



Ripples On A Pond (or) A Bouquet of Vagabonds
Project

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Table of Contents

1. Synopsis	Page 3
2. Industry Overview	Page 3
3. Proposal	Page 4
4. Resume	Page 5
5. Film Industry Stats	Page 7
6. Budget	Page 12
7. Silent Scream	Page 13
8. Street Boss	Page 14
9. The Violinist	Page 16

Synopsis: Ripples On A Pond

Ripples On A Pond, is the exploration of honor and loyalty between a son and his father. The twisted issue of loyalty and dominance within a Mafia genre. The Don's power is increasing, and the only heir to his empire is his son who he sent away twenty years ago, to protect him from feuds and vendettas. While away, Jacob grows close to his friend Christian. When the Don and Jacob reunite, the Don realizes that Jacob has grown up honest, with integrity, and has no interest in the family "business."

As a result, the Don creates a scheme to have Jacob pledge his blood into the family. His aim is to lure Jacob to beg for vengeance and so be in debt to the family, therefore, be part of the family. They saw in Jacob a weakness - his friend Christian. The Don makes it look as though a rival to the family killed Christian. Jacob takes revenge.

Angelina, Christian's cousin, becomes Jacob's only friend after the murder of Christian. They fall in love. The Don finds that Jacob still wants nothing to do with the family. The family plans to have Angelina eliminated. Jacob finds out.

Jacob sends her to another country never to see her again. This was the cost to secure her safety. He makes a deal with his father and 'enters' the family. He plots to have the heads of all the families clash with one another. The Don has a massive heart attack and becomes immobile. As the heir, Jacob calls a meeting of heads. He informs them that the Don chose a new leader. Jacob gives the leadership to the most unworthy of the heads. As a result, a war erupts between the heads of the family and the entire mob gradually falls. Jacob ends up with the woman he loves.

Ripples On A Pond is a saga of honor, betrayal and love within a Mafia family.

This film is that of **Scarface meets The Godfather.**

SYNOPSIS: A Bouquet of Vagabonds

Along the lines of past caper cult classics such as *Snatch*, and *Get Shorty* comes the film du jour, *A Bouquet of Vagabonds*. Driven by 'left-of-center' comedic dialogue and an outrageous cast of characters, *Vagabonds* ventures into territory reminiscent of 90's indie films.

Dean 'Willigans' Williams is a self-proclaimed gambling enthusiast with a knack for winning and a low tolerance for any man that can't handle the rancid smell of defeat. Cards. Horse Races. Jacks. You name it. Not only will he place a bet and win, but also go the extra mile to demean his opposition. Dean is the first to admit that nobody is a winner one hundred percent of the time. He quotes the old adage. 'Every dog has it's day.' Unfortunately for Dean, the dog had it's day at a very inopportune time.

While in the midst of settling a long-standing debt with the notorious Jimmy 'The Sauce' Castanza, Dean is enticed by Jimmy's henchman, Guinea Gofuckyourself, to engage in a game of pool for a small bet: \$50,000. Staying true to his habit of never being able to turn down a guaranteed victory, Dean accepts the challenge and agrees to pay the money back to Jimmy in three days if he loses. Cue the misfortune.

After suffering defeat, Dean's only option is to seek the help of his three best friends to help him get out of this jam. The only problem is that they've spent the year donating every dime they could get their hands on to what Dean's friend, Hassle, refers to as 'the fuck-up fund' and their patience is running low. A cast of kooky characters, a heist gone wrong, and a pit bull named Pussy all come together to eventually get Dean out of the predicament of a lifetime.

The script *A Bouquet of Vagabonds* will make a very marketable film and will attract worldwide audiences.

Lance KR Kawas - Writer/Director

Budgets: \$ 280,000

Location: Dearborn

PROPOSAL:

As a writer and director of feature films, I would like to propose the following:

TO THE CITY OF DEARBORN:

I would like to make a feature film live action (fiction: either of the above synopsis) in your city. As such, I would like to utilize all aspects of your support in order to make this possible. This contains but is not limited to, the streets, businesses, historical locations, city hall, police department, (Vehicles also), colleges, hospitals, playgrounds, theatre, symphony, and schools if needed.

