and agreements

Principal Photography (3 Weeks)

- Engage in all activities involving picture and field sound acquisition on a three—week shooting schedule
- Schedule and execute any needed pickup shots and/or reshoots
- Wrap all outstanding business issues and ensure documentation is complete
- Finalize all accounting for audit
- Finalize, document, and back up all creative assets for post—production

Post—Production (10 weeks)

- Complete editorial of film
- Engage music scoring and record score
- Engage sound design including all Foley and looping activities
- Complete all digital effects and color correction
- Schedule and execute test screenings and collect data appropriately
- Make adjustments to final edit based on test screening data
- Mix and master final sound and picture for Dolby mix and/or THX Digital Master
- Complete all deliverables.

FINANCIAL PLAN

INVESTMENT STRATEGY

TIME TRIALS, LLC intends to raise \$2,399,792 to produce and market TIME TRIALS. The major budget categories are presented in the top sheet below.

TIME TRIALS			
Pre-Production: 6 Weeks		SAG, IA (Tier 1 Low Budget),	
Production: 15 Days/3 five day weeks		AMSTER (MOW Low Budget), DGA (Level 2 Low Budget)	
Acct#	Category Description	Page	Total
1000	RATES & DEFINITIONS	1	0
1100	TELEPLAY & CLEARANCE	1	44,290
1200	PRODUCER'S UNIT	2	154,000
1300	DIRECTOR	2	77,600
1400	CAST	3	293,164
1500	DEVELOPMENT	4	1,750
Total Fringes			91,128
TOTAL ABOVE-THE-LINE			661,932
2000	PRODUCTION STAFF	5	162,796
2100	EXTRA TALENT	6	58,214
2200	SET DESIGN	7	57,480
2300	SET CONSTRUCTION	8	10,000
2400	SET DECORATION	8	71,268
2500	PROPERTY DEPARTMENT	9	27,648
2600	CAMERA OPERATIONS	10	81,945
2700	ELECTRIC OPERATIONS	11	63,487
2800	GRIP OPERATIONS	12	61,152
2900	PRODUCTION SOUND	13	19,545
3000	MECHANICAL EFFECTS	14	30,000
3100	VISUAL EFFECTS	14	30,000
3200	SET OPERATIONS	14	24,614
3300	WARDROBE DEPARTMENT	15	72,025
3400	MAKEUP & HAIR DEPARTMENT	16	25,017
3500	TRANSPORTATION	17	127,095
3600	LOCATION EXPENSES	18	130,880
3700	2ND UNIT	19	15,000
3800	VIDEO ASSIST	19	4,490
Total Fringes			162,710
TOTAL PRODUCTION			1,235,366
4400	PUBLICIST	21	11,750
4500	FILM EDITING	21	75,250
4600	MUSIC	21	80,000
4700	POST PRODUCTION SOUND	22	55,000
4800	POST FILM & VIDEO	23	37,100
Total Fringes			17,237
TOTAL POST PRODUCTION			276,337
5100	GENERAL EXPENSES	25	59,500
Total Fringes			0
TOTAL OTHER			59,500
Contingency			111,657
Insurance			55,000

The following are the three Joint Venture packages for profit sharing offered to the wise Investor. You the Investor can choose one of the choices below you see fit.

PACKAGE A

- 1) Investor puts up the budget (investment)
- 2) Net receipts from all sources come into business
- 3) Investor is paid back their investment plus 10%
- 4) Up to the first \$1 million of Profit, Investor 60%/Time Trials 40%
- 5) After \$1 million of profit, the formula flips to Time Trials 60%, Investor 40%

PACKAGE B

- 1) Investor puts up the budget (investment)
- 2) Net receipts from all sources come into business
- 3) Investor receives 90%, Time Trials receives 10% until investment plus 10% is recouped
- 4) Up to the first \$2 million the Investor receives 70%, Time Trials receives 30%
- 5) After \$2 million, the formula flips to Investor 30%, Time Trials 70%

PACKAGE C

- 1) Investor puts up the budget (investment)
- 2) Net receipts from all sources come into business
- 3) Investor is paid back their investment within a 14 - 18 month period plus 10%.
- 4) Split the balance with Time Trials 50/50

You may ask why TIME TRIALS is willing to share so much? Our goal is to create long term relationships with our investors. We have several projects in development. By sharing fairly with our Investor, we are confident they will want to reinvest with us in the future. At this stage in our growth an In-House Investor is necessary for the company. Start-up costs, development costs, offices, etc. all require funding. While many production companies prefer investors to remain incognito, we welcome your curiosity and would be happy to accommodate you whenever possible.

TAX BENEFITS

Section 181

Section 181 of the IRS tax code allows an immediate tax write-off of production expenditures for domestic film and television productions with aggregate costs under \$15 million (or, in certain low income areas, productions with aggregate costs under \$20 million). This means that for qualified productions, production expenses may be deducted in the year the expenditure occurs, instead of being depreciated over a period of years using the traditional income forecast method. For a production to be eligible, at least 75% of the total compensation must be for services performed in the United States by actors, directors, producers, and other production personnel.

