



**THE TIJGER AND THE PRINCESS**  
(working title)

**Proposal for a Major Motion Picture**

by

Hubert de Leeuw of  
New Netherland Company, Inc.  
Tim Paulson and Mike Camoin

Monday, January 5, 2014

The Tijger and The Princess  
A major motion picture  
New Netherland Company, Inc.

## “THE TIJGER & THE PRINCESS”

In 1613, Dutch traders Adriaen Block, Hendrick Christiaensen and Jacob Eelkens race to the New World to forge agreement with First Nations people before their French and English competitors. A Mohawk Chief gives his own daughter, a native maiden to young Eelkens, fusing an unprecedented decade of peace and trade amongst the Dutch, Mohawk and Mohicans. For these forgotten founding fathers, their epic voyage from first contact to grand charter sets these European and Native cultures on a course of triumph and tragedy.

### DETAILED SYNOPSIS

Born into a Dutch fur trading family in Rouen, Jacob Eelkens (19), follows his uncle’s urging and abandons his clerking job to crew on the *Fortuyn* in 1612. Commanding this early voyage to North America are Adriaen Block and his colleague in the fur trade, Hendrick Christiaensen. Over the next two years these three men will reshape the fate of the world.

Traveling under conditions of secrecy, Block and Christiaensen discover Long Island Sound and, more, the wampum-making natives who live at the island’s east end. While natives see these shell belts as sacred, Block and Christiaensen see them as cash. Dollar signs dance in their eyes. From previous voyages, they knew the real fur trade lay up the Hudson, where these shells could make their fortune.



Over the course of this first voyage, they come to appreciate young Eelkens’ soft demeanor, quick mind and grasp of languages. Raised speaking French, he has no trouble switching to Flemish or English. Upon reaching the upper Hudson, Block decides to leave Eelkens among the natives. A not uncommon decision—months spent among the Mohawk would season the boy, yet more importantly, Eelkens can learn the language, establish key trade contacts and pursue the Dutch trade protocol of intermarriage.

Before leaving, Block and Christiansen secure a pair of young native princes, “the sons of principal Sachems” who will act as both hostages and emissaries. Orson and Valentine, as they are dubbed, depart with Block aboard the *Tijger*, which sets sails leaving Eelkens alone, on the shore excited and terrified in an alien land.

Upon reaching the Netherlands, Block and Christiaensen introduce their captives to Stadt Holder, Prince Mauritz of Nassau, hoping to convince of their ties with the natives and win an exclusive charter to trade along the Hudson.

Back in the New World, Jacob Eelkens falls in love with the daughter of a Mohawk chief. The chief's happy to wed a daughter for the sake of peace with the Europeans, yet reluctant give over his favorite. Desperate to do his duty, Eelkens finds native culture and the woman a challenge. With winter pending, temps grow frigid. Blustery snowfall further clouds Eelkens hope of any return of Block. Eeklens grows in his ability to communicate daily with the princess in her native tongue. The couple find comfort in each other. Eelkens assures the Chief of their return—and continues to bond with the native princess discovering his own nativeness.



When Block and Christiaensen return to North America, together with Eelkens they forge an historic agreement resulting in a decade of peace. The Chief hands over his daughter in marriage and Eelkens presents a symbolic silver chain that must be polished to retain its luster.

Now 1614, Fort Nassau is erected on Castle Island with the help of both Mohawk and Mohicans. Native trade routes strike deep into the impassable forests, yielding an untold wealth of beaver skins that enrich Dutch ... ultimately, the treaty protecting the two cultures for 'as long as the grass is green, as long as the rivers flow downhill and as long as the sun rises in the east and sets in the west,' comes at a tragic cost for Americas First Peoples, as peace sets the table for colonization.

The counting house clerk from Rouen becomes the only European enshrined in 400 years of Iroquois oral history, a man known simply as Jacques, the bringer of the Covenant Chain.

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**“The Tijger and The Princess”** is based on the short literary work **“Coming To Terms with New Netherland-New York History: 1610-1614”** and reveals how this

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unprecedented agreement unfolds through the love of two young people—a French-speaking Dutchman and a native princess.

**BOOKLET: “COMING TO TERMS WITH NEW NETHERLAND - NEW YORK HISTORY: 1610-1614” by Tim Paulson and Hubert de Leeuw**

While most histories of the New Netherland begin with Henry Hudson’s 1609 voyage and skip to the founding of New Amsterdam in 1624, it’s the period in between that holds—not simply for the Dutch colony but for New York and the United States.

In the years 1613-1614 traders Adriaen Block, Hendrick Christiaensen and Jacob Eelkens forged an agreement with the people of the First Nations that established the first world trade center in the New World which altered the course of history. “Coming to Terms” is the epic story of what these forgotten founding fathers—European and Native alike—accomplished, from first contact to a decade-long peace built from hard won mutual understanding between the Dutch, Mohicans, and Mohawk.

