

REGARDT VAN DEN BERGH

THE DIRECTOR

REGARDT VAN DEN BERGH IS BEST known in South Africa for breaking box-office records with critically acclaimed films such as *Faith Like Potatoes*. Internationally, he has won widespread acclaim for his revolutionary and poignantly human depiction of Jesus Christ in his best-selling docu-drama, *The Gospel according to Matthew*.

A native South African, Regardt was born and raised in Johannesburg. His roots in film acting and directing run deep having grown up in an acting family. His father Gert for example, still a celebrated actor years after his death in 1968, starred in the classic *Zulu*, and Paramount's *The Naked Prey*. He was cast in several films during his school career, the most notable of which was *Die Kandidaat*. His performance as a juvenile delinquent in this film won him widespread recognition as a gifted actor, serious about his craft. In 1972, he pursued a BA degree and a Performer's Diploma in Speech and Drama at the University of Cape Town which he paid for by working as a railway trenching foreman.

Before the end of Regardt's second year at university, Jans Rautenbach (an acclaimed film director and producer in SA) convinced Regardt to join the Afrikaans production *Ongewenste Vreemdeling* which proved a pivotal juncture in his successful career. Jans was a devout believer in apprenticeship through hard work and it is under his guidance that Regardt learned the mechanics of the industry; he was a general gofer, assistant editor and, yes, an actor! Soon, Regardt was cast in his first leading role in the Afrikaans TV serial, *Dokter, Dokter* which was followed by numerous TV and film acting roles until he made his directing debut in 1980. His apprenticeship paid off. *Vyfster*, an eight-part mini-series, won Regardt critical acclaim as a director and, ever since those seminal years, he has devoted the

majority of his career to directing. In 1983, he was appointed resident film director for Philo Pieterse Productions. His first feature film, *Boetie Gaan Border Toe*, broke all box-office records in South Africa and subsequent films ensured Regardt's status as one of South Africa's foremost film directors. He made several films and won many nominations and awards and his most notable films include *Circles in a Forest* (starring Arnold Vosloo) and *The Sheltering Desert* (starring Jason Connery and Rupert Graves), for which Regardt received the Africa M-Net award for best director in 1990.

1993 saw Regardt embark on what would become one of his most ambitious and successful projects to date. *The Gospel According to Matthew* went on to gross over \$50 million in DVD sales alone on a \$2 million budget. This four hour series soon became the top selling Christian video in the United States and is evidence of Regardt's desire to profoundly and filmically depict the character of Jesus Christ.

Following the international success of the series, he was immediately stirred to make a film exploring both Jesus' earthly humanity and soul stirring divinity. In pursuit of this, Regardt has spent the past six years developing *The Lamb*.

Regardt's most recent work, *Faith Like Potatoes*, has attracted large audiences and accolades from film festivals around the world including; Australian International Film Festival (Official Selection), Fort Lauderdale International Film Festival (Official Selection), Sabaoth International Film Festival (Winner: People's Choice Award), SMTV India Lights Festival, Mumbai (Winner: Golden Ten Award For Best Feature Film), Kingdom Film Festival, Durban (Winner: Best Feature Film), and the Apollo Film Festival.

“ In 1993 he directed a docu-drama of the Gospel According to Matthew. This four-hour series soon became the top selling Christian video in the United States. ”



THE PRODUCTION OF “THE LAMB”

PRODUCTION STRATEGY FOR “THE LAMB”

THE MOTION PICTURE INDUSTRY HAS A WELL-DESERVED reputation for extravagant waste. The amount of money expended needlessly in Hollywood during the production of a major film is nothing less than outrageous. This financial indulgence is the reason why the average cost of a Hollywood movie has escalated to over \$60 million. It is also the reason why so many production companies are now shooting their films in locales away from Los Angeles. The practice has become so prevalent that it has spawned its own term: “runaway production.”

The fact is that motion pictures are far less expensive to make in other cities, other states, and other countries, such as South Africa and Morocco, where the production financing will end up on a screen instead of in a sewer. This is why we decided to produce The Lamb out of the financially favorable, resource abundant, and talent endowed country of South Africa.

The favorable exchange rate of the South African Rand to the US Dollar will add to the production value that we can achieve by producing The Lamb in South Africa and Morocco. We expect The Lamb to exhibit a quality of production better than most of the films that are churned out by the Hollywood production mill. Our production team has ample experience in bringing outstanding filmed entertainment to the movie-going public in a profitable manner and will implement our strategy of controlling costs while maintaining a high standard of quality.

