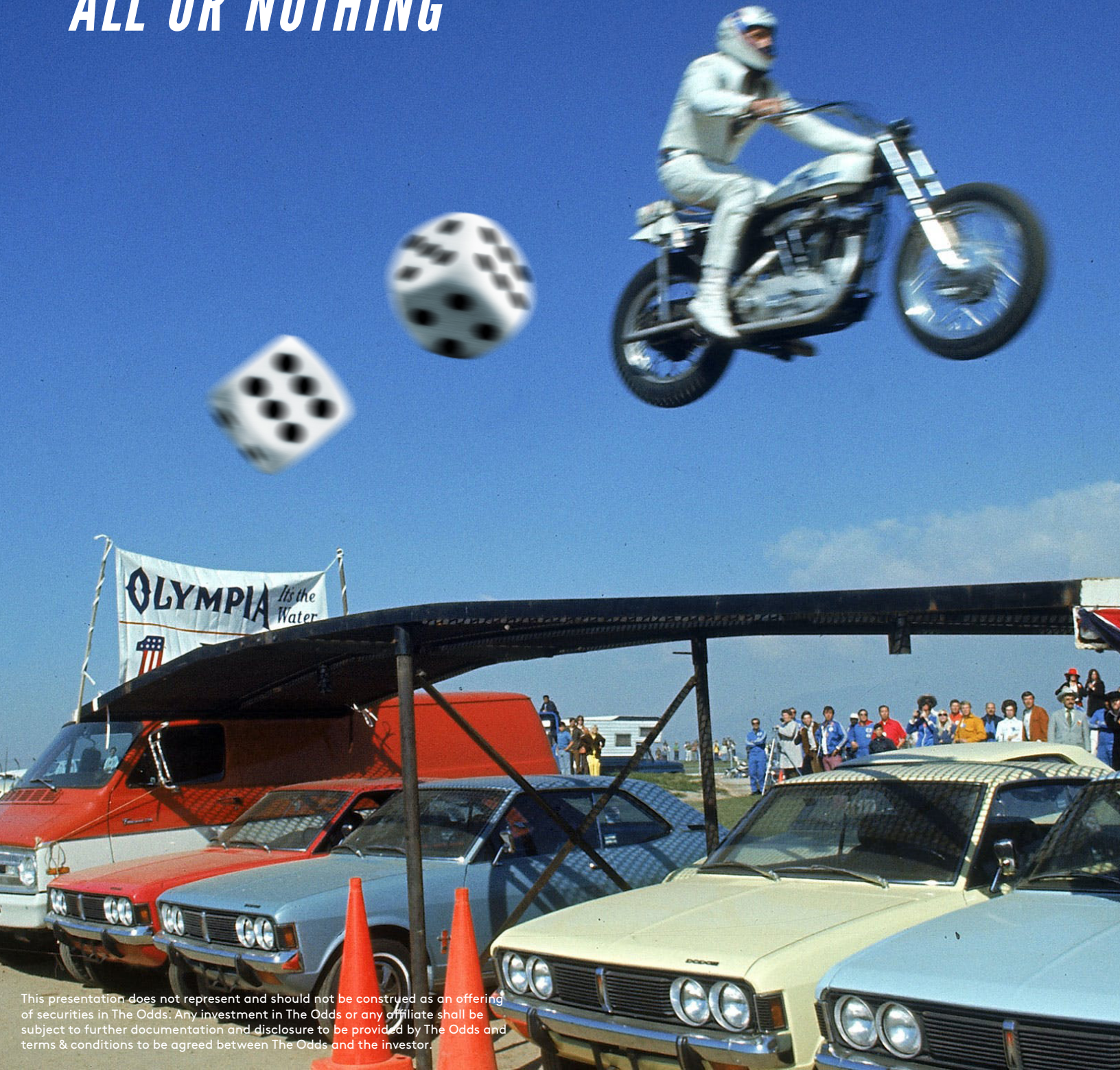


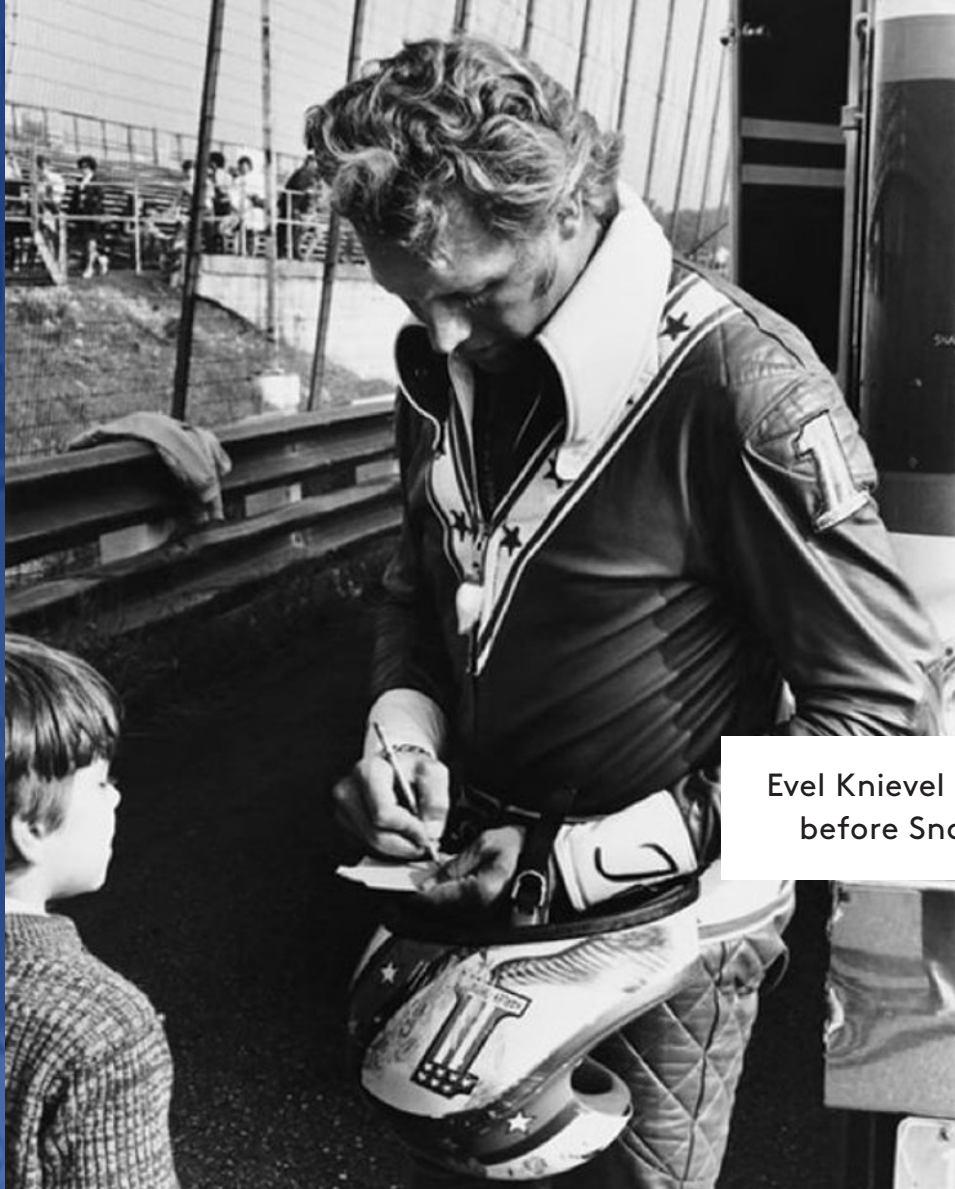
A NEW FILM BY ARI TAUB IN ASSOCIATION WITH TELLMEMORE VENTURES

# The Odds

*ALL OR NOTHING*



This presentation does not represent and should not be construed as an offering of securities in The Odds. Any investment in The Odds or any affiliate shall be subject to further documentation and disclosure to be provided by The Odds and terms & conditions to be agreed between The Odds and the investor.