Upon reaching full financing, the production company, Room G03 Films, shall option the booklet for \$100,000 from the writing partners, Hubert de Leeuw and Tim Paulson. Here’s what some are saying about the booklet, currently the property of New Netherland Company, Inc..

“Elegant and wise. It has heft...style. An argument to make ... plus, very attractive package.”

- Russell Shorto, author  
*Island at the Center of the World*

"I appreciated how you interwove the written records with the oral history and kept the focus on the early evidence for a peace agreement and especially the significance of Jacques Elkens...well done."

- Jack Manno  
*Educational outreach coordinator for the  
Two Row Wampum Renewal Campaign  
Associate Professor, State University*

*College of Environmental Science and Forestry, in Syracuse.*

## WHY NOW?

Russell Shorto's book, ISLAND OF THE CENTER OF THE WORLD, was recently sold to Ridley Scott for 20 cable episode series for television. As we know, Shorto's book is on New Amsterdam, 10 years after the big bang of the New World which took place at Fort Nassau. Other cable and film broadcasters will scurry to option, produce similar period historical content.

## OUR MISSION

The mission is to develop an historically accurate motion picture from the booklet "Coming to Terms with New Netherland - New York History" on which Hubert de Leeuw serves as the co-executive producer, maintaining control and management of the literary property.

Hubert de Leeuw has contracted Tim Paulson and Mike Camoin to draft the initial dramatic outline and hired Hollywood veteran producer, Larry Jackson, to serve as script consultant, offering further input into story, casting, business development, fundraising and distribution. The four men comprise of the immediate team. Others will be adding as needed, creating further paying jobs in the U.S.



**Anyone who joins this team must demonstrate a commitment to the historical integrity of this project, a goal we approach with all humility.**

To this end we have laid the foundation to write, produce, direct and distribute a motion picture for which we have final creative input.

We have a working knowledge of what is required to build and maintain historic structures, as well, outlined the benefits toward heritage tourism these sets will offer the region in which they are built. We have ready access to unique replica historic ships and native re-enactors.

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In order to maintain final say, we must complete drafting the screenplay, secure talent and produce the film by fully raising the financing for the picture, an estimated \$15-30 Million dollars, US. which requires a further detailed plans, legal documents in addition to a finely crafted treatment/screenplay.

## OUR APPROACH

Room G03 Films / VFC Productions option of the literary material allows the company to continue its partnership with the New Netherland Company, Inc and together with Paulson begin discussions exploring co-producing partners with Larry Jackson on-board as veteran producer. Dutch names from award-winning cinematographers to recognizable talent and locations will be highly involved in the U.S. international co-production.

Often motion pictures outlive their creators and developing a film is an act that utilizes the strongest form of communication known today. This act will serve in itself as “polishing the chain” for coming generations, an act, we believe Casinos and Europeans can readily fund.

The project can take advantage of current U.S. and New York tax incentives, as well, if needed, readily utilize Canadian incentives. In addition to a more detailed business plan / executive summary noting key assets and timing with the 400 year anniversary, Camoin will develop a highlight video re-purposing footage shot in 2013. Paulson and Camoin are ready to explore industry partners and can communicate accurately the film’s significance during the upcoming January 22-Feb 2nd Rotterdam Film Festival. The movie is likely to attract interest from European (French and German) markets in addition to likely US, Canadian and Netherland interest.

With proper funding, the company can develop a legal business plan to secure independent investment. A memorandum of understanding can readily get this partnership rolling in time to take full advantage of celebration 2014 - 400 years. With an invitation to the Capital Culture Cinema Exchange and completed before 2024, the project will be the centerpiece of exchange now and into the coming decade.



## MOVIE COMPARISONS

It can be noted that historical period pictures like *The Mission*, *Black Robe* and *The New World* were not major block busters, yet they all did recoup their investors' money from theatrical, home video and television sales, as well as exceptional music soundtrack CDs.

Keeping in mind that what films like *The Mission* and *Black Robe* accomplished was before DVD revenues existed, and well before Internet digital distribution and social media, such as we have today.



We are confident that, when marketed properly, not only will “Tijger” be embraced on a worldwide basis, but it will recoup investor funds and, perhaps more significantly, it will have a long-term positive economic impact on the international tourism to the Capital Region as well, raise educational awareness and further the native movement to renew their culture.