PRODUCTION TEAM

The production team assembled for The Lamb includes creative and knowledgeable filmmakers. Their collective experience provides a level of professionalism that will ensure an efficient and successful pre-production, production, and post-production process.

FILM AFRIKA - PRODUCTION PARTNER

Film Afrika is one of the most prolific and creative motion picture companies in South Africa. They provide complete production support service to foreign producers. The company has been involved with numerous feature films made in South Africa in recent years, from major Hollywood studio pictures to art house movies out of Scandinavia. Film Afrika has also established itself as a preferred local co-production partner for international television miniseries and dramas, with producers such as Hallmark and Showtime in the US, Alliance Atlantis in Canada, the BBC in England, ZDF in Germany, and France2 in France.

PRODUCER – DAVID WICHT

David Wicht, the founder of Film Afrika, has a strong background in producing, writing, and directing films. After completing his MBA in London, he embarked on a filmmaking career in South Africa. David has considerable experience in feature film development, producing and financing.

LINE PRODUCER – VLOKKIE GORDON

Vlokkie Gordon is head of production for Film Afrika and is one of the most experienced and respected movie production managers in South Africa. She has acquired a vast knowledge of the South African entertainment industry during the course of her work.

PROJECT SCHEDULE

The following is the anticipated project schedule for The Lamb.

PROJECTED PROJECT SCHEDULE	
DEVELOPMENT	LENGTH
PRE-PRODUCTION	10 WEEKS
SHOOT	10 WEEKS
POST PRODUCTION	20 WEEKS
PRE-RELEASE MARKETING	4-8 WEEKS

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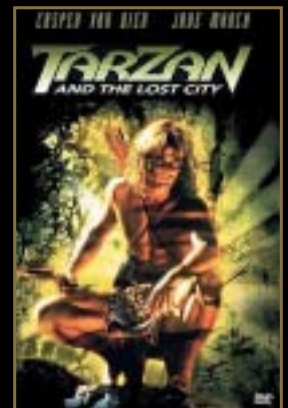


FILM AFRIKA / *The Best Production Experience Out Of Africa*

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Email: info@filmafrika.com / PO Box 12202 Mill Street Gardens 8010 Cape Town South Africa / www.filmafrika.com

PRIMEVAL with Orlando Jones, Brooke Langton for Hollywood pictures/Pariah
GOODBYE BAFANA with Joseph Feinnes, Diane Kruger, Dennis Haysbert (Germany/Belgium/SA/UK/Luxembourg)
THE BREED with Michelle Rodriguez, Taryn Manning for Wes Craven Productions
DUMA with Alex Michaletos, Hope Davis, Campbell Scott, Eamonn Walker & Jennifer Steyn for Warner Bros. Pictures
SUPERNOVA with Luke Perry, Peter Fonda for Larry Levinson Productions
THE POSEIDON ADVENTURE with Adam Baldwin & Bryan Brown for Larry Levinson Productions
COUNTRY OF MY SKULL feature by John Boorman with Samuel L. Jackson, Juliette Binoche (SA/UK/USA)
DRACULA : INFINITE DARKNESS with Casper van Dien, Coolio with Film Afrika/MPCA/Apollo (UK/Germany)
BLAST action feature by De Souza with Eddie Griffen, Vinnie Jones for MPCA/Gemini (USA/Germany)
SCOUT'S SAFARI (Series I & 11) drama series for NBC & Discovery Kids (USA/SA)
CONSEQUENCE with Armand Assante, Rick Schroder for HBO/MPCA/Apollo (USA/Germany)
PAVEMENT with Lauren Holly, Robert Patrick for HBO/MPCA/Apollo (USA/Germany)
BORDERLINE with Gina Gershon, Sean Patrick Flannery for HBO/MPCA/Apollo (USA/Germany)
THE PIANO PLAYER with Dennis Hopper and Chris Lambert (UK/Germany/Spain)
PROMISED LAND with Nick Boraine, Yvonne van den Berg (SA)
SECOND SKIN with Peter Fonda, Natasha Henstridge with LeMonde/Alliance Atlantis (Canada)

