

A large group of football players in white jerseys are huddled together in a locker room. The players' names and numbers are visible on their backs, including '76', '74', '73', '72', '71', '70', '69', '68', '67', '66', '65', '64', '63', '62', '61', '60', '59', '58', '57', '56', '55', '54', '53', '52', '51', '50', '49', '48', '47', '46', '45', '44', '43', '42', '41', '40', '39', '38', '37', '36', '35', '34', '33', '32', '31', '30', '29', '28', '27', '26', '25', '24', '23', '22', '21', '20', '19', '18', '17', '16', '15', '14', '13', '12', '11', '10', '9', '8', '7', '6', '5', '4', '3', '2', '1'. The scene is dimly lit, with a whiteboard visible in the background.

FOOTBALL STORY

WRITTEN BY
STEVE CURTIS

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EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature-length film, *Football Story*.

LOGLINE

Unwilling to falsely rubber-stamp the conclusion of a Methodist university football team's probation, a young NCAA officer is targeted by the school's board chairman, a ruthless former senator with powerful friends, who will ruin anyone who gets in the way of a win.

CASTING

The Production Team is in the process of securing letters of intent for the lead roles of MATT STORY, DICK BROTHERMAN, and ARTHUR GODINE. High-profile talent are also being approached for several of the top supporting roles in the film. Cast are being sought on the basis of artistic sensibilities, bankability and marketing awareness.

FINANCING

The budget estimate for this film is \$12M, which will provide for the development, production, and post-production deliverables for the film. The structure allows for both a traditional distribution path of an acquisition deal as well as a self-motivated release strategy of the film.

PRODUCTION TIMELINE

Pre-Production will last for 4 weeks, principal photography 5 weeks, and post-production 10 weeks. *Football Story* will aim for a release date in Fall, 2026.

SALES

The Production Team is in discussions to attach strong international sales representation to present *Football Story* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, *Football Story* can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional sports and drama film markets. Theatrical, New Media, Streaming Video on Demand (SVOD), DVD, broadcast, and foreign distribution outlets will be pursued—each with specific intent.





THE STORY

Football Story is a sports drama film in the vein of *North Dallas 40*, *Two for the Money*, and *Friday Night Lights*. With themes of corruption and social justice this project is ripe for success in the current marketplace.

SYNOPSIS

It's December 1988, and NCAA investigator Matt Story arrives at Texas Methodist University expecting a routine compliance check, until a whistleblower, Wylie Sams, claims TMU is still illegally paying players. Matt's mentor is forced off the case, and TMU's powerful chairman, ex-Senator Arthur Godine, tempts Matt with the job he's always wanted: Athletic Director. As Matt struggles to find evidence and resist the pull of corruption, he falls for Morgan Caulder, the university president's daughter—and soon finds himself caught between love, ambition, and the truth.

When Wylie dies of an overdose, Matt's investigation escalates into a battle for justice. With help from Wylie's grieving mother, a guilt-ridden escort, and a group of loyal players, Matt uncovers damning evidence, but it's stolen in a calculated move to discredit him. As TMU edges toward a national championship, and Matt's last witness is bribed into silence, he's forced to decide whether to lie to win or tell the truth and lose everything. The truth prevails when an unlikely ally comes forward, sending Godine walking out of the NCAA hearing with the walls closing in.





THE CHARACTERS

TARGETED CAST

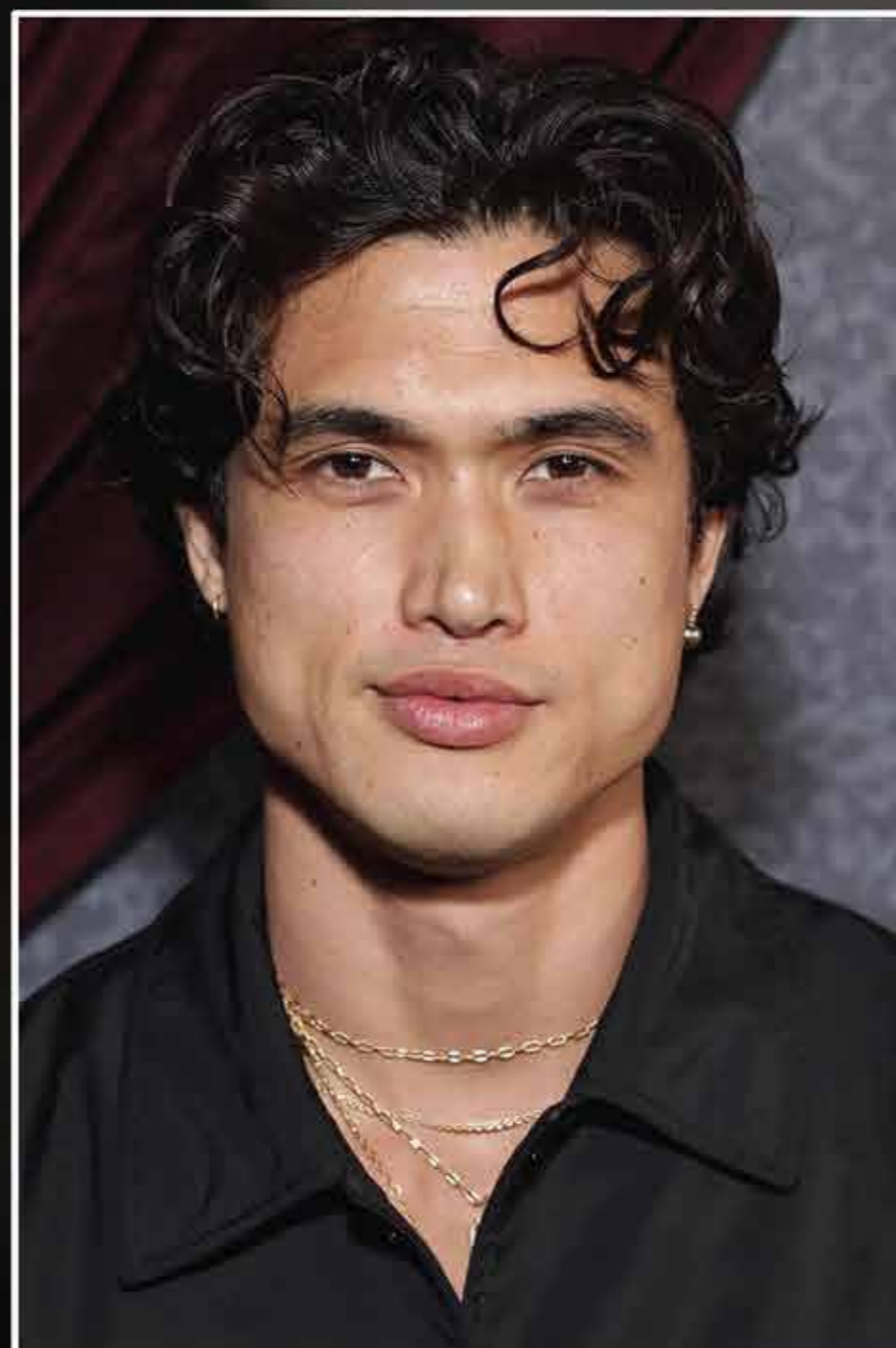
MATT STORY

Fresh-faced and intelligent, Matt is from a football family. His brother, Drew, is the QB for the Giants and his father was a bigtime NCAA player back in the 1960's. Matt is idealistic and a little naive, but has a strong moral compass. When faced with what to do, he may find himself sorely tempted to be selfish but will always make the right decision in the end.