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Year	Movie	Budget	Box Office Returns Only	Rated
1986	The Mission	\$24.5M	\$17,218,000 (USA only)	PG
1991	Black Robe	\$14M	\$ 8,210,000 (USA only)	R
1992	Last of the Mohicans	\$40M	\$75,505,000 (USA only)	R
1995	Pocahontas **	N/A	\$346,079,000 (International)	G (Animation)
2008	The New World	\$30M	\$12,700,000 (USA only)	PG-13
2011	Nova Zembla	N/A	\$8,193,000 (Non-USA)	PG-13

\*\* We do not in any way purport that “The Tijger and The Princess” will draw similar box office returns to Pocahontas, especially since Pocahontas was a Disney animated feature with a G rating allowing the film to reach a much wider audience, yet it is worth noting that a Dutch version of Pocahontas may serve as a strong template toward reaching younger audiences not normally inclined to watch ‘history’, as well, a PG or PG-13 rating, could help the film bolster the film in educational markets.

On an ancillary note, we do think it likely that “The Tijger and The Princess” can be re-purposed as a stage play, much like Broadway’s “The Lion King,” which could then offer a variety of alternate review streams based on the film. In addition, living history and heritage tourism can also be tied in to the film’s release (see below).

#### AVAILABLE PERIOD RESOURCES

The filmmakers hold a unique footing in that their colleagues have willingly offered to assist the production with immediate access to such historic replica ships found no where else in the world e.g. the Halfmoon and Onrust.

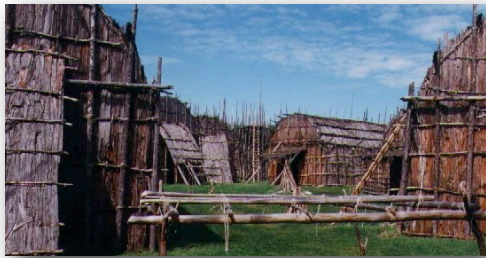


In addition, native and 17th century European actors are readily available and willing to partake in the historical drama. Often re-enactors come with their own authentic costumes and gear as is evidenced by this video which serves a call to natives for an ongoing pow-wow in the Upper Hudson Region.



In addition, building of a Native Village, Fort Nassau and other leave behind attractions will result in heritage tourism.

#### A FEW WORDS ABOUT LIVING HISTORY & HERITAGE TOURISM



The Jesuit Mission at Sainte Marie Among the Hurons of Midland, Ontario, Canada includes a blacksmith, Jesuits, glass blower, carpenter wood shop, rope building and canoe area. The historic site attracts over 100,000 visitors annually.

The more seasoned Plimoth Plantation, which has been marketed for over 50 years, garners 350,000 visitors annually. About 25% are international visitors, 30% are part of a group tour. At times they accommodate 1500 student per day. Of course, the Pilgrim story is world renowned. The New England Museum Assoc. (NEMA) offers additional statistics on other living-history museums of a variety of sizes.

Becoming a member of organizations like the American Bus Association <http://www.busses.org/> and the Student Youth Travel Association <http://www.syta.org/> must be considered as ways to let tour operators know "we" exist as they are eager to promote new destinations.

Pilgrimage projections and revenues below are based upon the average entrance fee to the historic sites \$7 with a combined \$5 spend in the bookstore / cafeteria, totaling \$12 per person.

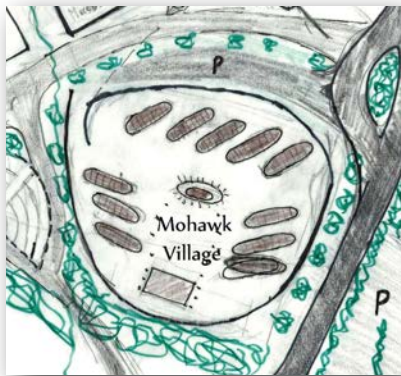
The historic facilities are an ideal place to host native pow-wows and other large scale events.



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Pilgrimage Projections	Ave Spend / Person	Gross Revenue	Potential % to Site (to be determined)	Historic Site Share
50,000	12	600,000	50%	300,000
100,000	12	1,200,000	40%	480,000
250,000	12	3,000,000	30%	900,000
500,000	12	6,000,000	25%	1,500,000

A Native Village and Fort Nassau are not just buildings, yet living history museums filled with passionate educators. The poem below was found on the website of one such participant, a native whistle maker.



**A wish** that my passion for *history, art, music,*  
 and *crafting* becomes contagious.  
**To see** the new in the *old*.  
**To hear** the old in the *new*.  
**To bring** these thing into the *future*.  
**A hope** that these pages contribute to the  
*understanding* of an incredibly multi-faceted  
 world.

An ambitious Indian Village would be comprised of 12 longhouses made of synthetic elm tree bark. The village will initially be used by the production for filming in New York then left behind as a major historic tourist destination. In combination with Fort Nassau, it is unrivaled in Northeastern United States.