STYX with Peter Weller, Bryan Brown for Promark Entertainment (USA)
DIAMOND HUNTERS mini series with Roy Scheider, Alyssa Milano with DeAngelis (Germany, Italy)
INSIDE director Arthur Penn with Nigel Hawthorne, Eric Stoltz, Lou Gossett Jr for Showtime Networks (USA)
L'ANGE TOMBE DU CIEL with TelFrance/France2 (France)
ONLY LOVE mini series for Hallmark/NBC with Jeroen Krabbe, Rob Morrow, Marisa Tomei (USA)
LA POURSUITE DU VENT mini series with Cine Mag Bodard/France 2 (France)
HARD TO FORGET and DIAMOND GIRL co-produced with Alliance Atlantis (Canada) for Showtime
THE LAST CONTRACT with FilmLance (Sweden)
TARZAN & THE LOST CITY with Jane March, Casper van Dien for VRS/Warners (USA)
CAPE OF GOOD HOPE 12-part series for ZDF/Trebitsch (Germany)
MANDELA & DE KLERK with Sidney Poitier, Michael Caine for Showtime Networks
A GOOD MAN IN AFRICA with Sean Connery, directed by Bruce Beresford for Universal
GUNS OF HONOUR with Martin Sheen, Corbin Bernsen, Jurgen Prochnow for Saban
WINDPRINTS with John Hurt, Sean Bean for Virgin Vision (UK)



SOUTH AFRICAN FILM INDUSTRY OVERVIEW

South Africa was a pioneer in motion picture production. The country was producing movies while filmmaking was still in its infancy. It is a nation that has one of the most developed television and motion picture industries in the world. The South African film community is highly skilled, motivated and experienced. It has the infrastructure and resources to handle the most difficult motion picture productions.

The quality and professionalism of production personnel leaves nothing to be desired. The standard of post-production facilities, offering the latest in telecine, audio, animation, editing, and special effects technology is unsurpassed anywhere. There is a thriving and dynamic film industry in the country, and the world is beginning to take notice, as evidenced by the slew of international movie productions currently in South Africa.



“South Africa was a pioneer in motion picture production. The country was producing movies while filmmaking was still in its infancy.”



LOCATIONS

SCOUT MISSION 2006

THE LAMB PRODUCTION TEAM conducted an exciting and extremely productive location scouting mission to Morocco, which covered three majestic cities (Casablanca, Quarzazate and Marrakech), over a dozen fascinating towns, and several thousand kilometres of some of the world's most breathtaking landscapes.

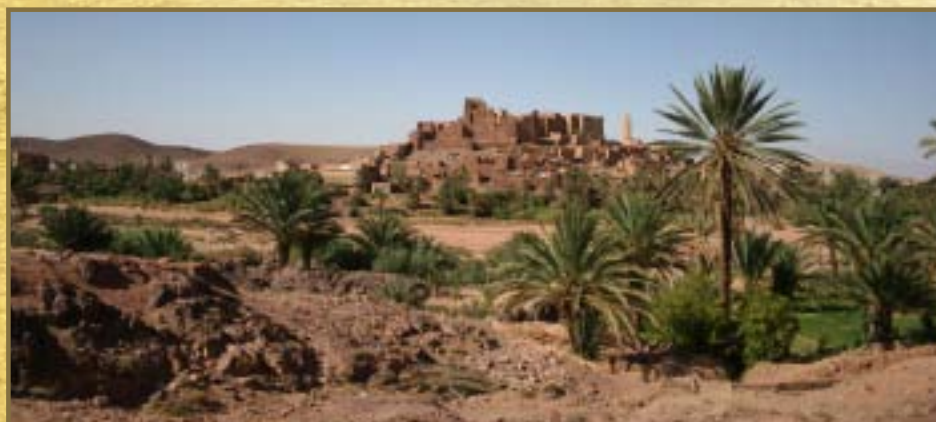
Visual interpretations of Jerusalem throughout the ages and in Jesus' time in particular have often fallen prey to a lack of historical insight and integrity. Inevitably, this leads to insipid landscapes upon which production design fails to achieve authenticity. Characters and the stories that their lives tell struggle to come alive. Indeed, production design and the landscapes with which they are often in concert are crucial to a well-told motion picture story.