Evel Knievel signing autographs  
before Snake Canyon Jump

*Everyone is milling about the plane claiming their bags.*

### **SIDNEY**

When we landed, I did a couple of things.  
One, I thanked God for not letting this guy's  
bad luck crash our fucking plane...

...two, I checked my pants...

And three, I knew from that moment on, I never,  
ever, would be associated with a l-l-loser.

Young Sidney walks up to Evel Knievel  
and punches him in the stomach.

# SYNOPSIS

Like so many times before in Ari Taub's films "79 Parts", "the Fallen" we are vividly transported back to another place and time; Atlantic City, 1990's - Mickey Larusso, an aspiring professional gambler and the son of a failed Italian mobster. If he doesn't make life better for himself, he runs the risk of losing the only thing that is good in his life; his high school sweetheart. However, his dreams are cut short when he finds himself and his loser friends, running from a bookie over a ridiculous \$82 dollar debt. It's as if Mickey's family is not only on the other side of the law but of their minds; his uncle Sonny ran Hoboken before he lost his marbles. A screwed up family, three friends, two bookies, Evel Knievel, and the matter of a mere \$82 dollar debt. They have one night to try and beat the odds. How hard can it be?

**The Odds** is hilarious story of friendship, desire and the superstition. The evil horns curse cast by Mickey's uncle Sonny will teach him a life lesson he wont forget. Just ask Evel Kneivel!



## The Filmmakers

# Ari Taub *AWARD WINNING FILMMAKER*

Ari Taub has been working in the film industry for over 30 years. The Los Angeles Times has called him one of the most talented filmmakers to come out of NYU Film School. His films have been showcased around the world and seen on Showtime, Arts & Entertainment, HBO, Netflix, Amazon and the Disney Channel. Taub has worked on hundreds of independent commercials, features and short films in various capacities. He has received over thirty awards for the films that he directed and produced.

Ari has worked with some of the industry's biggest names including Harrison Ford, Sigourney Weaver, Edward Furlong, and Eric Roberts. Taub is also president of Hit and Run Productions, Inc which provides film equipment to Independent Filmmakers as well as a mentor to NYU Film School's up and coming talent.

## *ORIGINAL SCREENPLAY & STORY BY* **Matthew Black**

Matthew has written the screenplay "Dead Detectives", and wrote his second children's book, "Olive Juice, Elephant Shoes and 99 other ways to not say I love you". As an actor, Matthew has appeared in the feature films "Restaurant" with Adrien Brody and Ari Taub's award-winning feature film entitled "The Fallen".

In addition, Matthew is a voice-over artist and can be heard as Mr. Pig in Disney's new animated television show, "Mr. Pig & Mr. Duck", and has provided voices for the Warner Bros. cartoon "The Pillow People", the Sci Fi Channel's "Slayers", Oxygen's "Lovesick In Queens", and Nick Jr.'s "Wonder Pets". Also, he has appeared in national campaigns for Taco Bell, Diet Coke, Pontiac Sunfire and Motts Apple Sauce, just to name a few.

## The Filmmakers

# Dylan Ben Israel *WRITER*

Dylan is a South African born, US based, screenwriter/producer who wrote *The Dead Sea*, a horror/thriller for producer Sam Feuer (*First Grader*, *The Translator*) of Big Boy Films. Radha Mitchell (*Pitch Black*, *Man on Fire*, *The Shack*) is attached to star and produce *The Dead Sea*. He also wrote *Breaking Boots*, a six episode military show, that shoots late 2020, for the streaming platform VETTV. His script, *The Donor*, a female driven action/thriller and his romantic/comedy *Handyman*, are currently being packaged with studios, he also has 2 non-scripted shows, being set up at different US streaming platforms.