THE IDEA:

If I can get the full support of the City Of Dearborn to make the feature film it can lower my cost. Coupled with the contribution of the above locations to finish the film, and the support of local business, such as, Hair and makeup, costume designers, the Dearborn Symphony (for music), local actors (some from LA), local crew (some from Detroit), equipment, electricians, food from local restaurants, Churches, Mosques, etc.. I believe I can pull off an expensive feature film for cheap.

BUDGET NEEDED:

I am potentially trying to make a \$3million feature for \$280,000. I can raise \$80,000 from the State Incentive Program. As such I would need \$200,000 from the City and local support groups.

THE BENEFITS:

The benefits from my experience (resume below) I can take my completed film to distributors and or festival and showcase the film. I can sell it. As such here are the benefits:

1 - A huge promotion for the City of Dearborn (Think about how global film is). This film will go on VOD, I tunes, Netflix, Blockbuster and other outlets. I can't guarantee theatrical release because that is not in my hands. The backdrop of Dearborn in the entire film is so important, people from all the world will see what its like.

2 - There is a financial gain in this also. When the film is sold, the splits are as follows: The distribution company gets a cut anywhere from 40-60% depending on how the deal is negotiated. What is left will be split three ways: to the City, the Arts Group that is helping me put this together, and myself (all equal shares).

LANCE K. R. KAWAS

WRITER

Features:

BORN ITALIAN	(In Development)	Independent
THE VIOLINIST	(In Development)	Independent
A BOUQUET OF VAGABONDS	(In Development)	Independent
SILENT SCREAM	(Released, 12/2006)	Lions Gate (Distributor)
FRACTURED	(Sold, 2003)	American Cinema International
STREET BOSS*	(Release 7/6/2010)	Maverick/Bierlein Entertainment
THE DEPORTED	(Released 2010)	701 Productions
THE ROMANCE OF TRISTAN & ISEULT	(Contract, 2000)	Halcyon Pictures

DIRECTOR

Features:

RESTITUTION	(In Postproduction)	Bierlein Entertainment
STREET BOSS*	(Released 7/6/2010)	Maverick/Bierlein Entertainment
THE DEPORTED	(Released 2010)	701 Productions
THE VIOLINIST	(In Development)	Independent
A BOUQUET OF VAGABONDS	(In Development)	Independent
SILENT SCREAM	(Released, 12/2006)	Lions Gate (Distributor)

PRODUCER

Features:

RESTITUTION	(In Postproduction)	Bierlein Entertainment
STREET BOSS*	(Release 7/6/2010)	Maverick/Bierlein Entertainment
THE DEPORTED	(Released 2010)	701 Productions/Green Apple
THE VIOLINIST	(In Development)	Independent
VAGABONDS	(In Development)	Independent

SCREENPLAY HONORS AND AWARDS

- 19 National Screenplay Competition Awards
- Winner Best Feature Film – Detroit Windsor International Film festival – 2009
- Winner Best Feature Film – ThrillSpy International Film Festival DC - 2009
- Screenwriter of the Month, Screenplayrep.com, October 2001
- Screenwriter of the Month, Screenplayrep.com, January 2002
- LA Film Critic Harriet Robbins gives two the thumbs up for THE VIOLINIST, 2006

2009

- Detroit Windsor International Film Festival WINNER BEST FEATURE FILM

2004

- American Zoetrope Screenplay Contest Semifinalist, Top 3% of 2186

2002

- Cinestory Screenplay Competition Quarterfinalist, Out of 800
- Hollywood's Next Success Screenplay Competition Quarterfinalist

- Scriprep.com Screenplay Competition Semifinalist

2001

- Academy of Motion Picture Arts and Sciences (Nicholl) Top 10% of 5,500
- Red Carpet Productions Screenplay Competition 5th Place
- Dolphin Bay Films Screenplay Competition Quarterfinalist
- Practical Paradox Screenplay Competition Finalist
- Screenplayrep.com Screenplay Competition 4th Place
- Telluride Indie Fest Screenplay Competition Winner
- Produce Me 2002 Competition Semifinalist, Top 2% of 4,000
- Hollywood 27 Productions Screenplay Competition Runner-Up

2000

- Telluride Indie Fest Screenplay Competition Winner Best Screenplay
- Igottascreenplay.com Finalist Best Screenplay
- AngelCiti Screenplay Forum 3rd Place Best Screenplay