### STEPS TO THE MARKETPLACE

Once the film's budget is placed in escrow, the producers can begin casting and crewing up for key roles. Before accessing funds, a bi-monthly draw-down schedule will be in place to cover ongoing expenses as the project proceeds and a representative of the Shrine will oversee disbursements. Production will follow these four basic phases: development, pre-production, production, post-production and

delivery. Some basic tasks include finalizing the script and budget, attaching a director, secure locations and establishing a start date before entering production.

The producers will begin marketing the project while at the 2014 Rotterdam Film Festival and Cinemart and likely gain immediate interest from international sales representatives. Publicity and pre-awareness will lead to successful worldwide distribution.

### PROPOSED CASTING LEAD ROLES

Proper casting is required in order for investors to reach full market potential.



**WOODY HARRELSON**  
Hendrick Christiansen



**IRENE BEDARD**  
Native Princess



**GASPARD ULLIEL**  
Jacob Eelkens

### BOX OFFICE REVENUE PROJECTIONS FOR *THE TIJGER & THE PRINCESS*

The Chart below is a simplified sampling of Box Office returns from US (domestic) and International markets. U.S. tax payers could qualify for a 100% federal write-off via IRS Sec. 181 should production incentive be renewed. Sec 181 benefits all investors in the tax year the money is spent. Investors generally claim a passive loss, unless the tax payer becomes active. All taxable income from the film receives a 9% discount.

THE BASIC NUMBERS - a simplified sampling			
Film Budget		\$ 15,000,000	
IRS Sec. 181 Impact		\$ (5,100,000)	(pending)
NY State Tax Incentive Cash Rebate		\$ (1,500,000)	
Net production cost		\$ 8,400,000	

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<b>HYPOTHESES AND VARIABLES</b>				
<b>DOMESTIC MARKET</b>		High	Low	Worst case
Domestic distribution advance (recoupable)		\$ 8,000,000	\$2,000,000	\$0
Domestic distributor marketing	Prints, Ads, PR, etc.	\$ 10,000,000	\$4,000,000	\$2,000,000
Domestic Theatrical Box Office Sales	US theaters	\$ 65,000,000	\$25,000,000	\$5,000,000
Gross Film Rental From Theaters	50% of ticket sales	\$ 32,500,000	\$12,500,000	\$2,500,000
Estimated DVD, Blu-Ray and TV sales		\$ 8,000,000	\$3,500,000	\$750,000
Distribution fee	Average 30%	\$ 12,150,000	\$4,800,000	\$975,000
<b>INTERNATIONAL MARKET</b>				
European Territories net revenue estimate		\$ 14,175,000	\$5,600,000	\$1,137,500
Production co. gross revenue		\$ 24,525,000	\$10,800,000	\$1,412,500
<b>Production co. net revenue</b>	<b>50% share</b>	<b>\$ 12,262,500</b>	<b>\$5,400,000</b>	<b>\$706,250</b>
<b>Investors Share</b>	<b>50% share</b>	<b>\$ 12,262,500</b>	<b>\$5,400,000</b>	<b>\$706,250</b>

Regardless of 181, investors will participate in early returns (10-12% of budget) upon completion for filming in New York, with a slightly higher rebate if filming in Canada. While B.O. projections can fluctuate, it should not be underestimated that a successful targeted grassroots campaign to schools could yield substantial returns for the long-tail.

### RETURN ON INVESTMENT (ROI)

Upon licensing of the film, liens against the project, union fees, if any, are first paid. Financial Investors then see a 100% return of their capital investment, plus recoup a flat 10% in interest. The key to a healthy ROI is a cash advance paid by a theatrical distributor. Deferments to other cast and crew, if any, are then paid. Investors then share a 50/50 split of net profits with the creative team.

A standard agreement will allow a distributor to collect 30-45% of gross profits, take a 25-35% distribution fee off the top, then recoup any distribution costs, cash advances, etc, and remit what's left to the production company (minus any commissionable sales fees). In DVD, for example, the company is likely to see a 20% royalty of wholesale, however, if a sub-distributor is used, 15% is more likely.

There are no guarantees and movies often lose money, however, when managed properly, smaller budgeted independent films do offer rewards with a limited downside.

<b>Proposed Schedule</b>	<b>Q1</b>	<b>Q4</b>
2014	Outline / Treatment	First Draft Screenplay
2015	Budget, schedule	Attach talent, full financing
2016	Principal photography	Editing picture

Key strategic goals and time line:

- \* Option literary material, draft outline and screenplay
- \* Propose budget and schedule
- \* Attach talent and fully finance picture
- \* Select start date, secure distribution partners
- \* Hire key labor and qualified PR firm for marketing

## FILMOGRAPHIES

### HUBERT de LEEUW, CO-EXECUTIVE PRODUCER / AUTHOR / CONSULTANT

A Dutch entrepreneur, lover of history and friend of First Nations people of North America, Hubert de Leeuw has pursued the truth of the early Dutch traders and their contact with the natives for 20 years.