Before moving to the US Dylan was a writer on *Hansie* for Frans Cronje and Lance Samuels and has worked with Mbongeni Ngema, the world renowned playwright who created *Sarafina*, the award winning Broadway touring musical in adapting his stage plays *Asinamali* and *The Zulu*. Dylan adapted the children's storybook *The Sunflower* and wrote *Marlboro Drive* for producer Ronnie Apteker, who produced *Jerusalem*, *Purpose* and *Material*, as well as worked on *Triggered* for Director Alastair Orr (*Indigenous*, *House on Willow Street*)

## *EXECUTIVE PRODUCER* Pavle Sabic

Pavle is a seasoned entrepreneur and financier, he has worked with multiple Fortune 500 companies including Amazon, Apple, State Street Bank and S&P Global. At S&P Global he led the global Professional Services team growing the business \$30m in two years to #125 million. He currently holds an advisor roll as Head of External Engagement at S&P Global. As a creative Pavle has starred in an Off-Broadway as the lead in Tennessee Williams 'The Case of the Crushed Petunias'. He produced and starred in Ari Taub's '79 Parts' and is part of HB Actors studio in New York.

Pavle is the winner of a 40 Under 40 Award for business research, is ranked in the Top 100 Most Influential Alumni from University of Edinburgh in the last 100 years, and is also the author of the children's book 'Walter the Wanderer'. He has lived and grown businesses in UK, Europe, Africa, Middle East and Asia. His truly global and meticulous strategic approach to creative projects provides the business confidence to our captivating period comedy.

# ARI TAUB AWARDS

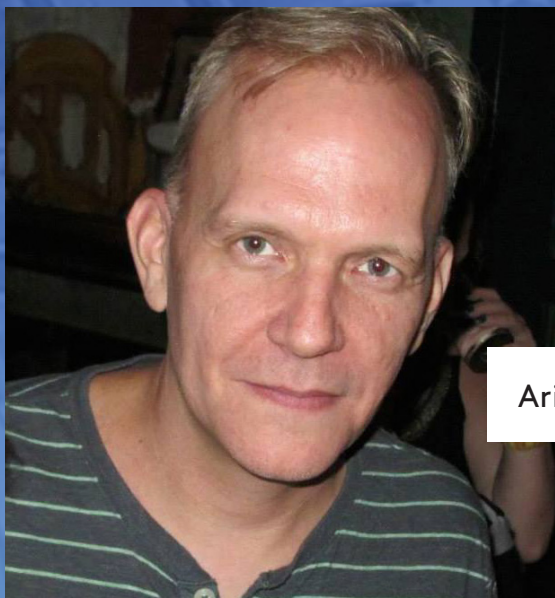


# THE DIRECTOR'S STATEMENT

I met Matthew Black (writer) in New York while I was making films at NYU Film school. We were both from the boroughs of New York City, we grew up the same time, so we easily felt comfortable with each other's humor and angle on life. He wrote a very entertaining screenplay – every scene was jaw dropping and engaging. I knew I wanted to make this film from the very beginning. It was not politically correct, it was too raw and real for the time that it came from. So when I completed my last film '79 Parts' I knew the world was ready for this hilarious comedy.

**The Odds** is a fast paced 90's situational-comedy about a group of life-long friends, who are trying to get over their addiction to gambling and create a better life. Mickey Larusso is a guy who never really grew up. He could have become a doctor, a lawyer, or the owner of a successful company. He could have had the American dream! But it seemed like his habits couple with his loser friends always take him back to being a small time **gambler**. What good is logic when the **power of superstition** keeps taking over? What can a woman's love do to correct her man's life path? Mickey's self-indulgent choices go from bad to worse, but life always has a way of providing opportunities to wake up.