PATRICK SCHWARZENEGGER

Gen V
The White Lotus
The Staircase



CHARLES MELTON

May December
Secret Headquarters
Warfare



GABRIEL BASSO

The Night Agent
Juror #2
Hillbilly Elegy



TARGETED CAST

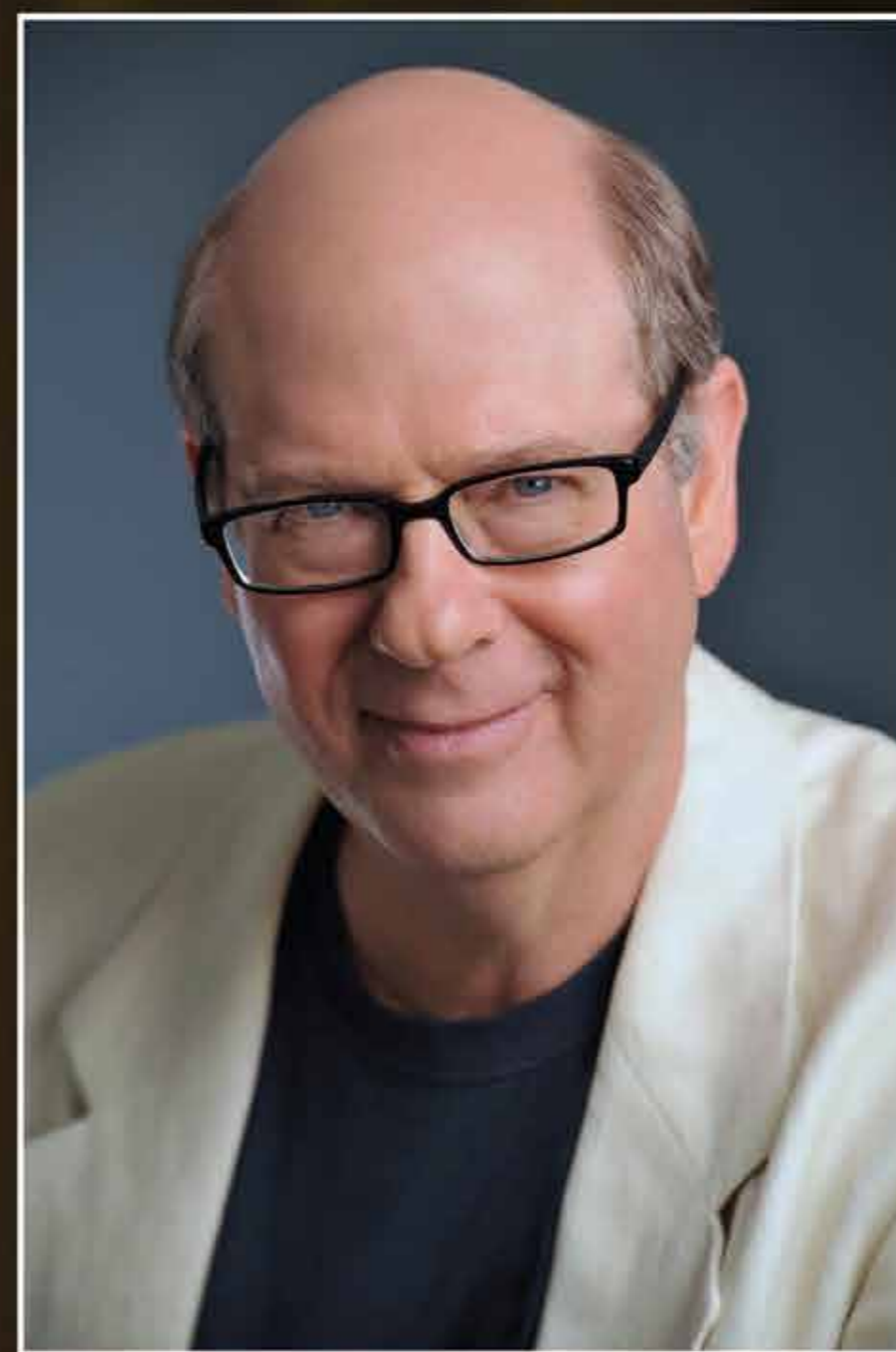
DICK BROTHERMAN

Dick is a bit of a, well, a dick. In a good way. He's sarcastic and cynical but deeply protective of Matt, his longtime best friend's son. Brotherman and Arthur Godine have a longstanding and very negative relationship. Dick is like an uncle to Matt and his brother Drew.