Creator and author of **“Coming to Terms with Early New Netherland - New York History: 1610-1614”**, his quest is recognized by native communities and Dutch dignitaries alike. “Honoring the Two Row,” a short documentary features the 2013 native campaign along the Mohawk and Hudson Rivers to the United Nations commemorating the 400 year old trade agreement. Link to 7 minute short video featuring authors Hubert de Leeuw and Tim Paulson:

<http://www.youtube.com/watch?v=t9nFGAXbSfA>

Compiling his own archive of primary sources and early histories, de Leeuw has also worked with the Huygens Institute in the Hague to uncover lost and forgotten

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documents concerning this period that still await translation. While living near Antwerp, Belgium, he has also spent years on these shores researching the events of 1609 to 1624, developing relationships with US scholars of the period as Charles Gehering, Russell Shorto, and Jaap Jacobs, as well as with Haudenosaunee chiefs Oren Lyons, Rick Perry, and Jake Edwards and Joseph Miller of the Stockbridge Mohicans, Etaoqua of the Hudson River Mohicans, Vincent Mann of New Jersey's Ramapough, and many others. Recently honored with the role of peacemaker by both Mohawk and Mohicans, the producer resides in Antwerp, Belgium.

Founder of New Netherland Company, Inc. Hubert de Leeuw frequents Netherlands, Belgium and the United States regularly on business and will serve as a key consultant, co-executive producer on the motion picture, "The Tijger and The Princess."

#### **TIMOTHY PAULSON - AUTHOR / PRODUCER / SCREENWRITER**

Tim Paulson is a novelist and freelance writer. Born in the Northwest, he has lived in New York City for 25 years, and has written more than a dozen books, many of them histories and biographies for young people. In 1990 Paulson established Agincourt Press with author Russell Shorto. Together the two published more than 100 histories and biographies for young people, many of them winners of the New York Library Best Books for the Teen Age Award.

Paulson appears in the acknowledgments for his contributions to "**The Island at the Center of the World: The Epic Story of Dutch Manhattan and the Forgotten Colony That Shaped America**," written by his former publishing colleague and best-selling author Russell Shorto in 2005. In addition to serving as an early reader of the *Island* manuscript, Paulson subsequently wrote "*History of the New York Colony*" for Scholastic—one of the first books for young readers to incorporate Shorto's now widely-accepted take on early Dutch-American history.

No stranger to Dutch and Native histories and cultures, Paulson is author of "**Coming to Terms with Early New Netherland - New York History: 1610-1614.**" His sought-after scholarly expertise has landed him numerous interviews for such documentaries as "Honoring the Two Row" and the documentary production of the Haudenosaunee now in production. Paulson is currently at work drafting his screenplay, "**The Tijger and The Princess**" with co-writer Michael Camoin, and will serve as producer for the motion picture.



## ROOM G03 FILMS - PRODUCTION COMPANY

Room G03 Films is pleased to have optioned from the **New Netherland Company, Inc.** “Coming to Terms with Early New Netherland - New York History: 1610-1614” by Tim Paulson and Hubert de Leeuw.

Established in 2003, RoomG03 Films is the feature film division of **Videos For Change Productions**, the first company of it's kind in the **Rensselaer Polytechnic Incubator** (2002-2006) leading to the creation of *The Battles of Saratoga*, a documentary self-distributed on DVD to home and educational markets across the U.S. Founded by filmmaker Mike Camoin, G03 Films was instrumental in expanding the Capital-Saratoga Film Commission and discussions fostering the New York State film tax rebate program.

A leader in independent film in upstate New York, Mike Camoin is the founder of the **Capital Cultural Cinema Exchange (CCCE)**, which supports dynamic cross-cultural exchange through film in the State Capital of New York.

<https://www.facebook.com/MikeCamoin#!/CapCulturalCinemaExchange>

Camoin is also the founding member and former President of **Upstate Independents, Inc.** (1995-2000), a salon network of NYC's **Association of Independent Video and Filmmakers (AIVF)** based in Albany, NY. He's appeared on **Vox-Pop** with WAMC's public radio Alan Chartock discussing all things independent motion pictures.

Holding a Masters in Social Work from the **State University of New York at Albany** (1992), and a Bachelor of Arts from **St. Bonaventure University** (1988) with a semester abroad at the **University of London**, the filmmaker studied directing, producing and film distribution at intensive workshops over the past two decades. Camoin was appointed advisory board member to **The New School of Radio and Television** and serves as a consultant to the **Albany Film Commission**.

Recently appointed to develop **Capital Land Studios**, a full-service motion picture and television studio, inside the 64,000 square foot **Armory facility** on the campus of **The Sage Colleges of Albany**.