The film is as much about the place and time as it is the story of Mickey and his transition from man-child to responsible adult. The camera is going to be on the move from the first frame of action to reflect the sense of change and motion in the main character's own life. This is not a nostalgic look at a by-gone era but a cinematic experience that will transport you to a place that's alive and living. The pace of the movie will be quick and much of the dialogue will be delivered fast – There is humor in this script drawn naturally from Hoboken (birth place of Frank Sinatra) and the NJ Boardwalk culture. Even though it's a comedy, some of the tensest moments will be peppered with seriousness and satire. The depiction of Evel Kneivel, an iconic hero of the time, rings through the story several times, to give depth and context. The characters who do awful things to each other receive redemption in the end, much to the delight of the audience. In short, I want the audience to breathe in and experience **a place that is ugly, gritty, despicably funny - but most of all; imperfectly human.**



Ari Taub, Director

# ***THE ODDS SCHEDULE***

## **SOFT PREP 4 weeks**

(5% of budget will be spent in soft prep)

- Casting starts
- Detailed breakdown, schedule and budget
- Top level location consideration begins
- Key crew consideration begins

## **PRE-PRODUCTION 6 weeks**

(30% of budget will be spent in preproduction)

- UPM starts
- Location manager starts

## **NJ PRODUCTION 7 weeks**

(60% of Budget will be spent in production)

- Start shooting in NJ
- Editor begins assembly

## **OFFLINE EDITING 10 weeks**

(5% of Budget will be spent in postproduction)

- Offline editing
- Key post vendors selected

## **POST FINISHING PREP 6 weeks**

- Sound Editing
- Music Scoring
- Music Licensing
- Visual Effects work

## **ONLINE EDITING 1 week**

## **COLOR CORRECTION 3 weeks**

- Start final mix

## **MAJOR FILM FESTIVAL SUBMISSIONS**

- Cannes
- Toronto
- Sundance
- Berlin
- SXSW
- Tribeca
- Agent screening

**Summer 2023 - Theatrical release of film**

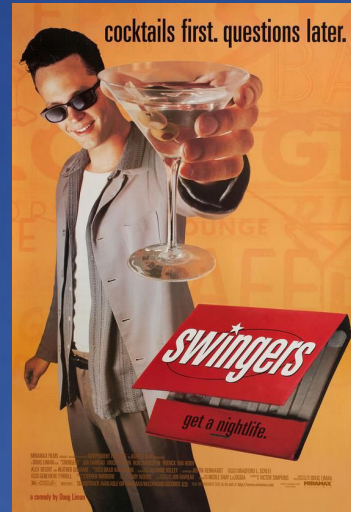


# Comparables



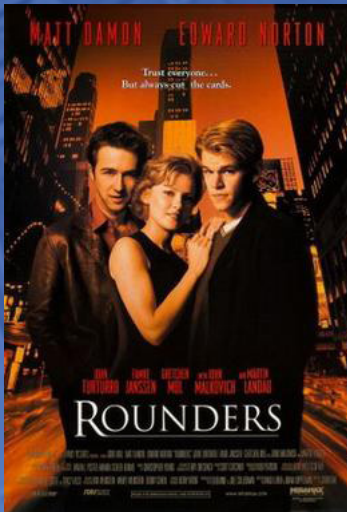
## THE HANGOVER (2009)

Budget	\$ 35 million
Opening Week	\$ 44.9 million
Gross	\$ 277 million
Awards	# 28 awards



## SWINGERS (1996)

Budget	\$ 0.2 million
Opening Week	\$ N/A
Gross	\$ 4.5 million
Awards	# 6 awards



## ROUNDERS (1998)

Budget	\$ 12 million
Opening Week	\$ 8.5 million
Gross	\$ 22.9 million
Awards	# N/A



## THE GAMBLER (2014)

Budget	\$ 20 million
Opening Week	\$ 9 million
Gross	\$ 39.2 million
Awards	# 4 awards