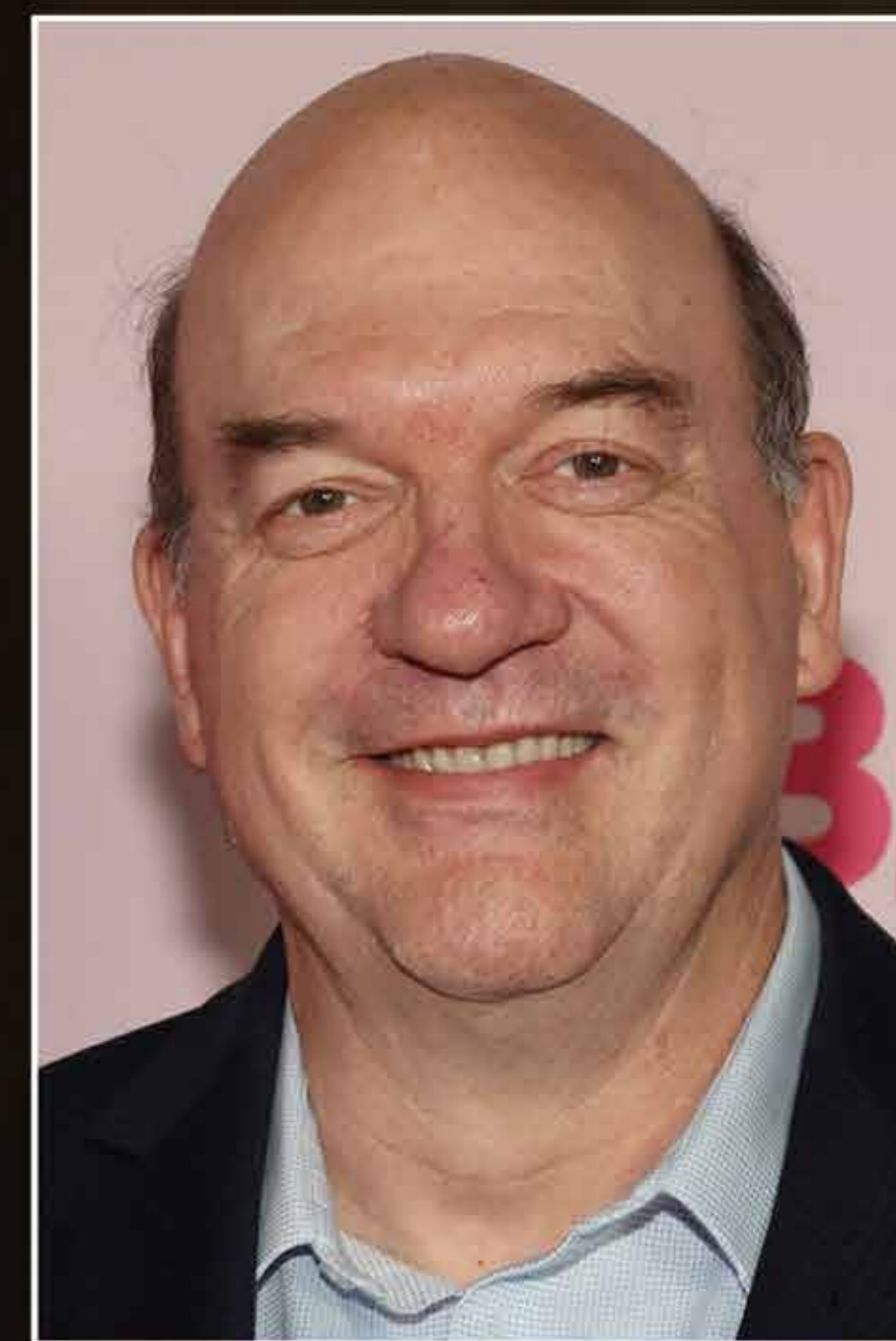
WAYNE KNIGHT

Jurassic Park
Dirty Dancing
Seinfeld



STEPHEN TOBOLOWSKY

Groundhog Day
The Goldbergs
Thelma & Louise



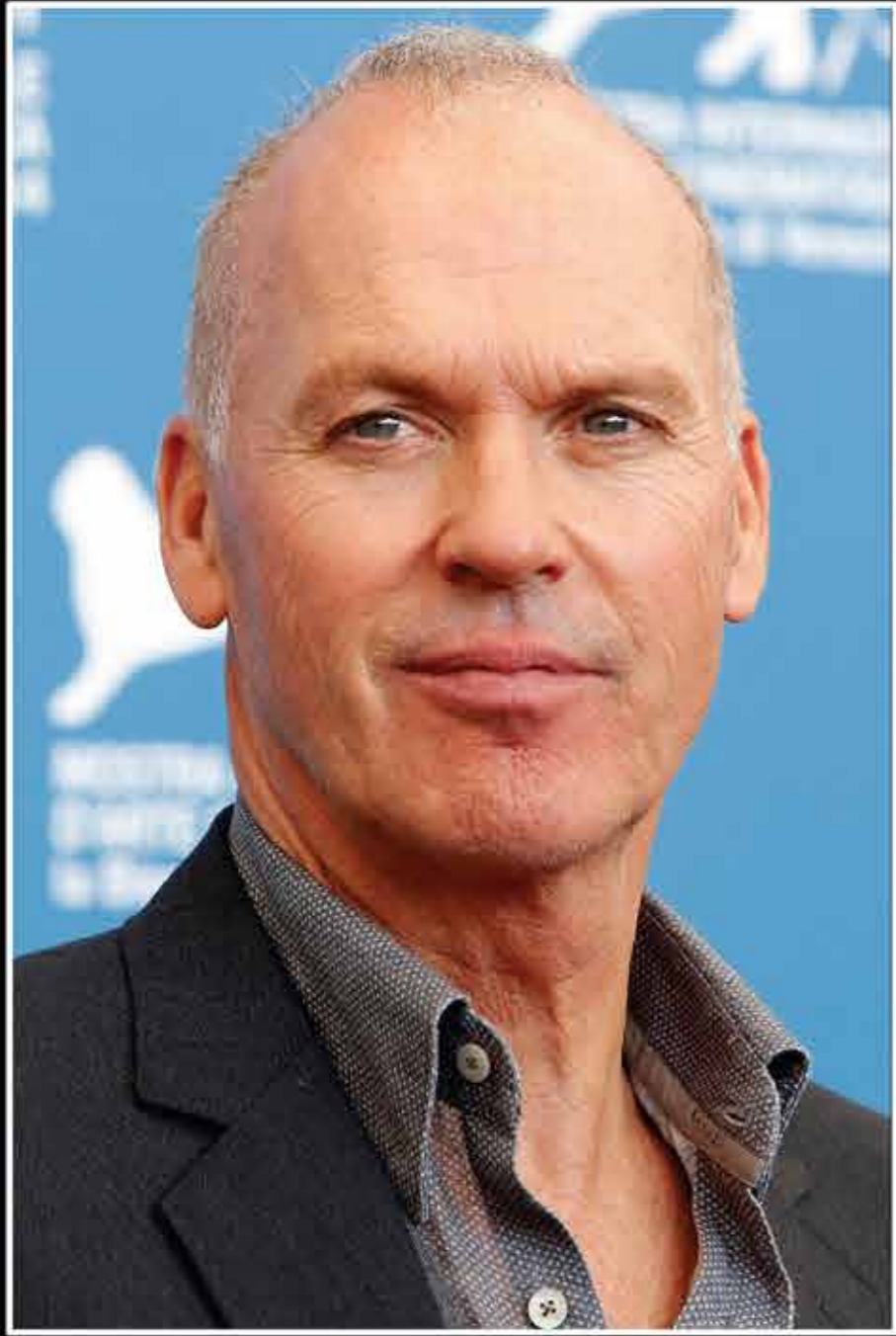
JOHN CARROLL LYNCH

The Founder
Fargo
Paul

TARGETED CAST

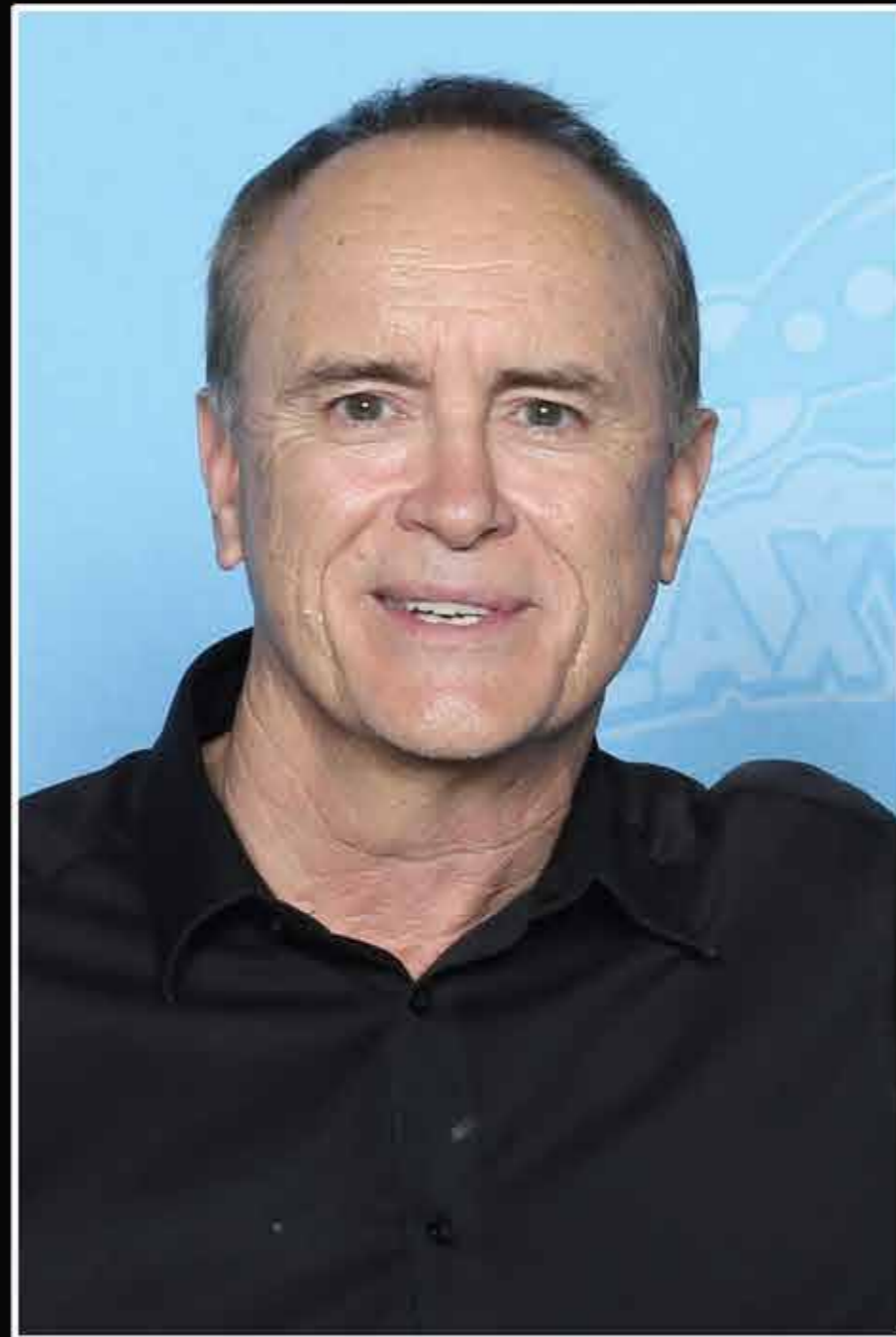
ARTHUR GODINE

Arthur is as corrupt as he is wealthy, and he is *very* wealthy. A former senator, Arthur has deep connections and questionable morals, especially when it comes to the football program at Texas Methodist University, in which he is coincidentally a high-ranking board member of school and church.



MICHAEL KEATON

Birdman
Batman
Beetlejuice



JEFFERY COMBS

The Frighteners
Star Trek: Deep Space Nine
Would You Rather



MICHAEL DOUGLAS

Wall Street
Romancing the Stone
Fatal Attraction





TARGETED CAST

MORGAN CAULDER

Woe be to anyone who thinks Morgan's bombshell looks belie a lack of intelligence. Daughter of TMU President Clark Caulder, Morgan is strong-willed, sharp as a tack, and just as much of a pain in the ass to anyone who gets on her bad side. Appointed Athletic Director as a political move to appease her father, Morgan wants to prove that she isn't just a pretty face, but has a brain to match.