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## **MICHAEL J. CAMOIN - PRODUCER / DIRECTOR / SCREENWRITER**

As a filmmaker, Mike Camoin is best known for his documentary series on Adirondack culture: *Inside the Blue Line*, *How to Make an Adirondack Packbasket* which have screened in northeastern U.S. and Canadian television markets, and now *From the Mountaintop: The History of Adirondack Fire Towers*. On a cinematic mission, Camoin is currently in post with *An American Life: The Journey from Violence to Hope* featuring David Kaczynski and Bill Babbitt, a story that reveals how two families turn mentally-ill brothers in to federal and state authorities with dramatically differing consequences.

Responsible for such short films, *Ruler of Life*, *Crossing the Whitestone* and *Relax* the later which made it's Russian premiere in 2011 where Camoin was the sole American invited to an intensive 8-day producer's lab. *Grazing Miss Albany* is a dramatic fiction feature film, written (and to be directed) by Camoin which attracted the attention of senior studio executive producer, Larry Jackson (Samuel Goldwyn, Orion, Miramax). Camoin is developing *An Artist's Right* centered around French Fauves painter Charles Camoin who discovers his right to be original after participating in the 1913 Armory Show in New York.

The filmmaker often serves as a location scout/production coordinator for commercial clients and feature films including Paramount's *Ninja Turtles*, *The Place Beyond the Pines* starring Ryan Gosling, Bradley Cooper and Eva Mendes; *Battle Under Orion*, HBO Films' *Muhammad Ali's Greatest Fight*, and numerous industrial, commercial and human rights video campaigns.

Camoin resides with his wife, Linda, daughter, Isabelle and son, Jacob in Albany, New York.

Camoin will serve as writer/producer for "The Tijger and The Princess." For more info about Videos For Change Productions please visit [www.videosforchange.com](http://www.videosforchange.com).

## **LARRY JACKSON, PRODUCER**

Larry Jackson is a 40-year veteran of the motion picture business, working in every aspect from theater exhibition and marketing to distribution and production. The motion pictures Jackson has been involved with have yielded a total gross revenue exceeding \$1.4 billion worldwide.

Jackson began as Managing Director of the world-renowned 3-screen **Orson Welles Cinema** in Cambridge, MA and was responsible for its general management, programming, promotion and advertising. His innovative approach to marketing led to the launches of many successful films, most famously the Jamaican classic **THE HARDER THEY COME**, which played continuously for 6 years in its first theater and propelled the soundtrack album to become one of the best-sellers in movie history.

Jackson began filmmaking as production manager for the celebrated director Orson Welles with whom he worked on several projects for both stage and screen. His own first production was **BUGS BUNNY SUPERSTAR**, the first feature length Looney Tunes movie. For its release, he formed his own distribution team and led its successful marketing to 4100 theatrical dates.

Larry's innovative marketing led to work in LA as a producer's representative, guiding marketing and distribution for films outside the typical Hollywood formula, such as Hal Ashby's **BEING THERE** and Richard Rush's **THE STUNTMAN**. In 1980 Robert Redford invited him to join in planning the creation of the **Sundance Institute**, where he organized programs and selected and tutored participant filmmakers, as well as assisting in fund-raising efforts for several years.

At the **Samuel Goldwyn Company** Larry established the theatrical distribution division and managed film acquisitions for TV and theatrical. Later, he oversaw production of its independent films in the US and Europe. Many of these films became legendary, such as **STRANGER THAN PARADISE** and **MYSTIC PIZZA**. As Vice President In Charge Of Production at Orion Pictures he acquired, developed and packaged film projects including **SILENCE OF THE LAMBS** and others.

As Executive Vice President of **Miramax Films**, Jackson managed a department of 13, responsible for all film acquisitions worldwide.

Through his consulting arm, Persistence Of Vision, Larry has advised investors, private companies, universities and governmental organizations on various aspects of the media, including marketing, distribution, production, new business models and opportunities in the digital world. In 2008, he joined EZTakes, Inc., a pioneering movie download business distinguished by providing users the ability to burn personal, legal DVD copies of purchases.

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The new division, iArtHouse.com, brought classic films, as well as outstanding, but little seen and often inaccessible features from around the world to audiences everywhere. His consulting clients have comprised a worldwide array, including:

**USA:** Jeffrey Katzenberg, Paramount Pictures; Hedge funds and private equity investors; IBM New Media Group; IndieBlitz; The Sundance Institute; Primary Insight; The American Film Marketing Association (AFM).; UC Berkeley; UCLA; Boston University.; Cornell.; NYU Tisch School of the Arts; University of Massachusetts.; Sundance Film Festival; Memphis Film Commission; Downtown Albany Business Development; **IRELAND:** Screen Leaders Training Ireland; Fantastic Films; Subotica Entertainment; Akajava Films; Newgrange Pictures; Tangerine Studios; Cartoon Saloon; Rocket Productions.; **SWEDEN:** ATMO Media; Hepp Film; Dagsljus Film Equipment; Götafilm; Göthenburg Film Festival; Illusion Film; **POLAND:** Platige Image; Yeti Films; **NORWAY:** Storyline Studios; Babylon Productions.; Monster Entertainment; Paradox; **HUNGARY:** Next Station Studios; Cor Leonis Films; Havas Prod.; **BULGARIA:** Chouchkov Brothers; **CZECH REP.:** Barradov Studios; **DENMARK:** Zeitgeist; Minerva Films; **GERMANY:** Magma Films; **NEW ZEALAND:** New Zealand Film Commission; **GREECE:** Thessaloniki Film Festival.