1999

- Sundance Producer's Forum. Semifinalist

1998

- Sundance Screenplay Competition 2nd Round Finalist

ADDITIONAL COMPLETED FEATURE LENGTH SCREENPLAYS

- FRACTURED IDENTITY (Suspense/Thriller)*
- WHISPERED INSANITY (Psychodrama/Suspense)*
- SCRIPTURES FROM THE LIGHT (Mystic Drama)*
- THE MAN IN THE MANSION (Action)*
- THE SWORD AND THE WOMAN (Epic Drama)*
- THE SPYMASTER (Modern Spy Thriller)
- THE NANNY (Family-Oriented Drama)
- IN LOVE & WAR (Epic WWII Drama)
- RIPPLES ON THE POND (Gangster genre)
- BLACK GOLD MOON (Science Fiction)
- LETTERS FROM 43 (Epic/War/Romance)
- THE MINDLESS PLAN (Mystery/Drama)*
- INNOCENT MURDER (Detective/Suspense)
- IMMORTAL DEATH (Family-Oriented Drama)
- ED THE FED (Comedy)
- THE JEWEL AND THE ASSASSIN (Action/Mafia/Romance)

SHORTS

- THE FORTUNATE MAN (Drama)*
- THE MIRACLE (Drama)*
- NOTES (Detective/Suspense)

* Denote Awarding Winning or Recognized Screenplays

* www.streetbossmovie.com

* www.thedeportedthemovie.com

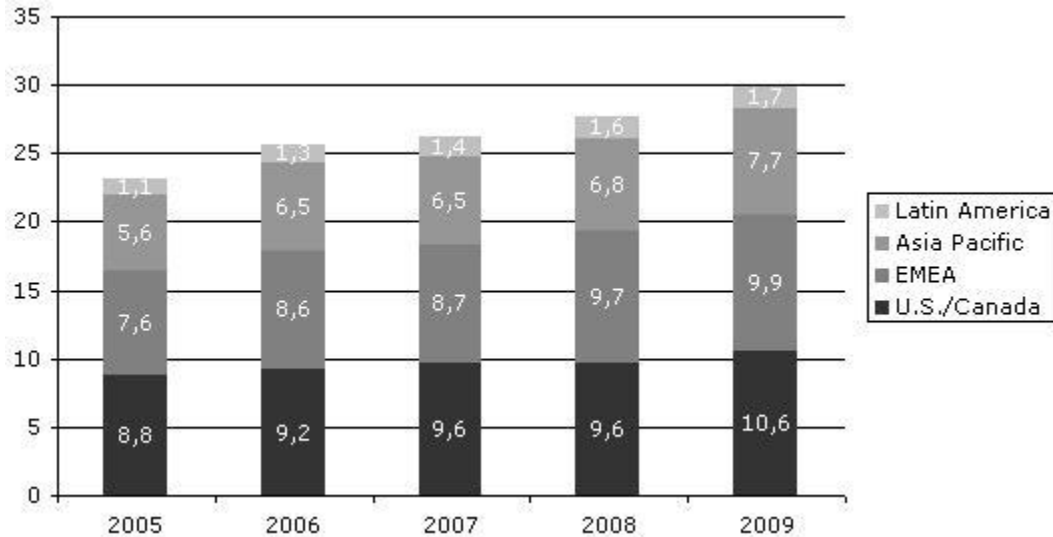
<http://www.youtube.com/watch?v=K8e8L0u7WcI&feature=related>

STATS ON THE FILM INDUSTRY

Global Theatrical Market Statistics & International Box Office

The Motion Picture Association of America, Inc. (MPAA) released its annual Theatrical Market Statistics Report for 2009. The report shows that global box office receipts reached an all time high of \$29.9 billion, an increase of 7.6% over 2008 and almost 30% from 2005. The U.S./Canada market reached \$10.6 billion, an increase of more than 10%, and International receipts increased 6.3% to \$19.3 billion in 2009. Globally, the U.S. and Canada made up 35% followed by EMEA (33%), Asia Pacific (26%) and Latin America (6%).