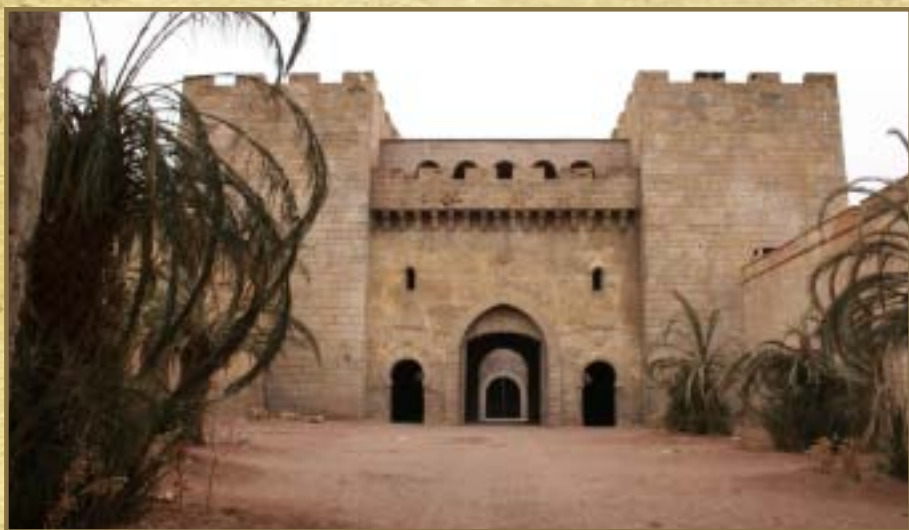
The objective of the mission was to conduct a feasibility study of Morocco as a location for The Lamb. Through careful planning and the assistance of a highly experienced Moroccan team, under the leadership of Fred Challa from Dreamaker Productions, every single location to authentically tell the story was identified during the scouting trip.

Morocco, in conjunction with South Africa, will allow for the highest standards in production design. The team is confident that a highly original and authentic look will be achieved through intelligent production spend and the best available expertise.

Director Regardt van den Bergh has also worked extensively in these specific regions and conditions on previous film productions.

“A major reconstruction of Bethany, the Judean village where most of the story unfolds, will be built in a rural area just outside the city.”





Promenade
Pictures

Rudolf Markgraaff
President
Charis Productions
7095 Hollywood Blvd., No. 780
Hollywood, CA 90028

Dear Rudolf:

It is with great pleasure that I confirm our commitment to provide theatrical distribution for the motion picture, The Lamb. The entire staff at Promenade Pictures are very excited at having the opportunity to participate in a project that has the enormous potential this movie possesses. We believe strongly that The Lamb is a feature film of tremendous importance, with a powerful story that will affect and inspire people all over world.

Numerous factors associated with The Lamb suggest a successful motion picture. The current rising demand for family oriented films, which have provided the highest average return to their investors; the broad demand for Christian-themed productions; and the appeal of Biblical films historically, all bode well for the box office potential of The Lamb.

The tendency in Hollywood is to distribute a film utilizing a wide release pattern (3,000 or more screens), and focus on a huge opening weekend. Interestingly, the box office receipts for the average studio motion picture release declines 40% during the second weekend of exhibition. The Lamb, however, will be released in 22 selected markets throughout the USA to create a high per screen average that will generate success for the film. The release pattern should then expand rapidly across the country until the movie is playing in 1,500 theaters, comprising the top 50 markets in the U.S. We feel that this approach will maximize box office revenue, and ensure the long-term financial success of the film.

As I mentioned previously, everyone at Promenade is excited about The Lamb and the potential it represents. We look forward to distributing the movie, and working closely with you on the project.

Best regards,

Cindy Bond
President

1149 3rd Street Suite 210 Santa Monica CA 90403 310.576.7555 tel 310.458.9352 fax

DISTRIBUTION OF "THE LAMB"

“ While many completed films struggle to get distribution, we are in the unique position of already having a distribution commitment in place from Promenade Pictures. ”

US (DOMESTIC) DISTRIBUTION

THE THEATRICAL DISTRIBUTION of The Lamb will initiate a stream of revenue for the film's equity participants. It should be noted, however, that the theatrical release of the movie merely signifies the beginning of its financial life.

In principle, the success of a film is predicated on a strong US box-office performance. The level of success that a film achieves in domestic theaters has a direct bearing on the other revenue generating markets (e.g. DVD/ video sales, Pay-Per-View, cable, foreign markets). Healthy box-office numbers create momentum that generates demand in the various ancillary venues that contribute significantly to the gross revenue of a motion picture.

While many completed films struggle to get distribution, we are in the unique position of already having a distribution commitment in place from Promenade Pictures.