Larry holds a Bachelor's Degree and a Master of Arts in Teaching, both from Cornell University.

He will serve as *The Tijger and The Princess's* producer assisting with casting, script consultation, production and distribution.

**NORMAN BERNS - UNIT PRODUCTION MANAGER / PRODUCER**

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Norman C. Berns is an Emmy-winning producer and director. His three-part documentary series, *The Writing Code*, recently aired on PBS. Beginning as a stage director, the full scope of his production work includes features and documentaries, TV series and commercials. Among his work with Equinox Films in New York, Norman produced a series of *Intermission Features* for The Metropolitan Opera's Live from the Met broadcasts. Of the nine films, *Young Wonders* became a PBS special and his work on *La Boehme* garnered an Emmy.

A certified Movie Magic instructor, Norman was an early beta tester for Screenplay Systems budgeting and scheduling programs and was part of the Set Management development team that created ProductionPro Budget. A columnist for the seminal online publication, WebZine Weekly, Norman has written for The Directors Guild and Tripod, Inc. His column currently appears in BTL News and his blogs can be read at [www.reelgrok.com](http://www.reelgrok.com) and [www.pavaline.com](http://www.pavaline.com)

He is a consultant to the Roy W. Dean Film & Video Grants and is on the Board of Advisors for People With Disabilities Broadcasting Corporation. Norman is moderator of The Budgeting Group and owner of the online film community, Reelgrok.. He has taught film production and software for Media Services, The Directors Guild, Filmmakers Bootcamp and others.

In addition to his production work, Norman teaches a series of online seminars covering the fundamentals of filmmaking, from script breakdown to successful pitching. He serves as an industry expert for the **Capital Cultural Cinema Exchange 2014** and his live eight-hour seminar has been presented in New York and Los Angeles with future dates scheduled for Boston and Mexico City. A member of DGA, SAG and Actors Equity, Norman has been creating films and preparing budgets, schedules and business plans his long career.

Norman will serve as UPM and draft the initial budget for “The Tijger” upon receiving a completed screenplay. Also a producer, Norman will explore bring the project to a funding source who could provide up to \$10,000,000 upon the production company raising the first \$5,000,000.

## **CHRISTOPHER SCHILLER, ESQ. LEGAL COUNSEL**

Christopher Schiller is a NY transactional entertainment attorney who specializes in copyright, media and art law. He counts many independent filmmakers and writers among his diverse client base. He has an extensive personal history in production and screenwriting experience which benefits him in translating between “legalese” and the language of the creatives. He taps these skills for his bi-monthly column on the business and legal aspects of screenwriting and filmmaking for ScriptMag.com an on-line magazine for screenwriters. Schiller will serve as advisor to NNCI team.

<http://www.scriptmag.com/author/chrischiller/>

Legal website: <http://www.christopherschiller.com>

The Tijger and The Princess  
A major motion picture  
New Netherland Company, Inc.

## UNDERSTANDINGS AND PROPOSED COMPENSATIONS

A detailed budget can be made upon receiving an initial draft of the screenplay.

In the budget will be allocations for such fees as executive producers, producers, writers, UPM, legal, casting director, etc.

Executive producer will receive a fee for consultation, preparation, development. Proposed consultation fees are not governed by union regs, thus, we propose allocating \$150,000 - 200,000 which will be covered in various departments of the budget ie research, writing, casting, development (negotiations), etc.

WGA minimums offer guidance in writer fees various stages: Treatment (\$33,000) and First draft (\$50,000), Subsequent drafts to be negotiated, yet wise to allocate \$250,00 - 500,000 for the writing department, which includes a \$100,000 option on the literary material. The LLC will option the literary material initially for \$1 with an agreement that the \$100,000 option fee be paid by contract upon raising say the first \$250,000 to \$500,000.

It's typical that a percentage of the budget is allocated to cover producer salaries on the project. All the producers combined should not exceed \$1,000,000, thus each producer would receive \$200,000 - 250,000 depending on the number of producers and significance of each contributor. All things being equal, a team approach is recommended.

## INVESTOR AND PRODUCER UNITS / POINT PARTICIPATION

Participation is contingent upon the production company reaching full-financing.