SYDNEY SWEENEY

Euphoria
Anyone But You
The White Lotus



MADISON LINTZ

The Walking Dead
Bosch
Parental Guidance



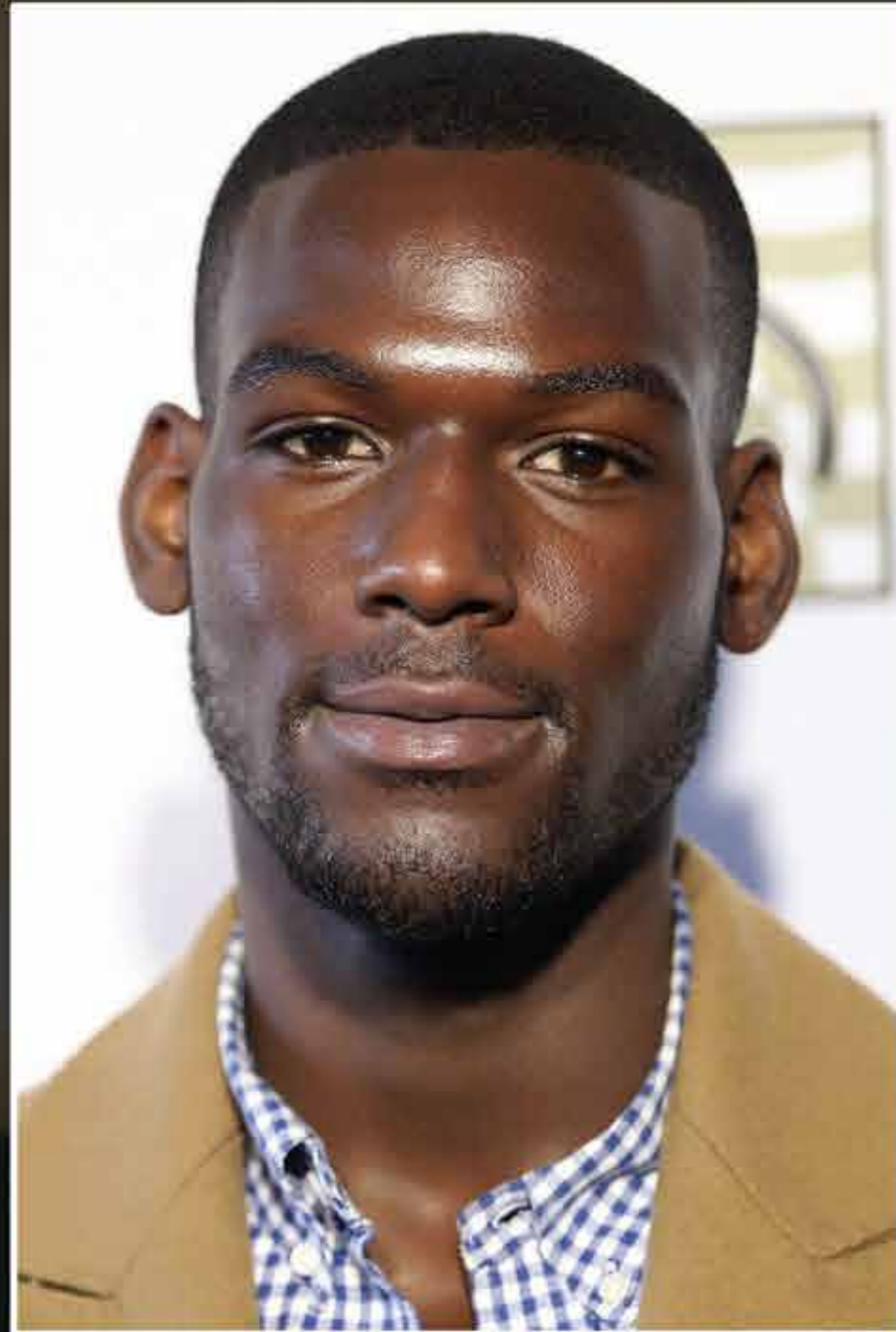
GRACE CAROLINE CURREY

Shazam!
Fall
Annabelle: Creation

TARGETED CAST

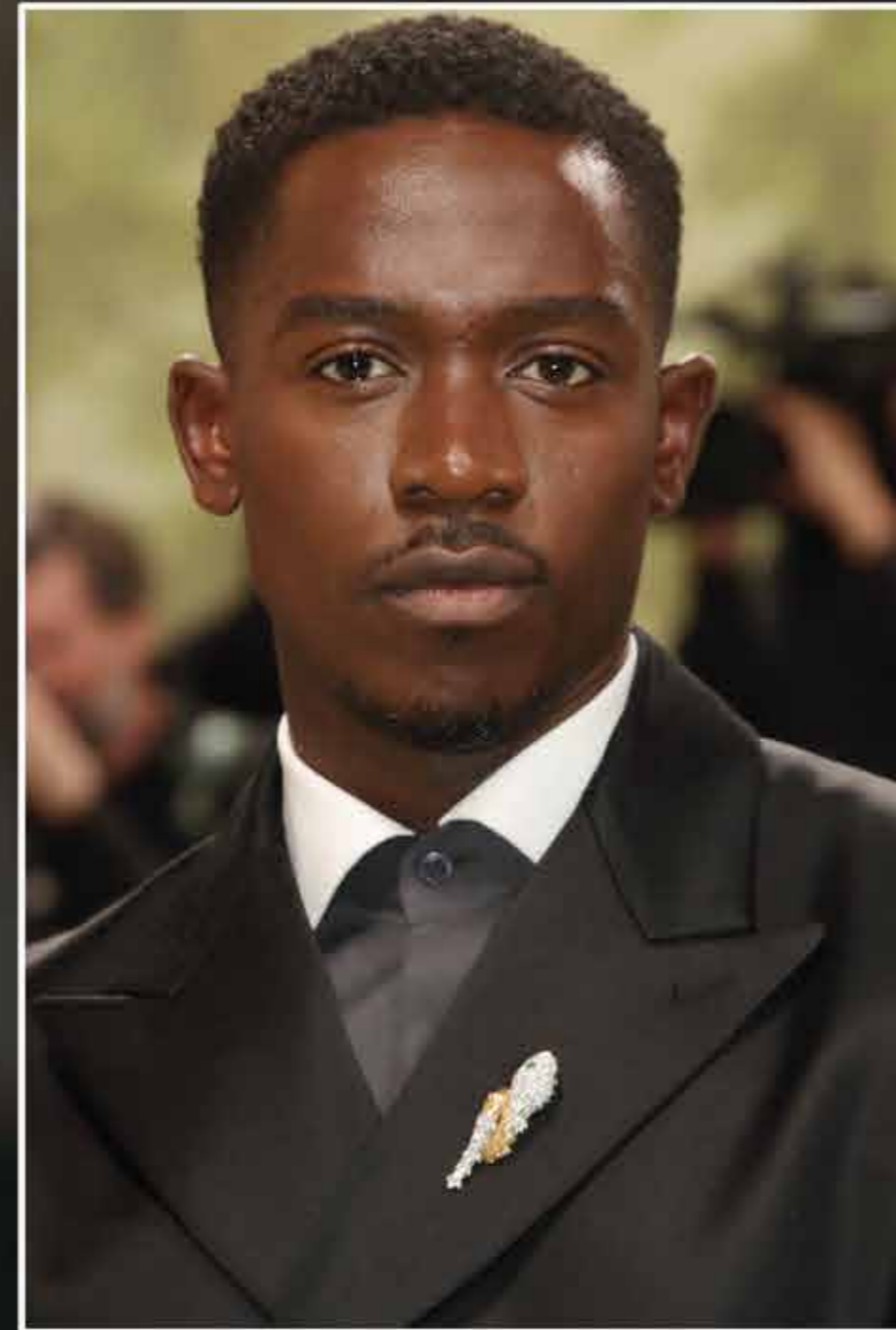
WYLIE SAMS

Originally drafted as an all-star fullback, Wylie fell victim to the school, and Godine's, unscrupulous behavior. Now struggling with drugs and the emotional fall out of his imploding life, Wylie has blown the whistle on the school's continued illegal dealings during what was supposed to be a probationary period.