# Market + Distribution Information

## *THE MARKET*

The strategy of making films in well-established genres has been proven time and time again to be a smart and sound choice for production. With regard to “The Odds”, people love to gamble and a majority of the film takes place in a casino. The US gambling industry consists of about 445 commercial casinos and 160 Indian casinos, with combined annual revenue close to \$75 billion. Americans also continue to view casino gambling as a question of personal choice and say taking reasonable risks like gambling plays an important role in American life. Survey results show more than half of Americans have watched television shows focused on Las Vegas or gambling.

## *DISTRIBUTION INFORMATION*

The producer team has worked with and has relationships with most all the major film industry distributors including; Sony Pictures, Universal, 20th Century Fox, Fox Searchlight, Aviron Pictures, and Sony Pictures Classics. THE ODDS is a hilarious, dynamic and relatable story, this gives the producers many options to choose from to distribute the film. It’s a great position to be in. The team has had distribution with following companies with previous films:

- A24
- Event Film Distribution
- Gravitas Ventures
- Koan



# Locations



## **Atlantic City Boardwalk, New Jersey**

External + Internal Gambling Scenes



## **Suburban Neighborhood, Philadelphia, PA**

Neighborhood Scenes



## **Caesars Palace, Las Vegas, Nevada**

Evel Knievel Flashback, Las Vegas Motorbike Crash

## SNAKE RIVER, TWIN FALLS, IDAHO

Evel Knievel Flashback,  
Snake River Canyon Jump

*Vic then jumps up from his chair and SLAMS a NEEDLE-LIKE SYRINGE right through Dave's hand and into the table. Dave screams. Mickey and Jason are startled, looking on in amazement, scared shitless and lost for words.*

### VIC THE CHICK

That's an old medical syringe from the 30s. The Japs used to use that during the big one to torture Americans. It's not designed to damage tendons, so you could use it repeatedly, but it hurts a shit load. Plus, it's very similar to how Luca Brasi got assassinated in The Godfather. I never get tired of that movie.

### MICKEY

Jesus Vic... It's eighty two bucks. We just gave you ten thousand dollars.

### VIC THE CHICK

Gambling is about honor, about respect. One dime, eighty-two dollars. It's all the same to me...I guess we gonna just have to kill you all.



Evel Knievel speaks to his fans before jump



# FINANCE WATERFALL

Investors are in first position after agreed upon third party fees (Debt/Gap, P&A recoupment, distributor/sales agent fees) and traditional, clearly defined, agreed upon third party “off the tops” (Guilds, collections accounts, etc). Investors will then recoup their investment plus a 20% preferred return on their individual project investments before anyone shares in profits. All additional profits are split between producers and investors on a 50%-50% basis thereafter.

## Tax Credits

- Tax credits are awarded to film productions because filming a movie promotes tourism and creates jobs beneficial for the state economy
- Currently about 30 states offer production companies and filmmakers some form of incentive for filming within their borders
- A handful of these states provide transferable tax credits for film production issued in the form of fully transferable certificates and can range from 10% to up to 40% of qualified production expenditures
- We plan to shoot principal photography in high tax credit states like New Jersey and Nevada
- In states where tax credits are transferable, they can be used as a collateral for debt financing, reducing the amount of equity needed or offering up to 40% of committed capital in the form of a tax rebate or refund

## Tax Efficiency

- The American Jobs Creation Act of 2004 and the enactment of Section 181, created tax incentives for US based film productions
- As of 2018, Section 181 was replaced by Section 168 and continues tax incentives for investors in independent film and television productions produced within the United States
- Investors can now have up to a 100% deduction in the year each it is placed in service

*\* Individual investors could be subject to the passive loss rules, which permit the deduction of film costs by passive investors only against income from other businesses in which they are also passive investors.*

# The Odds

*ALL OR NOTHING*



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