Full Budget of Movie = 100 Units  
Class A (Financial) = 50 units  
Class B (Creative) = 50 units

Proposed Budget = \$15,000,000  
Thus, 1 pt = \$150,000

Initial \$100,000 backer will receive 2 additional units from the Class B share, leaving 48 units to be allocated among the creatives (producers, writers, talent, director, director of photography, art department, etc.) The following is a team approach to allocation of units:



10 points amongst the producing team.  
Production company = 2 units  
Director = 1-2 units  
DP = 1-2 units  
Art director = 1-2 units  
Talent = 10 units (shared amongst 3 to 4 lead roles).

More may be needed in various areas, yet any remaining is the responsibility of the production company to allocate fairly among all including lower level positions for those who are deemed awarded after production is completed. Should the full \$15,000,000 be raised, 2 units will be similar value of a Class A investment of \$300,000.

## **FINAL WORD**

It is well understood that at this early stage, each contributor listed here-in shall offer their skills and services at a dramatically reduced rate for advancement of the project and completion of the screenplay.

Each is taking significant risk, yet built into the proposed plan are measures to mitigate such risk, such as developing the project in phases, and each understands those respective risks. Further reminded, the reason for taking such risks is to:

- 1) maintain control of the literary property thru-out production and along the way
- 2) explore market interest and potential partners while developing the screenplay
- 3) develop tools such as a more complete business plan, initial outline, treatment and subsequent screenplay, leading to a proposed final budget

All the pieces together help attract the right business partners, A-list talent and ultimately, achieve full financing, at which point, each contributing member of the team writer, producer(s), consultant, etc., can be further compensated based on industry standard rates indicated in the proposed budget.

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## COST AND SCHEDULE OF DELIVERABLES

**PHASE I:** Lay out level 1 outline for the film with dramatic plot points  
Deadline: February 15th.  
Develop business executive summary with synopsis, bios,  
attachments including:  
Highlight video of Dutch assets, ships, native interaction, etc.  
Introduction to Larry Jackson - offer input and direction  
Initial Tool to raise awareness and interest  
Deadline: January 20th  
Rotterdam Film Festival: January 22-February 2nd  
Paulson to serve as industry guest of Room G03 Films  
Participate in meetings with industry eg Eyeworks, etc.  
Paulson will participate in 4-Day intensive filmmakers lab:  
Capital Cultural Cinema Exchange - March 14-17th  
Paulson and Camoin to report on these travels  
Costs will cover travel for producer Camoin and Paulson.  
Hubert will review and offer input on Level 1 Outline: February 15th.

COST OF PHASE I: Camoin & Paulson Total = \$20,000

### ADDITIONAL COST (Recommended Option):

Hire Key Consultant - LARRY JACKSON for 3 months  
Drafting Option / agreement - on the project partnership  
Fundraising strategy for the full budget (\$15-30MM)  
Level II outline - April 2014  
Input on business plan and strategy, involvement in industry  
discussions  
Meet with funding sources: native casinos  
Meet Native chiefs, Consult General, Dutch Ambassador

COST FOR JACKSON'S INVOLVEMENT - \$5,000

Thus, PHASE I TOTAL: \$25,000.

**PHASE II -** Full year of consultancy with Larry Jackson.  
Paulson and Camoin to finalize Level III outline /  
Draft detailed treatment  
Draft initial screenplay  
Draft initial budget

Legal counsel, as needed.

Strategy: Approach native community, seek the experts they want writers/producers to consult in creation of these characters. Explore partnerships with casino, US tax paying investors.

COST OF PHASE II: \$40,000 - \$50,000

### **PHASE III - DETERMINATION AND FURTHER PROGRESS**

(deadline December 2014, executive producer with input from industry experts)

Option A: Explore direct selling of completed draft screenplay (estimate \$225,000)

At which time, seed investor re-imbursed 110% of its investment.

Option / sell screenplay as feature film / cable series to HBO

Pay entertainment attorney \$2,500-5,000 for script sale negotiations.

Option B: Secure talent, fully finance the film (\$15-30MM) with co-executive producer(s)  
ie Ridley Scott, Leonard Di Caprio's production company

VFC/Room G03 Films plays 2ndary role

Option C: Invest more funds (up to \$35,000) toward Investor Documents, additional drafts, create movie's budget, schedule, film test scenes, etc.

Seek to fully finance film of our accord, control production, casting  
and creative input

Secure theatrical distribution for the film worldwide.

Room G03 Films remains lead production company w/partnerships

Additional elements such as strategic marketing and distribution outlets to DVD, pay cable TV, and international sales will be furnished in greater detailed February 15th.

COST OF PHASE III: Range from \$5,000 - 35,000.

Initial Development costs (Phases I, II, III) = \$100,000