KOFI SIRIBOE

Queen Sugar
Really Love
Girls Trip



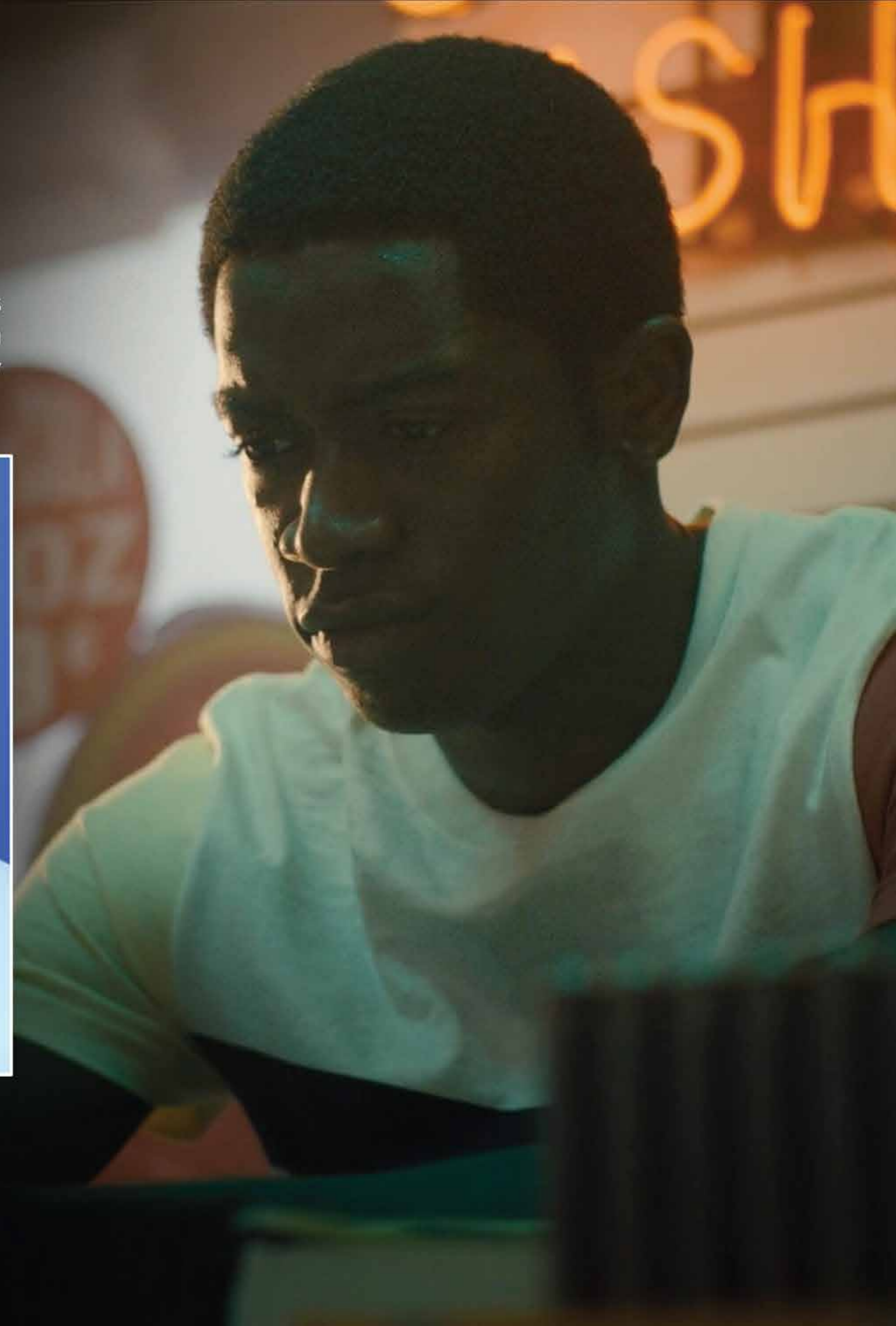
DAMSON IDRIS

Snowfall
F1
Farming



JORDAN CALLOWAY

Fire Country
Black Lightning
Countdown





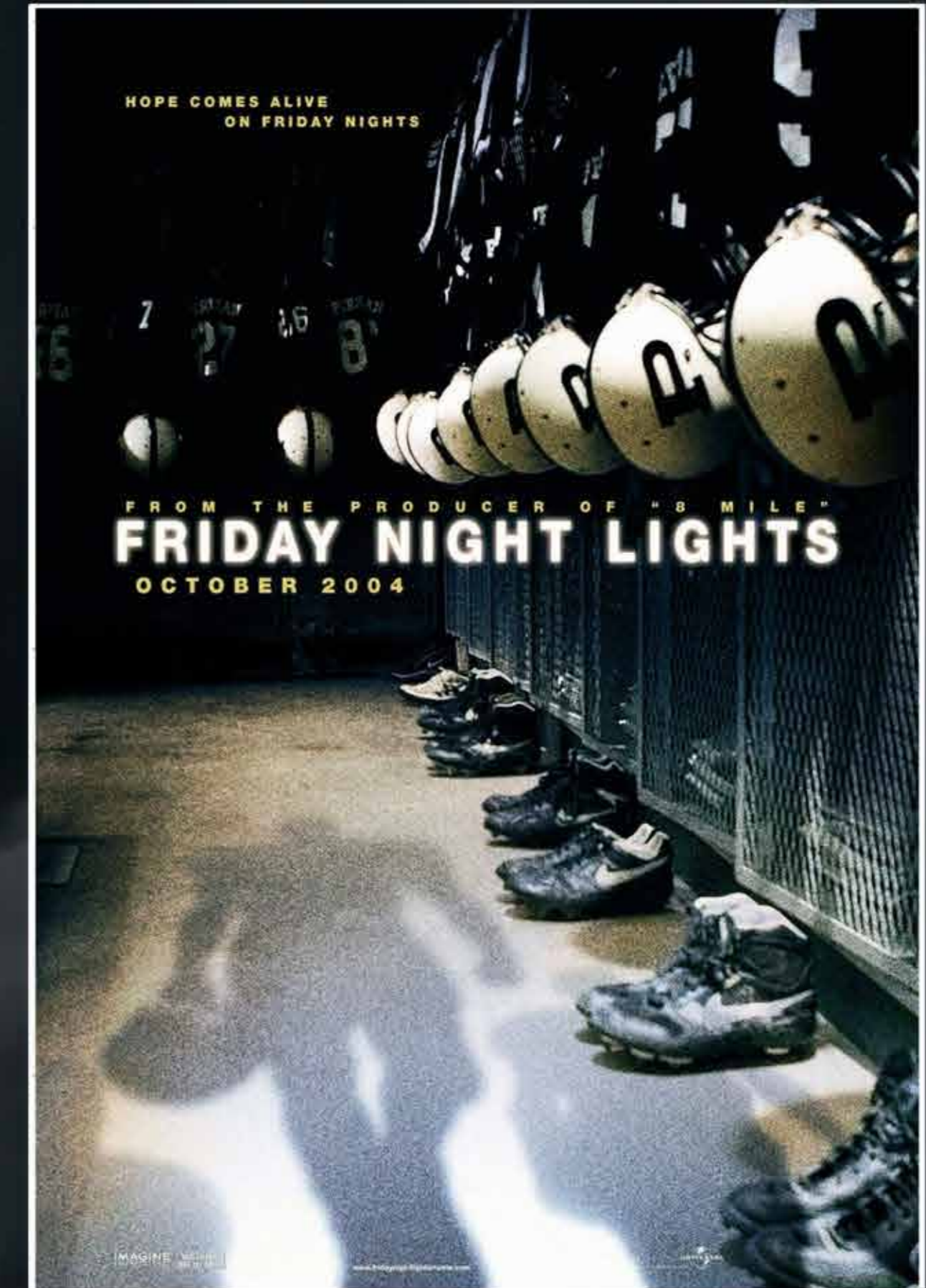
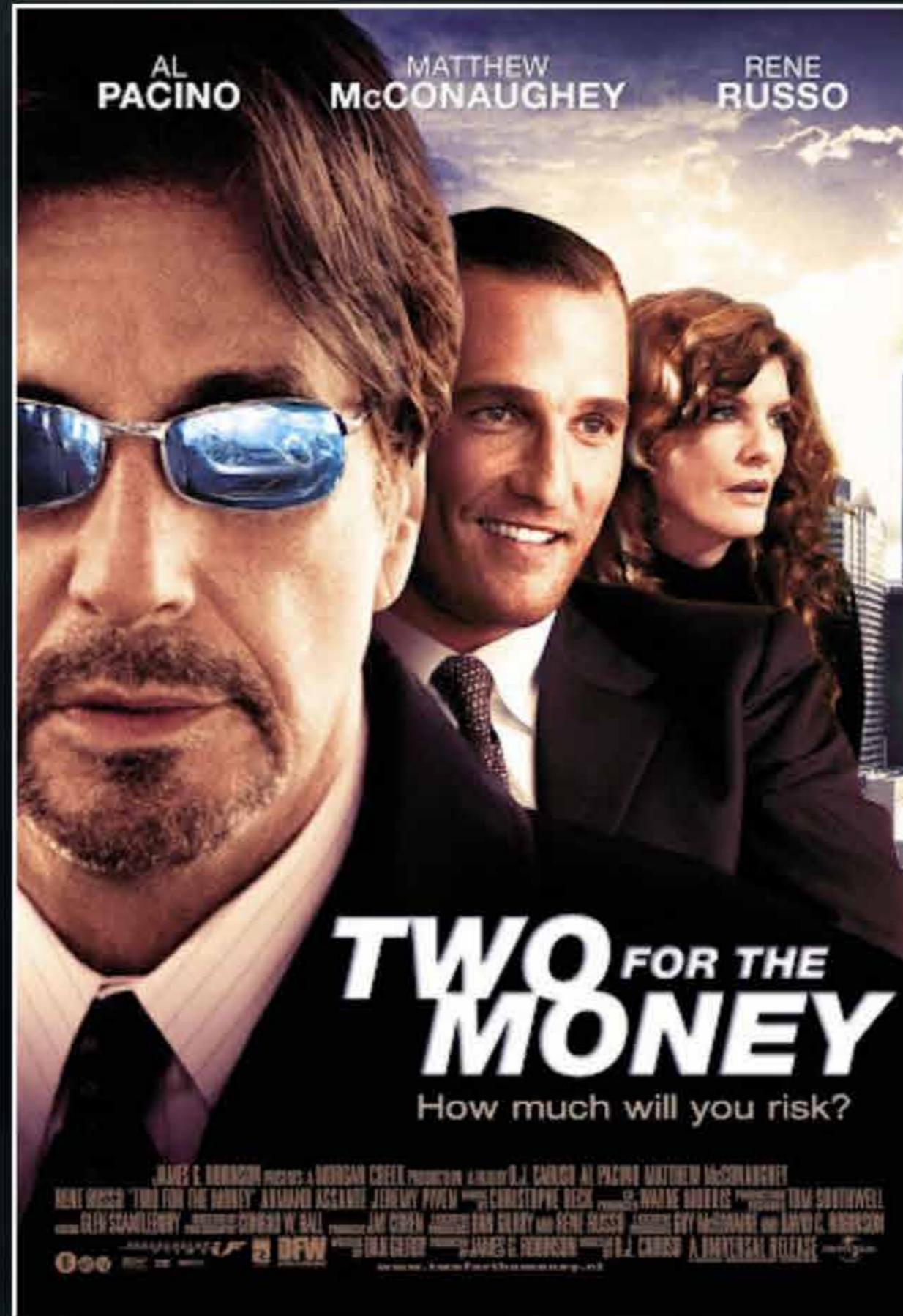
TARGETED DIRECTORS