DOMESTIC RELEASE STRATEGY

The Domestic Distribution Strategy for The Lamb will employ a platform release pattern similar to the one that propelled "My Big Fat Greek Wedding" to its blockbuster status in 2002.

While our obvious objective is to create a box-office success, the approach we plan to take is more strategic than the techniques most often used by major distributors.

This approach entails easing the film into the theaters and letting the success of the film fuel itself; consequently, the initial marketing costs for the motion picture will not exceed the \$6.75 million currently budgeted.

When the major studios in Hollywood release a movie, their tendency is to utilize a wide release pattern (3,000 or more screens) and focus on a huge opening weekend.

The box-office receipts for the average studio release decline a staggering 40% during the second weekend of exhibition.

The Lamb, however, will be released in 22 strategically selected markets to create a high per screen average that will fuel success and publicity for the film. The release pattern will then expand slowly across the country until (at the peak of its distribution) the movie is playing in 1,500 theaters, comprising the top 50 markets in the US.

TIMELINE: THE LONG-TERM EFFECTS OF A STRONG BOX OFFICE

DISTRIBUTION	THEATRES	VIDEO/DVD	PAY-PER-VIEW	PREMIUM CABLE CHANNELS	NETWORK & CABLE TV	SYNDICATED TV
DURATION IN EACH PHASE	2 WEEKS TO 12 MONTHS	45-60 DAYS EXCLUSIVITY: INDEFINITELY THEREAFTER	2-6 WEEKS EXCLUSIVITY: -6 WEEKS THEREAFTER	6 WEEKS CONCURRENT WITH PPV -18 MONTHS EXCLUSIVITY THEREAFTER	-12-18 MONTHS	-5 YEARS

“The success of the film will generate entertainment news coverage, which will increase audience awareness.”

EXHIBITED IN MAJOR THEATERS

When successfully completed, The Lamb will be exhibited by major theater organizations (e.g. AMC Entertainment, Regal Entertainment, Cinemark) and will play on up to 1,500 screens in a platform/tier pattern. Booking the right theatres is an important part of our release strategy. We intend to book only the best and most successful theatres in the cities where The Lamb will be playing. In selecting first-rate theatres, we ensure that the audience will experience the film in the surroundings that it deserves.

PLATFORM RELEASE

The platform release pattern for The Lamb will be implemented in three distinct phases. These phases will allow the film to achieve initial success and then capitalize on that success in a way that mitigates the financial risk involved in theatrical distribution and marketing. Opening a film in 22 markets with a \$6.75 million marketing and distribution budget is far less costly (and risky) than opening a film in 120 markets with \$20 million. The \$6.75 million budget is sufficient to allow the film to open successfully in the markets where we believe it will perform most strongly.

Success in those markets will give The Lamb the cash it needs to build success in its subsequent markets; essentially, the \$6.75 million budget is self-perpetuating, and regenerates itself throughout the theatrical life of the film. In that context, The Lamb will become a self-sustaining enterprise.

The release structure will be designed to include the following three tiers:

Tier One - 219 Screens Exclusive Release

Tier One will focus on 22 core markets that include 14 of the top 25 markets in the USA. These markets have been strategically selected based on data analysis that includes quantitative factors such as: audience universe, marketing cost, market potential and past box-office performance of films with similar themes. Qualitative factors were also considered, such as market potential among “bible belt” states that historically demand films with spiritual themes. In addition, New York, Los Angeles and Chicago markets are home to many critics who lead opinions of moviegoers.

Tier Two - 425 Screens

Tier two will focus on an expansion of the number of prints in the same markets. High per screen averages and sold out theatres will justify an increase in the number of movie screens showing The Lamb. The success of the film will generate entertainment news coverage, which will increase audience awareness. Tier-Two will begin the week following the Tier-One exclusive engagement, and will double the number of prints/screens in each market.

Tier Three - 1,500 Screens

Tier Three will follow the success of Tiers One & Two with a nationwide release of the movie that will include 160 additional markets and 1027 additional prints/screens. Tier-Three will raise the total theatrical market allocation to 182, which will include all the top markets. The total print/screen allocation will expand to 1,300. This screen allocation is consistent with a wide release motion picture from a major studio.