International Box Office by Region (in US\$ Billions)



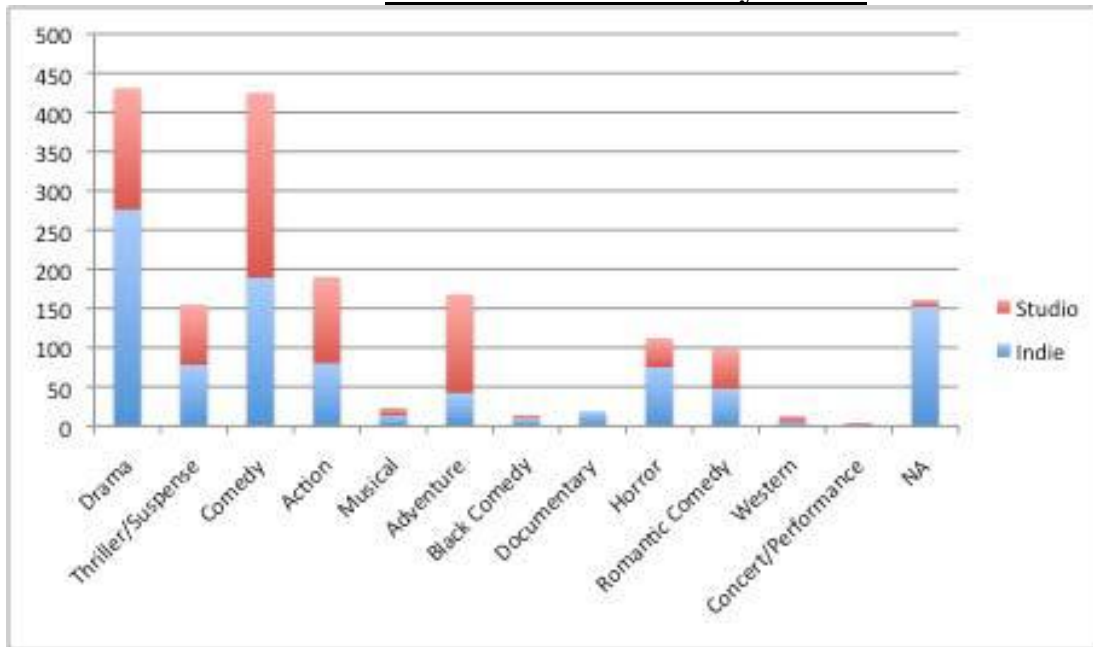
- Global box office gross totaled \$29.9 billion, an increase of 7.6% over 2008;
- The US/Canada box office hit \$10.6 billion, up more than 10% year on year;
- 3D releases accounted for 11% of the US/Canada total, compared with 2% in 2008 (and this from only 20 3D releases in 2009, up from eight the year before);
- 1.4 billion cinema tickets were sold in US/Canada, rising 5.5% over 2008- the first such increase in two years. Admissions per capita also increased to 4.3 in 2009. According to the [press release](#), ‘sales were fuelled by repeated visits to the cinema by frequent moviegoers – those who go to the movies once a month or more and who make up only 10% of the population – who bought half of all tickets sold in 2009.

Country	H1 2009 admissions (million)	H1 2009 % change	H1 box office gross (\$ million)	H1 2009 % change
Brazil	55	+31%	245	+35%
China	-	-	330	+43%
Denmark	7	+7%	-	-
France	97	-4%	-	-
Germany	65	+8%	599	-
Italy	50	-2%	-	-
Japan	-	-	991	+18%
Netherlands	11	+12%	-	-
Norway	6	+8%	-	-
Poland	20	+16%	113	+23%
South Korea	72	+3%	376	+5%
Spain	49	+8%	414	+13%
Sweden	8	+27%	-	-
UK	83	+15%	-	-