MATTHEW McCONAUGHEY / WOODY HARRELSON

Matthew McConaughey and Woody Harrelson are longtime friends and award-winning actors known for their dynamic chemistry both on and off screen. The pair first teamed up in the 1999 comedy *EDtv* before reuniting in the critically acclaimed HBO series *True Detective*, where their performances as troubled detectives earned widespread praise and multiple award nominations. McConaughey rose to fame in the 1990s with roles in *Dazed and Confused*, *A Time to Kill*, and *The Wedding Planner*, later reinventing his career with dramatic performances in *Mud*, *The Lincoln Lawyer*, and *Dallas Buyers Club*, for which he won an Academy Award. Harrelson first gained recognition on the hit sitcom *Cheers*, and went on to earn acclaim for roles in films such as *Natural Born Killers*, *The People vs. Larry Flynt*, *No Country for Old Men*, and *Three Billboards Outside Ebbing, Missouri*. Together, McConaughey and Harrelson have become pop culture icons whose deep friendship has inspired a devoted fan following and even a docuseries about their lives and bond.

SIMILAR CONTENT

FEATURING





THE TEAM

CARAVANSERAI
P I C T U R E S



CARAVANSERAI PICTURES

PRODUCTION COMPANY

Caravanserai Pictures is a motion picture company dedicated to creating films and series that inspire and resonate with audiences worldwide. At the core of our storytelling is a focus on exploring the human journey through authentic narratives.

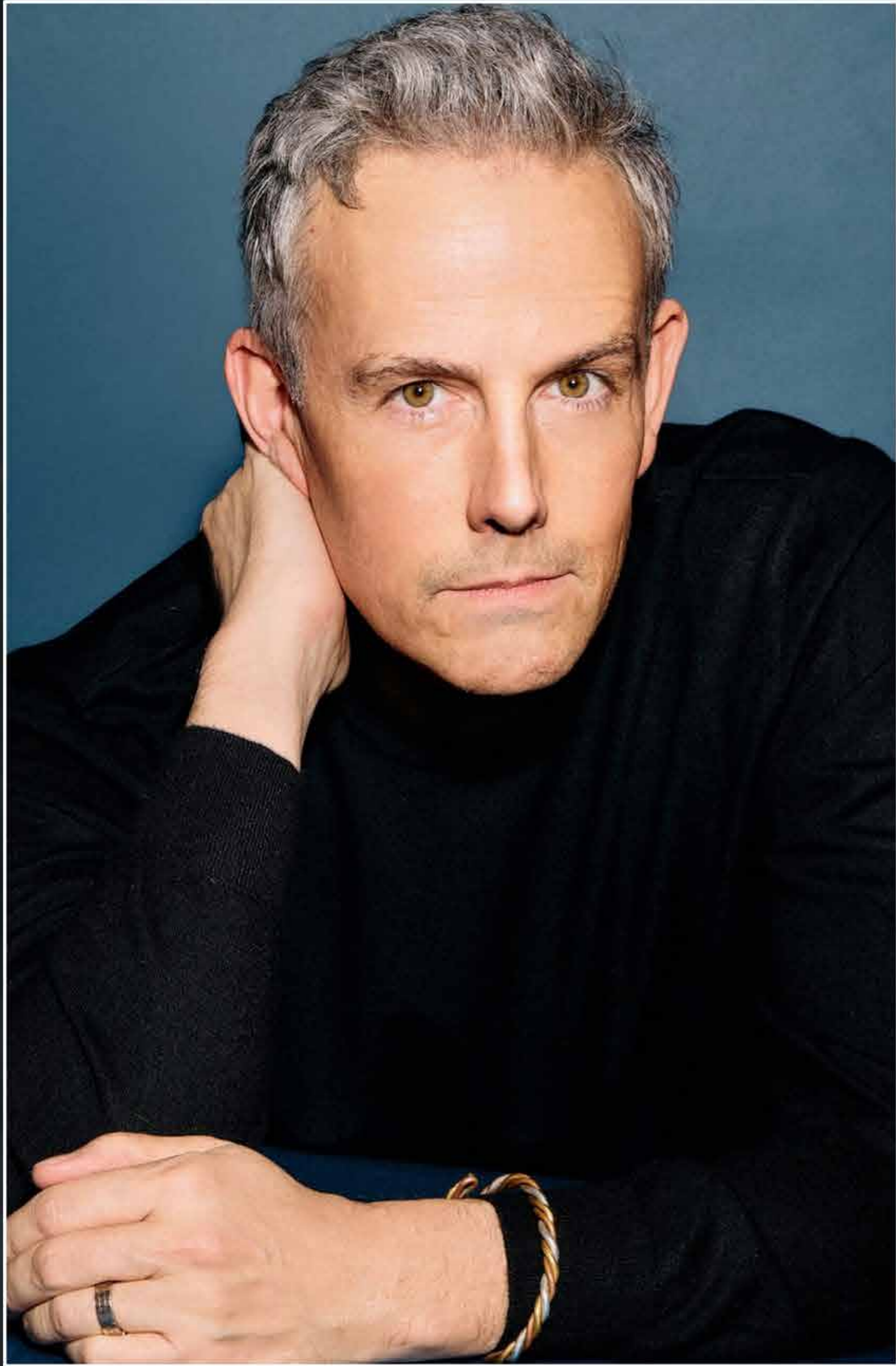
Our mission is to craft cinematic experiences that leave a lasting impression. By combining artistic vision with thoughtful storytelling, we aim to create projects that evoke emotion and encourage reflection and spiritual growth. Each film and series reflect our belief in the potential of stories to connect and uplift.

Our Vision

We aspire to create stories that go beyond entertainment, offering perspectives that inspire hope and connection. Through our work, Caravanserai Pictures seeks to highlight the shared experiences that unite humanity.

- Passion for Storytelling: We develop films and series that prioritize meaningful and engaging narratives.
- Collaborative Approach: Our team works closely with industry professionals to bring each story to life.
- Global Perspective: Our projects aim to reach diverse audiences, focusing on themes that are universally relevant.

At Caravanserai Pictures, we welcome collaboration with producers, writers, directors, and other industry professionals. Together, we aim to create stories that matter and contribute positively to the world of cinema.



COLLIN CURTIS

FOUNDER - CARAVANSERAI PICTURES

Collin Curtis is a producer, filmmaker, entrepreneur, and real estate innovator whose career spans storytelling, business, and mentoring youth. A University of Southern California graduate with a Master's degree in Film Production from Loyola Marymount University, Curtis made an early impact with his debut film *Wavemaker* (1995), a coming-of-age romance that received international acclaim at over a dozen film festivals. This success led to the founding of Wavemaker Films, where he co-wrote, directed, and produced notable indie projects, including *Where the Red Buds Grow* (1999) and *Zulch* (1997). His films, known for their emotional depth and compelling narratives, cemented his reputation as a rising creative force.