State Tax Credits

In addition to the Section 181 tax deduction, the motion picture can be filmed in a state with rebates or transferrable tax credits. As an example, if our \$2,399,792 movie shoots in California and spends every penny in the state (or, through a pass through corporation that pays state taxes) the state of California will issue a 25% tax rebate, worth approximately \$599,948 that can be sold for a little less than face value. That check can then be passed onto to the investors. By utilizing this tax legislation, investors will be able to recoup a little less than 30% of their initial investment with no sales ever made. With state film incentives alone, the investors exposure risk is now roughly 70 cents on the dollar if the project is produced in New York. Note that this 30% applies only to qualified in-state expenditures in accordance with New York's incentive legislation, the example used here is for ease of explanation.

What it means for Investors

In essence, the investors exposure risk is 50 to 60 cents on the dollar if you combine the state and federal tax incentives, with the government picking up the balance on a delayed time table. There are currently 38 states in the United States that have some type of tax credit or rebate plan.



RISK

Investment Risk

An investment in the production of a motion picture is extremely speculative and involves a high degree of risk. Management will seek accredited investors who understand this risk. The ideal investor is one who believes that TIME TRIALS should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is in an effort to eliminate the element of chance and to ensure future returns.

Production Risk

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in three ways.

1. Ensure key elements are satisfactorily addressed and resolved before the production phase (large expenditures) begins. Such issues include: finalizing a script, engaging a reputable script clearance company to address legal issues, engaging a completion bond company that will create internal accountability and assure the completion of the film, and ensuring the film has a committed cast in place that have both the skills and draw to attract distributors as well as an audience.
2. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of TIME TRIALS are experienced in the field and possess excellent production planning and execution skills. Essential factors in planning are to have qualified personnel available to step into key positions in case of emergency. Additionally, the production team will have alternate shooting sites available when inclement weather is anticipated and build the production schedule so it can easily accommodate necessary changes.
3. Put in place comprehensive insurance to mitigate any expense that might truly be out of the producers' control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the production team's first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery. Comprehensive coverage will include Film Producer's Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer's Errors and Omissions, et al.

COMPETITIVE ADVANTAGE



8:12 PRODUCTIONS is dedicated to the production of high quality, marketable films, television shows and documentaries, outside the bloated Hollywood budget infrastructure. There is an increased need for content in the rapidly growing television and cinematic markets, and independent productions are one of the key providers. By combining fresh talent with seasoned industry professionals, our goal is to create projects that will flourish both creatively and financially. We believe the timing is excellent to get involved in the entertainment industry. With a team of bright and talented filmmakers and producers, we will deliver high quality filmed entertainment while keeping budgets reasonable to maximize profits.

8:12 PRODUCTIONS is weighted toward success in the entertainment marketplace through these main factors:

DIVERSIFICATION — 8:12 Productions owns a diversified portfolio of high quality screenplays, teleplays and documentaries.

INDEPENDENT BUDGETS — Engaging, experienced and savvy professionals, we will produce high quality content at a reasonably priced budget. This strategy will create opportunities for profitability at a lower level of gross revenues than most studio and/or networks.

MULTIPLE DISTRIBUTION CHANNELS — The numerous potential media outlets available for independent productions, including domestic and foreign theatrical, television, cable, satellite, Video on Demand (VOD), DVD, New Media and all other ancillary rights will create licensing and sale opportunities for Time Trials being produced by 8:12 Productions.

8:12 Productions is an independent production company that will be attending all of the major world markets where movies and televisions projects are bought and sold, and is well positioned to produce and distribute this project, and future projects, effectively.

TARGET MARKETS

Syfy

AMC

SHOWTIME

FOX

Appendix A - LLC Registration

As development can be a time-consuming process, it is customary for the company documentation to be filed when the first subscription agreements are submitted. Procedures and timeline for company registration are outlined in the TIME TRIALS, LLC Confidential Private Offering Memorandum according to applicable law. The full Operating Agreement is included with the offering memorandum and is available upon request. All company registration and documentation will be provided before escrow is established and will be available to investors before suitability is determined.

Appendix B - Wire Information

Wire information is available to qualified investors.

Appendix C - Legal Notices

This business plan does not constitute an offer to sell or a solicitation of an offer to buy any security or interest of any kind in the company or other entity herein. No representations or warranties of any kind whatsoever are made, or should be inferred, with respect to the information set forth herein.

This business plan represents the confidential and proprietary work product of TIME TRIALS and is not intended for general use or publication. Consummation of the undertaking described in this business plan is subject, in pertinent part, to the company obtaining the funds necessary to finance the venture.

This business plan contains certain information and assumptions which are presented solely for the purpose of information and illustration. No representations or warranties of any kind can be made as to the accuracy or completeness of such information.