The cash-on-cash Returns

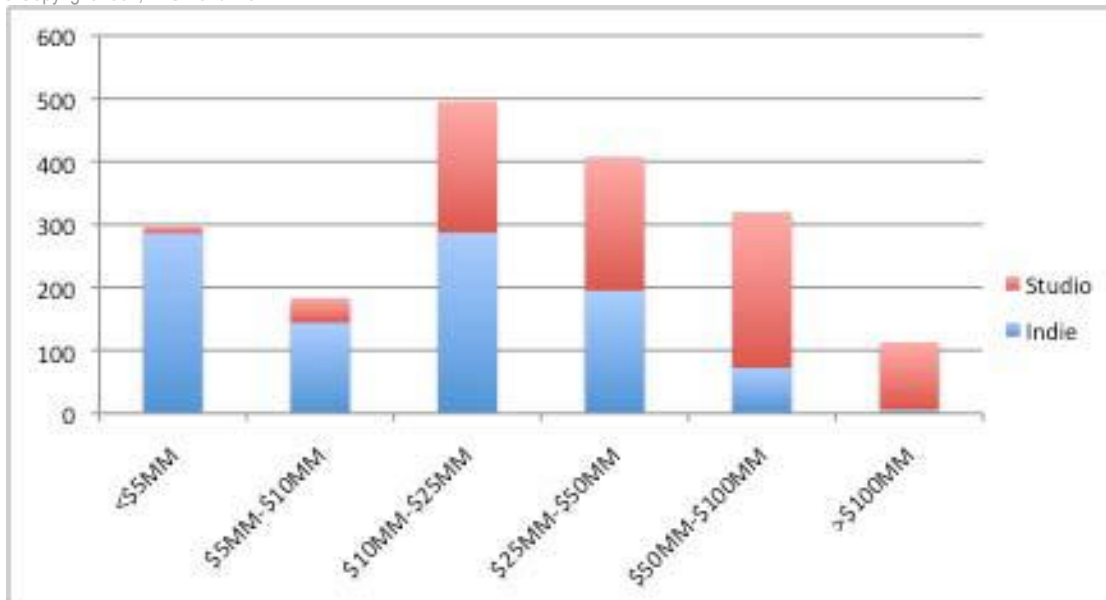
<i>Variable</i>	<i>Studio Financed</i>	<i>Independently Financed</i>
Returns in %		
<i>Average % Return</i>	153%	1055%
<i>Median % Return</i>	27%	(13%)
Budget-Weighted Returns		
<i>Average of Absolute Returns</i>	\$26,921,922	\$2,213,197
<i>Median of Absolute Returns</i>	\$8,846,379	(\$1,389,147)
<i>Total of Budgets</i>	\$45,732,091,638	\$19,639,637,318
<i>Total of Absolute Returns</i>	\$22,210,585,390	\$2,191,065,514
<i>% Budget-weighted Return</i>	48.57%	11.16%
<i>Yearly return (over 10 years)</i>	4.04%	1.06%

Distribution of films by Genre



Distribution of films by Budget

Motion Picture and Video Exhibition in the US
February 20 2007
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Share of Industry Revenue by Region

<u>Region</u>	<u>Percentage</u>
Far West	22.8
South East	18.7
Great Lakes	14.9
Mid East	17.2
South West	11.8
Plains	5.9
New England	5.0
Rocky Mountains	3.6

- The industry is broadly distributed according to population, as indicated in the table below.

Population Distribution by Region, 2007

<u>Region</u>	<u>Percentage Population</u>
New England	4.8
Mid East	15.9
Great Lakes	15.3
Plains	6.7
South East	25.1
South West	11.7
Rocky Mountains	3.4
Far West	17.1
Total	100

Source: IBISWorld

- There is a slightly higher concentration in the Far West and South East regions, which have a concentration of some of the largest cities, and a greater propensity to view films. Some of the cities in these regions also have a close association with the film production industry.
- This level of geographic concentration is expected not to change in the near future.

THE RISE OF THE INDEPENDENT FILM

Two to three years ago East Coast-based hedge funds, private equity funds and banks began investing billions of dollars in Studio deals. Now these established financial institutions are turning to the Indies. Most insiders predict that what has thus far been a mere trickle of funds is likely to turn into a tsunami this year. Investors are encouraged by the robust state of the Indie world right now, both domestically and around the globe.

Independent films have several advantages over Studio films. For one thing, they do not involve the high overhead of many studio pictures and the multimillion-dollar development fees their producers expect. For another, Indie projects can deliver financial returns more quickly because investors don't have to worry about a studio deducting a 15%-20% distribution fee before paying out profits.

Independent films over the past several years have seen major success due to the creativity of their directors and most importantly the quality of their stories. Today, low budget independent films are not only contending with their big budget rivals, but also surpassing them by leaps and bounds. Films such as *My Big Fat Greek Wedding*, *Saw*, *Napoleon Dynamite*, *Open Water* and the *Blair Witch Project* have seen incredible success with ultra low budgets and no A-list actors.