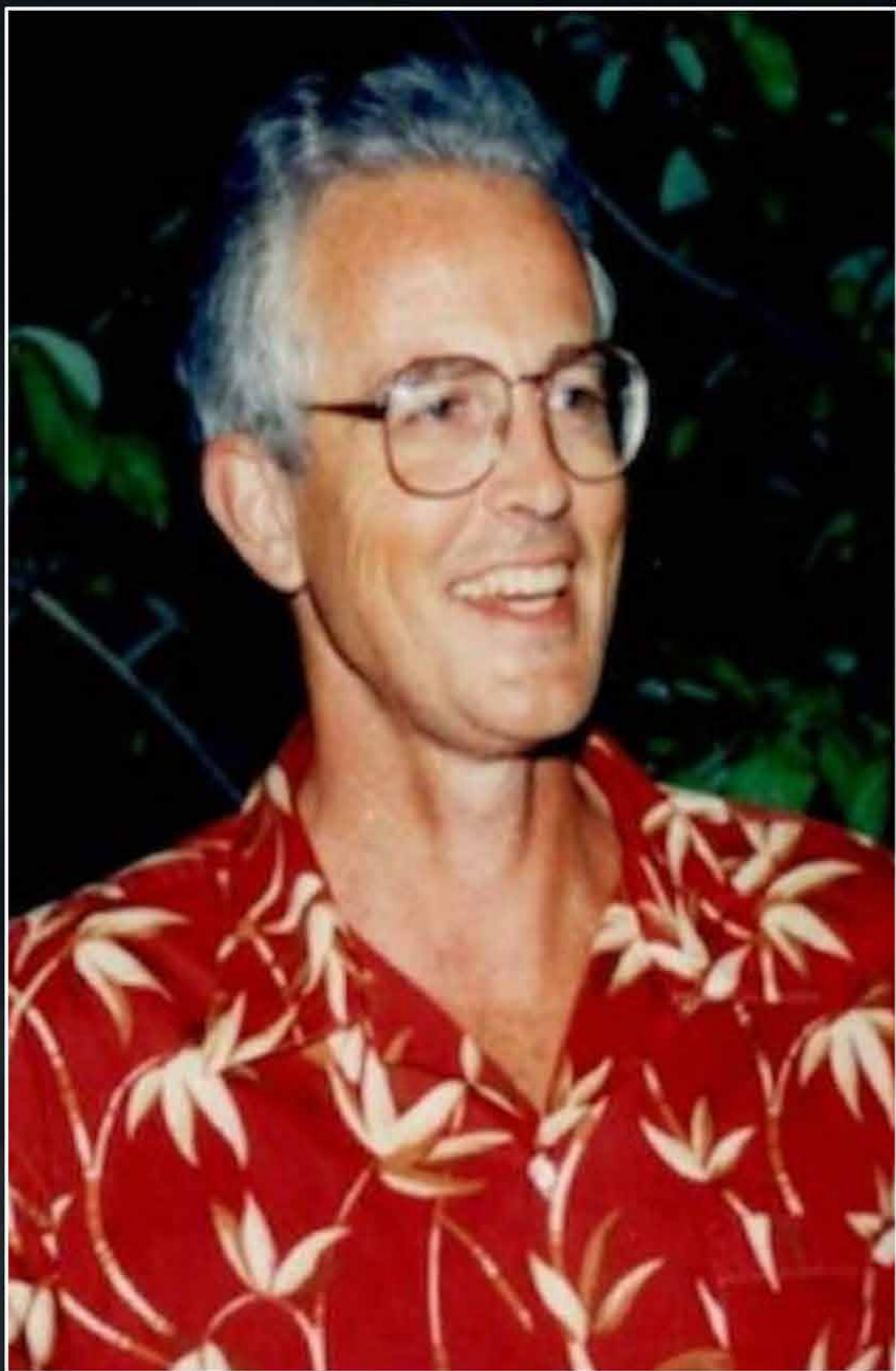
While continuing to develop film projects, Curtis expanded into boutique luxury real estate, and launched firms across the Western U.S. that specialized in restoring historic properties and developing lifestyle estates. He built a reputation for visionary leadership, blending market insight with a passion for design. His expertise in contract law, negotiations, and team leadership propelled him on to increasing levels of success and profitability that allowed him to transform urban and rural landscapes while maintaining his commitment to sustainability and architectural integrity.

In 2015, Curtis rekindled his passion for filmmaking by partnering with his father, Dr. Steve Curtis, a retired orthopedic surgeon, screenwriter, and fiction novelist. Together, they created and developed screenplays and novels that explore themes of love, redemption, and human resilience. Through his new venture, Caravanserai Pictures, Curtis is dedicated to producing films for screen and television that inspire, uplift, and emphasize the transformative power of storytelling.

Beyond his creative and business pursuits, Curtis is deeply committed to community service and mentoring young people. He has served on multiple nonprofit boards, including the Turtle Creek Chorale and Youth First Texas, and has been a CASA court-appointed advocate for neglected children. He is passionate about mentoring and empowering young leaders, inspiring positive growth and meaningful change.

An avid cyclist, skier, and yoga enthusiast, Curtis finds his balance through nature, music, and meditation. He and his husband, Steven, along with their Vizsla, Rusty, live on a tranquil horse ranch near Lake Tahoe, where he aspires to blend creativity, leadership, and his deep love of storytelling.

The driving forces behind Curtis' work are creativity, innovation, and collaboration. With unwavering dedication, he works to shape meaningful stories and impactful ventures, bringing heart, leadership, and vision to every project to leave a lasting impact on both his community and the industry.



STEVE CURTIS

SCREENWRITER

Steve Curtis is a versatile and prolific screenwriter, novelist, orthopedic surgeon, and inventor. With a career spanning over forty years in medicine, he served as a partner at the W.B. Memorial Carell Clinic in Dallas, Texas, while also contributing as an Associate Clinical Professor at the University of Texas Southwestern Medical School. In addition to his medical work, Steve is an accomplished writer, having penned eight feature screenplays, each accompanied by a novel with hand-drawn cover artwork, as well as a memoir and a collection of poetry.

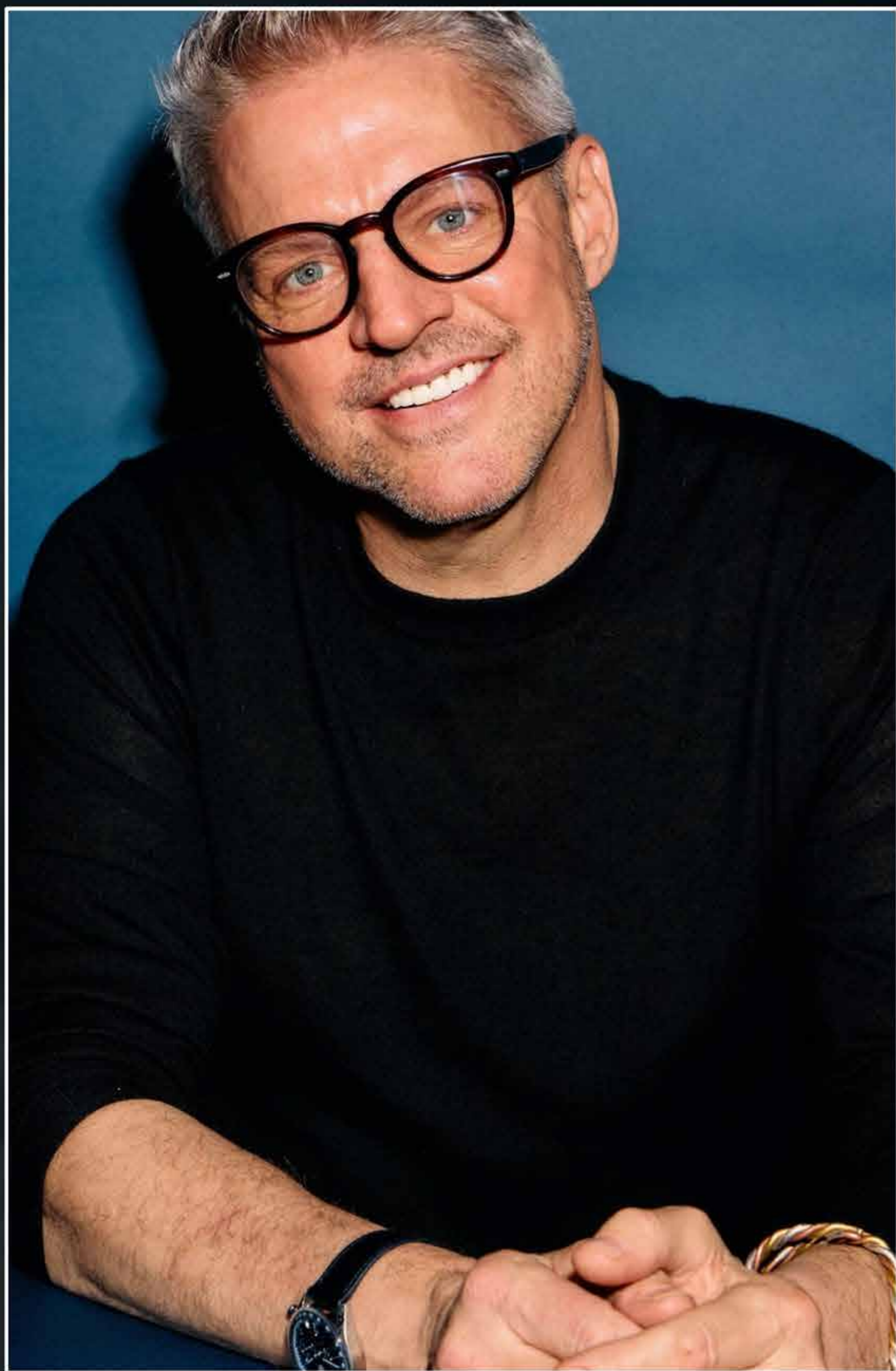
His writing centers around the redemptive power of love and reflects a diverse array of themes inspired by his life experiences. A lifelong Colorado enthusiast, Steve's love for the outdoors and the state's natural beauty influences much of his work.