RANK	METROPOLITAN AREA	TIER 1 # PRINTS
1	New York, NY	36
2	Los Angeles, CA	21
3	Chicago, IL	7
4	Philadelphia, PA	4
5	San Francisco, CA	23
6	Boston, MA	16
7	Washington DC	8
8	Dallas - Ft Worth, TX	7
9	Detroit, MI	15
10	Atlanta, GA	7
11	Houston, TX	7
12	Seattle-Tacoma, WA	7
17	Phoenix, AZ	8
24	Portland, OR	7
33	Nashville, TN	8
37	Grand Rapids-Kalamazoo-Battle Crk, MI	10
44	Oklahoma City, OK	6
58	Tula, OK	4
65	Wichita Hutchinson, KS	7
66	Toledo, OH	4
94	Colorado Spring, Pueblo, CO	3
106	Greenville-New Bem, NC	4

TOTAL MARKETS: 22

TOTAL PRINTS: 219

SELECTING THE OPTIMAL RELEASE DATE

Selecting the optimal release date for The Lamb is crucial. A film, no matter how great, must be released in a market environment that offers it the utmost opportunity for success. The marketplace is cyclical and at times easy to predict in terms of box-office performance.

Once the budget is secured, we will, after careful study, select a release date which will optimize the potential for success. The November/December release for the film coincides with the Christmas holiday season, which we believe will fuel our "high per screen averages" aspirations by appealing to our built-in Christian audience.

HIGH PER SCREEN AVERAGES

The opening weekend of a film plays a critical role in its long-term financial viability. In the industry, success is measured by high per screen averages and/or box office totals. We intend to address both areas; however, during the initial weekend of release, our focus will be on creating high per screen averages... not total box-office. High averages indicate that the theatres are packed and that demand for the film is strong, which offers justification for a wider release pattern.

INTERNATIONAL DISTRIBUTION STRATEGY

THE INITIAL INTERNATIONAL distribution strategy will be to acquire a foreign sales agent who has a solid relationship with distributors across the globe. Along with a strong US box-office, a close working relationship with foreign distributors is the key to the successful global marketing of a motion picture.

Foreign sales agents under consideration:

- Summit Entertainment
- Intermedia
- Mark Damon Productions

Nearly every foreign market has a distribution network of its own. It is the responsibility of each distributor to release and market a film through the various revenue stages of its financial lifecycle (ie: theatrical, DVD/video). The management team of The Lamb will retain right of refusal over all marketing and distribution plans proposed by the foreign sales agent and/or distributor.

“A film, no matter how great, must be released in a market environment that offers it the utmost opportunity for success.”



intermedia
COMMUNICATIONS



MARKETING OF “THE LAMB”

MARKETING STRATEGY

OUR MARKETING STRATEGY was developed, coordinated and prepared in part by Richard J. Schirmer, formerly the Senior Vice President of Marketing and Distribution for Promenade Pictures. Mr. Schirmer is a motion picture marketing expert and has served in management at The Walt Disney Company's Buena Vista Pictures Marketing (Disney, Touchstone, Hollywood Pictures) and Corporate Alliance groups. Mr. Schirmer is a Doctoral candidate at Pepperdine University, from which he also holds his MBA. He has also completed Master's study in Global Enterprise Management at the Kellogg College at Oxford University in England.

FILM ANALYSIS

The Lamb is a motion picture that could virtually market itself. The movie tells a powerful and compelling story about a father who embarks on a heart-wrenching journey that leads to truth, understanding, and, finally, salvation. The story is intensely dramatic, yet heartwarming and inspiring. This is a story that has the power to move audiences in every corner of the world. It deals with issues, tragedies, and circumstances that affect us all, which gives it universal appeal; yet it has a built-in audience. This story truly does have something for everyone.

One thing that everyone agrees with in Hollywood is that no one knows how to make a hit movie. There is no secret

formula to the mystery of a blockbuster film. We believe that the mystery of a successful film is solved with a good story. The key to the success of The Lamb is for people to know about it. The movie itself will do the rest.

MARKETING MIX

The marketing mix is a set of tools used by our team to pursue the marketing objectives in our target markets. The mix itself will be a function of the attributes of the movie and how we will position, promote and advertise The Lamb to build audience demand and support for the film.

Our primary objective is to build a strong opening weekend for the film in select markets, yielding high per screen averages. These high per screen averages are an indicator to exhibitors, trade publications, banks, investors, and other stakeholders that public demand for the motion picture is strong.

Our next objective is to add fuel to the fire by increasing advertising and publicity while simultaneously expanding the number of theatres and markets where the film is playing. The combination, a platform release, will produce strong box office revenues with high per screen averages in all of The Lamb's core markets.