Below is a chart of independent films, shot for eight million dollars or less, released between 2003 and 2006. The chart includes each films Domestic (US) Box Office Gross and Budget. Bare in mind that these are only Domestic Box Office numbers and do not include any International Box Office revenues.

2006		
<i>Film</i>	<i>Domestic Box Office Gross</i>	<i>Budget</i>
Half Nelson*	\$2.69M	\$700K
Shortbus	\$1.89M	\$2M
Phat Girlz	\$7.06M	\$3M
The Night Listener	\$7.83M	\$4M
Scoop	\$10.5M	\$4M
Larry the Cable Guy: Health Inspector	\$15.7M	\$4M
Clerks II	\$24.1M	\$5M
Crossover	\$7.01M	\$5.6M
Madea's Family Reunion	\$63.2M	\$6M
Thank You for Smoking*	\$24.8M	\$6.5M
Little Miss Sunshine*	\$59.3M	\$8M
See No Evil	\$15M	\$8M
2005		
Transamerica*	\$9.01M	\$1M
Cry Wolf	\$10M	\$1M
Wolf Creek	\$16.2M	\$1M
The Squid and the Whale*	\$7.36M	\$1.5M
Me and You and Everyone We Know	\$3.89M	\$2M
Boynton Beach Club	\$3.12M	\$2.9M
Tsotsi*	\$2.91m	\$3M
Waiting...	\$16.1M	\$3M
Hostel	\$47.3M	\$4.5M
Saw II	\$152M	\$4M
The Gospel	\$15.8M	\$5M
Diary of a Mad Black Woman	\$50.4M	\$5.5M
The Devil's Rejects	\$16.9M	\$7M
Good Night, and Good Luck*	\$31.5M	\$7.5M
2004		
<i>Film</i>	<i>Domestic Box Office Gross</i>	<i>Budget</i>
Primer*	\$425K	\$7K
Super Size Me*	\$11.5M	\$300K
Napoleon Dynamite	\$44.5M	\$400K
Saw	\$55.2M	\$1.2M
A Day Without a Mexican	\$4.18M	\$1.5M
Garden State*	\$26.8M	\$2.5M
Shaun of the Dead	\$13.5M	\$4M
Bad Education	\$5.21M	\$5M
Saved!	\$8.79M	\$5M
Crash*	\$55.4M	\$6.5M
2003		
Open Water	\$30.5M	\$130K
Better Luck Tomorrow	\$3.8M	\$250K
Pieces of April*	\$2.36M	\$300K
The Returned Missionary	\$1.11M	\$500K

The Station Agent	\$5.74M	\$500K
Saints and Soldiers	\$1.31M	\$780K
Thirteen*	\$4.6M	\$1.5M
City of God*	\$7.56M	\$3.3M
Lost in Translation*	\$119M	\$4M
Jackass	\$64.3M	\$5M
House of 1000 Corpses	\$12.6M	\$7M
House of the Dead	\$10.2M	\$7M

*Sources: *IMDB Pro, Studio System and Box Office Guru.*

The numbers above speak volumes. The market for independent film is alive and stronger than ever before. The domestic box office revenue is just a fraction of what a feature will gross after adding the revenue generated from the international box office, video/DVD release, pay-per-view, pay cable (i.e. HBO, Showtime) and syndication (the sale to television stations nationally and internationally).

2011 Preliminary Budgets

Account #	Category Title	Page	Total (Dollars)
110-00		1	
	Story & Rights		10,000
130-00	Line Producer/AD	1	10,000
140-00	Director	1	10,000
150-00	Talent	1	60,000
160-00	Room & Board	1	7,000
Total	Above	The Line	97,000
210-00	Production Staff	2	15,000
215-00	Camera/DP	3	15,000
220-00	Art Dept./Set Dressing	4	5,000
230-00	Special Effects	4	20,000
235-00	Set Operations	4	1,000
240-00	Electrical	5	10,000
245-00	STUNTS/Action Props	5	20,000
250-00	Wardrobe	6	
255-00	Makeup & Hair	6	5,000
260-00	Sound (Production)	7	5,000
265-00	Locations/Transpo	7	5,000
275-00	Film (Production materials)	8	5,000
280-00	Publicity/Festivals	8	5,000
	Total	Production	111,000
310-00	Editing & Projection	9	14,000
320-00	Music	9	10,000
330-00	Sound-Post Production	10	15,000
40-00	Film	10	15,000
350-00	Titles,Optical,Inserts	10	5,000
Total	Post	Production	59,000
410-00	Insurance	10	5,000
420-00	Legal Fees	11	3,000
430-00	General Expenses	11	5,000
	Total Other		
	Total-Below the Line		182,000
	Total Above The Line		97,000
		GRAND TOTAL	\$280,000 US