He currently resides in Dallas, Texas, with his wife, Marty, and is an active member of his community. Steve is involved in several philanthropic organizations, serves on the Administrative Board of Highland Park United Methodist Church, and is a founding member of the Katy Trail Board of Directors in Dallas.

At 82 years young, Steve Curtis is a retired orthopedic surgeon who has been writing for over twenty years. Originally starting with novels and eventually moving towards screenplay, Steve's writings center on themes of justice, social responsibility, and the redemptive power of love.

FOOTBALL STORY - ACCOLADES

Top 10 Official Selection, Sacramento International Film Festival 2024
Semifinalist, Dallas International Film Festival's Screenwriting Competition 2024
Semifinalist, Los Angeles International Screenplay Awards Summer 2023
Quarterfinalist, Atlanta Film Festival Screenplay Competition 2024



STEVEN HOLT

CHIEF OPERATING OFFICER - CARAVANSERAI PICTURES

Steven Holt, COO, is a media, public relations and marketing executive with more than twenty years of experience. His passion for films and series spans the gambit including action/adventure, science fiction (on and off the planet), historical fiction and romantic comedies. AFI's top 100 films are as often on the rotation as Netflix and Apple TV.

Steven served as a senior communications executive with The Ritz-Carlton Hotel Company for over twelve years, developing strategy and launching hotels in Lake Tahoe, Rancho Mirage and celebrity chef restaurants throughout the western U.S. He held Market Director roles in San Francisco and Los Angeles leading PR & Marketing for Northern California, Southern California, Hawaii and Colorado. Ultimately, he was named Regional Director, Public Relations, The Americas with responsibility over media relations, influencer, C-suite and crisis communications for the brand.

Steven left The Ritz-Carlton to form his own consultancy and partner with a former CBS executive in New York City to join 360Bespoke, a bi-coastal PR/Marketing firm. He has written public relations, marketing and brand strategy across multiple industries including luxury, lifestyle, hospitality, entertainment, design, the arts, events and real estate.

Steven, like a filmmaker is a master storyteller with a global perspective, from his hospitality-driven business experience to his American and European education. Steven is a lifelong foodie and loves to cook, developing that passion while working on the Food & Wine Classic in Aspen festival team for nearly two decades. He loves the mountain lifestyle and is an avid skier and hiker.



RISK

INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that *Football Story* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is to eliminate the element of chance and to ensure future returns.

PRODUCTION RISK

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

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

DISTRIBUTION PLAN

SALES APPROACH

The majority of independent films suffer from an unrealistic expectation for the film's release; *Football Story* excels in that it recognizes the necessity of the sales input from an early stage. By attaching a well-known sales company during the development phase, *Football Story* is able to execute on strong cast selections, generate early interest in the film before production is complete, and introduce the concept to the market before beginning physical sales.

The Producers also have strong relationships with the top talent agencies including: WME, CAA, UTA, ICM, Gersh and Paradigm in which they plan to work with one of their packaging departments to build a cast with the highest value and represent the project in the domestic market as well as assist with festival placement. The Producers intend for *Football Story* to be released both theatrically and digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc.

FESTIVALS

Working in tandem with agency and sales partners, the Production Team plans to premiere *Football Story* at top-tier film festivals, such as: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *Football Story* and their strong standing relationship with various programmers at each will allow for a successful festival run.

START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *Football Story* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy & thoughtful marketing campaigns and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market due to the current theatrical climate.

LEADING INDUSTRY PROFESSIONALS

The Production Team will utilize proven industry professionals for all services and department head positions to ensure completion of a quality product and to best protect the interests of the lenders. There is no substitute for experience, and shortcuts are not acceptable — where most independent films suffer in their hiring process, *Football Story* will outclass the competition. Already *Football Story* has managed to begin putting together a strong team of industry professionals.





TARGET MARKETS

SPORTS FANS

Sports films have been and remain one of the most popular genres in cinema. The beauty of sports films is that they are never just about the sport. Rather, the sport in question serves as an inflection point by which the audience can engage with topics ranging from: gender bias, poverty, social inequality, etc. *Football Story* follows this same tried-and-true structure of using a sports film to examine the greater subjects of identity, family, pride, self-confidence, and many other relevant themes to both young and old audiences alike. With compelling boxing elements, relatable characters, and a heartfelt, true story, *Football Story* is poised for success by truly providing something for everyone.

This mass appeal is the beauty of sports films. In the 2020s, sports films are providing a diverse menu, from *The Iron Claw* to *Challengers*. The genre is truly malleable enough to appeal to a broad and diverse range of individuals, each with different tastes while also staying firmly within the sports genre, enhancing the potential appeal of a film like *Football Story*. Sports fans will always be hungry for any media content related to the sports they love, leaving this film with a great amount of potential to see a healthy financial return.

DRAMA FILM FANS

The drama market is one of the most popular genres in the current marketplace. In 2023, the genre was capturing 10.10% of the market share with 157 films being released. That amounts to over \$900 million in gross revenue spread in that year. The success of the drama genre, and specifically dramedies, has also resulted in major studio attention with recent productions such as *Oppenheimer*, *May December* and *American Fiction*.

According to the MPAA statistics for 2023, the demographic most likely to see a drama film (18-45-year-olds) owns more pieces of key technology than any other, marking a key crossover with the “College Students” target market as well. This same group was also more likely to attend a greater number of films per month. By targeting a demographic that is more engaged, and excited about drama films than any other, the producers believe that *Football Story*, which is full of dramedy and an uplifting message of faith, can generate as much excitement as its comparable with its unique story, while also being primed to breakout theatrically or on SVOD platforms due to its clever and charming writing throughout.

FOOTBALL STORY
Budget V1

PREPARED BY BUFFALO 8

Account	Description	Total
1100	STORY AND RIGHTS	\$119,900
1200	PRODUCERS UNIT	\$530,500
1300	DIRECTION	\$213,035
1400	CAST	\$4,024,535
1500	ABOVE-THE-LINE TRAVEL	\$115,432
	Total Above-The-Line	\$5,003,402
2100	PRODUCTION STAFF	\$278,000
2200	EXTRA TALENT	\$360,885
2300	ART DEPARTMENT	\$224,223
2400	SET DRESSING	\$48,245
2500	SET OPERATION	\$334,574
2600	PROPERTY	\$116,500
2700	SPECIAL EFFECT	\$20,000
2800	WARDROBE	\$220,000
2900	MAKEUP AND HAIRDRESSING	\$207,000
3000	SET CONSTRUCTION	\$118,487
3100	SET LIGHTING	\$115,651
3200	CAMERA	\$261,422
3300	PRODUCTION SOUND	\$206,414
3400	LOCATIONS	\$895,312
3500	TRANSPORTION	\$116,159
3600	PRODUCTION FILM & LAB	\$25,000
3800	FACILITIES	\$38,000
	Total Production	\$3,585,872
4100	EDITING	\$122,000
4200	MUSIC	\$145,000
4300	POST PRODUCTION SOUND	\$80,000
4400	POST PRODUCTION FILM & LAB	\$6,000
4500	TITLES	\$47,500
4600	VISUAL EFFECT	\$50,000
4700	DELIVERY REQUIREMENTS	\$17,000
	Total Post Production	\$467,500
5100	INSURANCE - ERRORS & OMISSIONS	\$20,000
5200	PUBLICITY	\$300,000
5300	PRODUCT PLACEMENT	\$0
5400	GENERAL EXPENSE	\$99,500
	Total Other	\$419,500
	B8 EP FEE (5%)	\$313,255
	INSURANCE PACKAGE (2%)	\$225,370
	LEGAL FEES (1.5%)	\$169,028
	CONTINGENCY (10%)	\$1,126,851
	Total Above-The-Line	\$5,003,402
	Total Below-The-Line	\$4,472,872
	Total Above and Below-The-Line	\$9,476,274
	Total Fringes	\$1,792,234
	Grand Total	\$13,103,011
	TX Tax Credit (22.5%)	(\$2,715,838)
	Net total	\$10,387,173

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