RICK SCHIRMER

“ This is a story that has the power to move audiences in every corner of the world. ”

POSITIONING

The Lamb will be promoted as a family film with a PG 13 rating"; this will hopefully inspire strong praise from critics, who will in turn generate positive word of mouth and high moviegoer awareness.

The underlying subliminal message guiding the marketing campaign will be "The Lamb is really the story of your family" and that Jesus Christ is someone to whom everyone in the modern world can relate. The essential message behind the marketing is that The Lamb is the motion picture event that will answer the most profound

questions about your life and inspire you to live it to the fullest.

PRIMARY TARGET MARKET

To ensure advertising dollars are spent effectively, we will target those potential moviegoers to whom The Lamb will appeal. Our research analysis shows that the primary target market most likely to support the film are adults with families (with children 22 years or younger). The main focus of our marketing efforts will be on generating awareness and support in adults who have families.



US THEATRICAL MARKETING & PROMOTION

ALTHOUGH THE ACTIONS OF many major studios do not suggest it, theatrical marketing can be accomplished in a strategic and cost-effective manner. The marketing and advertising campaign for The Lamb will be designed and executed by experienced industry professionals. Building a strong opening weekend for the film's release will be our highest priority. The marketing campaign will then take off, complete with media, spot buys, exhibitor marketing, and publicity on a national level. The strategy is to build awareness and box-office success in our Tier-One cities (national exposure will be a part of the plan) and then to capitalize on the high per screen averages (as well as the box-office success) with a national roll out.

CONVENTIONAL ADVERTISING

The theatrical release of a movie invariably coincides with a "brand identification" marketing campaign that introduces the movie to its potential audience and attempts to generate a strong interest in seeing the film. The marketing campaign for The Lamb is designed with the same objective in mind: a high level of audience awareness prior to its theatrical release.

There is no question that advertising is one of the most expensive aspects of a film marketing campaign. However, our approach focuses on a highly targeted

marketing campaign, directed at our core audience demographic.

We do not intend to waste money on marketing opportunities that reach broad audiences, or address consumers outside of our core demographic. This strategy will allow us to keep CPMs (cost per million) to a minimum, while we maximize our reach and frequency. The average consumer needs to hear a value proposition (advertisement) a total of five to six times before he or she has effective recall of that advertisement. Therefore, a targeted maximization of reach and frequency will remain our top priority.

Marketing Materials

The creative materials for our marketing campaign are being designed by a very gifted and talented team of artists. A tremendous amount of detail will go into the creation of these materials; every major piece will be tested by executives and consumer focus groups before its release into the marketplace. The creative team is committed to developing quality creative advertising that will generate consumer interest and convert that interest into box-office success.

Derek Shields, will head the creative team that will be developing the marketing material for The Lamb. He comes from the Walt Disney Company, where he was Creative Director for Feature Film Marketing. Derek has more than

10 years experience in Motion Picture advertising, and has directed creative print campaigns for films such as Toy Story, Mr.Holland's Opus, Pearl Harbor (Int'l), Monster's Inc., The Rock (Int'l), The Rookie (Int'l), 102 Dalmatians, A Bug's Life, Treasure Planet, and Lilo and Stitch.

Radio & Television Advertising

An extensive radio advertising campaign will be launched in each market where The Lamb is being released. Radio is a very cost effective means of reaching a precisely targeted audience. In general, television is an extremely expensive medium, both in direct terms and in CPMs. Initially our use of television advertising will be limited.

Newspaper Ads

Newspaper advertising buys will be placed strategically to maximize audience exposure to the movie in the most cost-effective way possible.

Newspaper ads will include Pre-Sunday, Pre-Opening, and Friday and Saturday buys with full, half, and quarter page ads.

Theatre Marketing

A considerable amount of effort will be committed to the in-theatre marketing campaign, which will include the display of several key elements in each local play dated theatre. The relative importance of the in-theatre campaign is very high.

Publicity Campaign

A strong element of our long lead publicity campaign will be critical acceptance of the movie and our strong cast. We will focus on securing long lead publicity that will appear in March and April issues of monthly entertainment magazines and other key demo specific publications.

The same elements will ensure success in securing fast-breaking publicity, which will further heighten public awareness. Entertainment weeklies, national papers, and local dailies will be targeted for fast-breaking publicity.