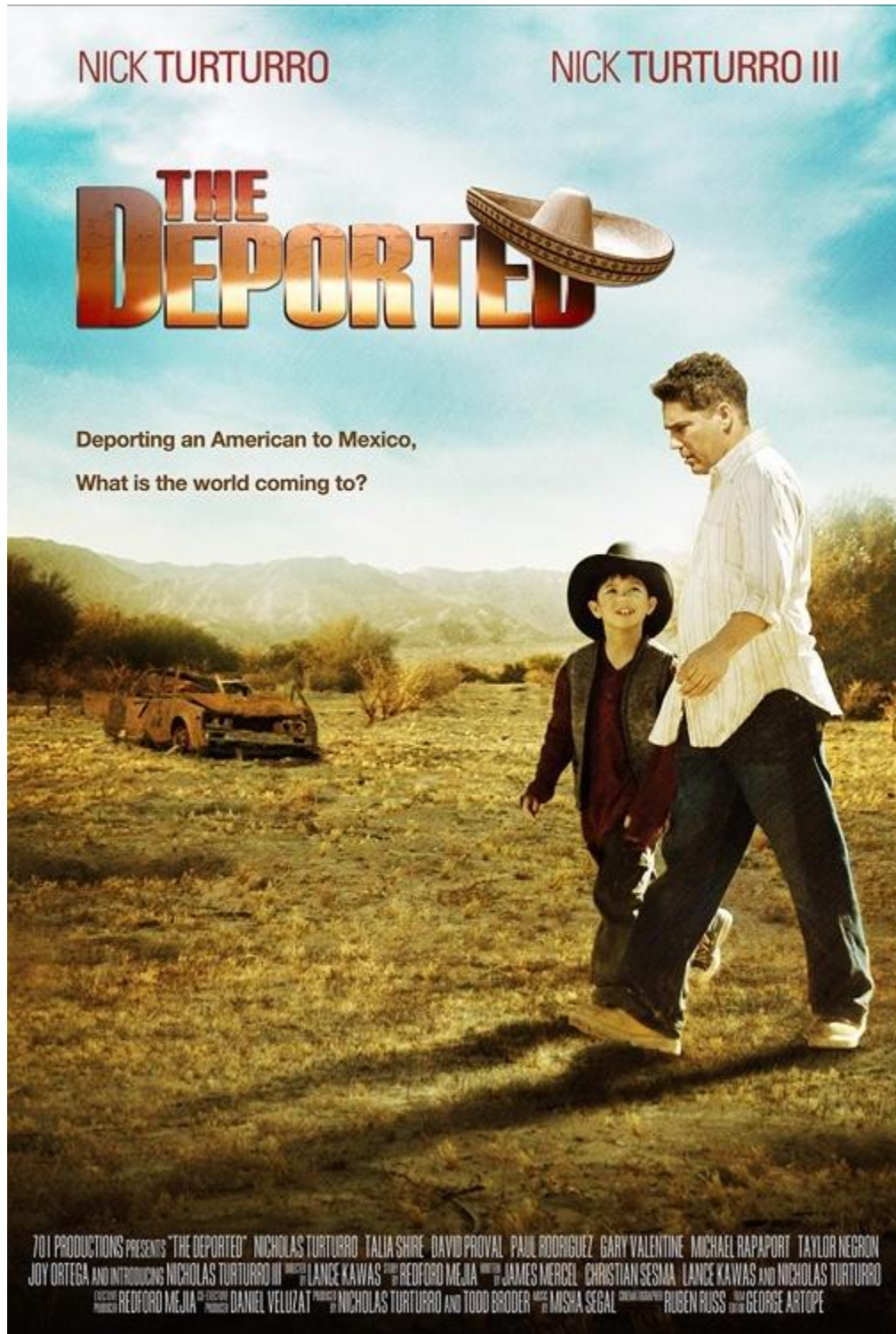
SILENT SCREAM

Released: December 2006
Written By: Lance Kawas
Directed By: Lance Kawas
Production Companies: Charity Island Pictures (co-production)
Iceberg Films (co-production)
Freetown Entertainment (in association with)
Distributor: Lions Gate Films Home Entertainment

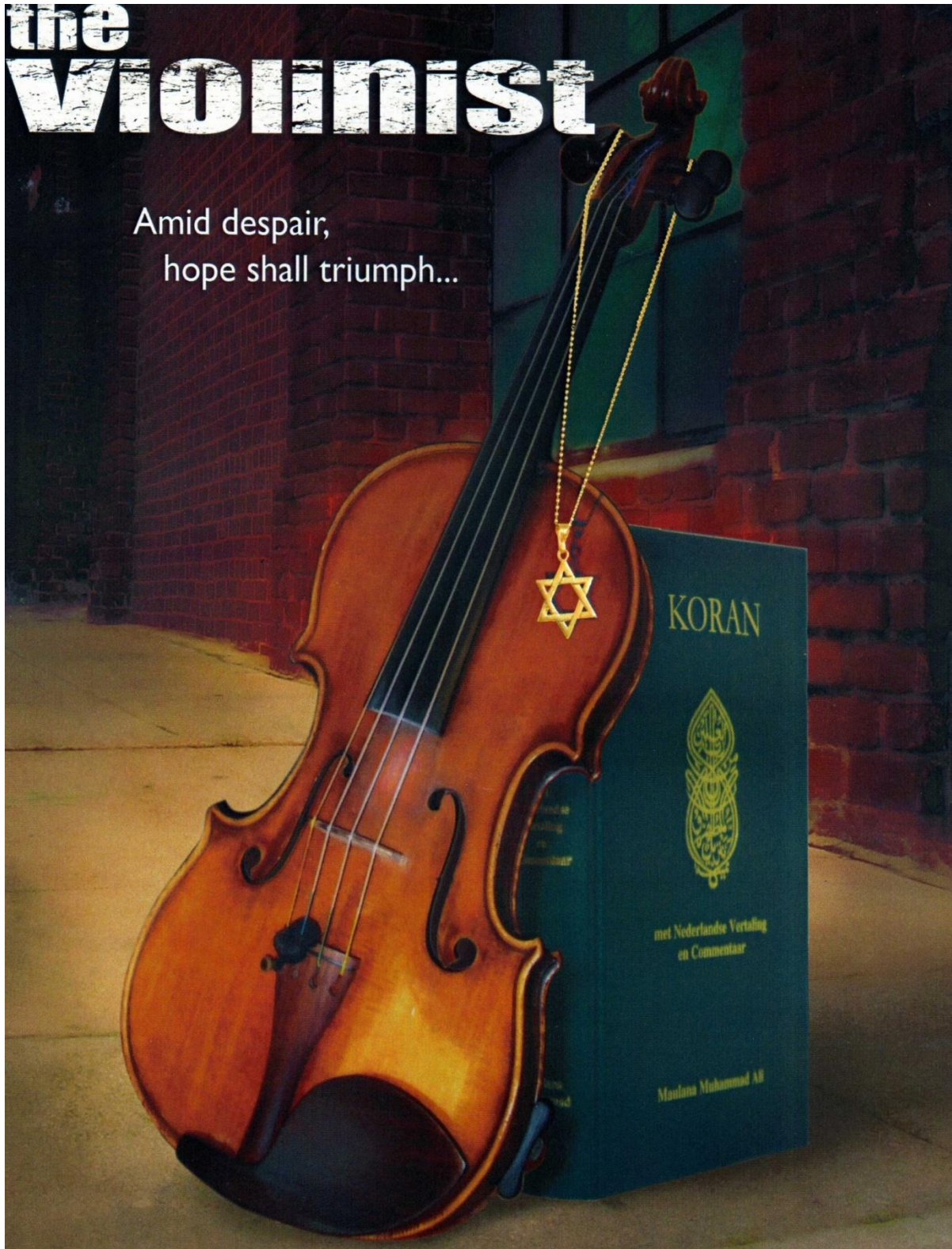




Street Boss is Produced and Directed by Lance Kawas . Release by Maverick 7/6/2010



Released By Green Apple - 2010



IN PRE PRODUCTION - Late 2011