Entertainment news shows will be targeted as well (e.g. ET, Access Hollywood). Fast-breaking publicity will allow us to capitalize quickly on the exposure and promote the initial success of film.

Promotion campaigns will be arranged through relationships with local Ad/PR agencies and radio stations. Exclusive screenings of the movie will be held during the week preceding the release of film in all markets. In addition, screenings will be held for local and national opinion leaders, the press, and key market influencers.

ADVERTISING TO THE CHRISTIAN MARKET

We will specifically target the religious market with advertising that highlights strong religious family values and complements the overall marketing campaign for The Lamb.

Our goals will be to build awareness for the film in the religious market, garner support from this market during opening weekend, and sustain success through a viral campaign and word-of-mouth. In short, we will fully engage the religious community.

WE WILL MARKET HEAVILY TO THE RELIGIOUS MARKET SEGMENT!

Over 170 million people in North America alone attend church and engage religious media on a regular basis. This market is identifiable and reachable, and it represents a strong financial base for the motion picture. Campaign highlights in this market include:

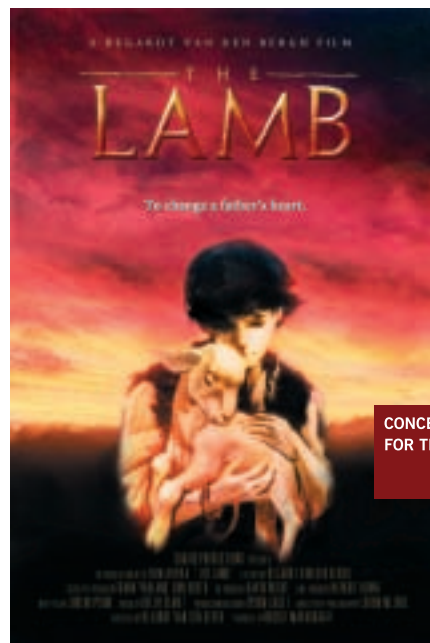
- Saturation Level Awareness with Help of Volunteer Field Marketing Team
- Strategic Religious Media
- Publicity through National Ministries and Religious Leaders
- Viral Word of Mouth and Internet Marketing in Religious Community

Promotion and word-of-mouth will be staples of the campaign. Advertising buys for this market segment will be restricted to Christian radio and select magazine publications.

Internet Marketing

We plan to have a strong presence on the top religious websites, complete with banner ads, chat rooms, email blasts/sponsorships, contests and other specialized content for the religious market.

“ We will specifically target the religious market with advertising that highlights strong Christian family values. ”



CONCEPT POSTER FOR THE LAMB



“The international sales market is a major focus of the business plan for The Lamb and a potential source of high income for the film.”

US ANCILLARY MARKETING STRATEGY

IT IS OUR INTENTION TO SECURE A lucrative home entertainment distribution deal with a major label that will give The Lamb DVD/VHS a strong position in a competitive rental and sell through environment. As with other ancillary markets, DVD/VHS sales success

is frequently predicated on a strong US box-office performance, which creates demand at the retail level. A major DVD/VHS distribution partner will at least ensure leverage with retailers in promotion and marketing, which could improve sales significantly.

FOREIGN THEATRICAL MARKETING & PROMOTION

A FOREIGN SALES AGENT WILL spearhead the negotiations for the overseas theatrical release of The Lamb. The distributors in each country where the film is exhibited are responsible for the advertising and promotion of the movie.

We intend for the film to have a strong presence at the premier international film festivals, and an innovative marketing campaign tailored to key film buyers will be employed at each venue. Again, domestic

success at the box-office has a direct influence on potential revenue from foreign distribution.

The international sales market is a major focus of the business plan for The Lamb and a potential source of high income for the film. International revenue projections suggest an estimate of \$50 million, a downside of \$33.3 million, and an upside of \$66.7million. In the current economic climate, total foreign sales represents roughly 55% of the gross revenue a movie earns.

FOREIGN ANCILLARY MARKETING STRATEGY

EVERY COUNTRY HAS ITS OWN economic infrastructure, with its own unique circumstances and technology. While we will certainly work closely with the local distributor on all relevant ancillary issues, ultimately, once the rights to a given country have been sold, our direct influence becomes more

consultation than control. However, foreign ancillary markets function essentially in a manner very much like those in the US with regard to motion picture revenue. Through the foreign sales agent, we will endeavor to secure the most lucrative financial arrangement possible for the rights in question.