

## Feature Film Proposal



HEATHER HALE  
PRODUCTIONS

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## Project Overview

*21 Hours* is a high-concept, action-packed, contained-budget thriller. Exhilarating and sexy enough for a date night but still PG-13-safe enough for family viewings, the roller coaster suspense, visceral race action and spectacular stunts are peppered with intense (but gore-free) hand-to-hand combat sequences. The film's four-quadrant audience appeal is buoyed by its huge, organic core audience: worldwide car enthusiasts. This is a voracious worldwide audience. There are over 250 million Formula1 fans around the globe, over 75 million Americans are fans of NASCAR (42% of them are women) and there are yet another 20 million IndyCar fans.

Steve Saleen, the world famous car designer, builder and race car driver, has agreed to build the actual dream car conceived in the script into a limited, signed edition of 250 – 500 custom Dodge Challenger Saleen F-16 Super Cars that will be unveiled on dealership floors, synchronized day and date of release with our film.



This asset opens up a world of media coverage opportunities (and hopefully, Dodge's significant promotional support). Mr. Saleen is willing to tour the car's prototype and limited editions with stars, key art and video games to over 200 domestic and international new car shows, NASCAR, IndyCar and Formula1 races as well as Dodge Priority dealerships across the United States. He is also willing to call on acquaintances for support which include many of Hollywood's car enthusiasts (Jay Leno, David Letterman, Paul Walker, Jeremy Clarkson and Tanner Faust of *Top Gear*, etc.) and from his other films and projects (Matthew Fox, Jonathan Taylor Thomas, etc.).



In addition to his extensive event marketing commitment, Mr. Saleen's in-kind contributions coupled with prudent cost-containment production and marketing strategies, *21 Hours* promises to be one of the most organic, relevant and powerful product placement opportunities ever offered on a low budget, independent film.

We are currently in negotiations with Chrysler-Dodge to commit several chassis to be upgraded into the Saleen F-16 (the Hero car), other picture vehicles as well as television commercials and full page ads in newspapers in every city where the film is released. They are also considering allowing our production to shoot our non-stunt principal photography (beauty shots of the car driving against varied backgrounds) safely and inexpensively on their three "proving grounds" (test tracks) which include 50 miles of roads near Kingman, Arizona and two tracks in Michigan, most notably almost 4,000 acres near Chelsea (pictured). Additionally, both states' police departments test

their cars on these tracks, as well, so it is likely their picture vehicles could also be facilitated inexpensively through this connection.

Another of Saleen's driving peers, Bob Bondurant is open to allowing us to shoot the opening race sequence at his beautiful facilities near Phoenix, Arizona.

While *21 Hours* is a timely, "ripped from the headlines" terrorist thriller, it does not make any kind of polarizing political arguments. As a matter of fact, a Page One rewrite re-created the key support role as a heroic Middle Eastern character. A Marine. Fighting for America. And a woman, no less.



The script has many other strong, smart and powerful female role models, notably the President of the United States. These are not just token cliches who sit prettily on the sidelines, they are prominent, proactive, thinking modern characters who affect the plot dramatically.

The story is a purely fictional account of a decidedly personal vendetta of one family attacking the innocent civilians of another - on their own soil. Unashamedly patriotic, it shows the men and women of the US military in an honorable light.

There is a key stunt casting cameo opportunity in the NASCAR driver who saves the day and caravans the Hero through the dark night with his MOPAR team. This could be any number of race car drivers (or we could simply cast an actor for this role) but Dale Earnhardt, Jr., the most famous NASCAR driver, owns a post-production house in North Carolina and might be interested in participating in both arenas. Molly Saleen and Danica Patrick are among many other options.

The proposed budget capitalizes on the very limit of what can be afforded by the furthest extent of the unions' low budget contracts (IATSE#4 and DGA#3). Finally, all necessary steps are being taken to grandfather and secure the project's Section 181 tax incentives.

*21 Hours* taps into the global, post-9/11 zeitgeist and plays into the world's contemporary fascination with reality TV and growing obsession with instantaneous technological connectivity. It will undoubtedly make the audience "*feel the speed*" of this visceral, authentic racing experience. And it will do so set against an exquisite postcard journey of all the striking vistas our beautiful country has to offer. Ultimately, it's a love letter to America. And to the citizens of the world who value their families, free will - and the open road.

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### **Available upon request:**

- \* Screenplay
- \* 35 MM Budget
- \* Digital Budget (Arri Alexa)
- \* Schedule (40-Day Shoot)
- \* Day Out of Days
- \* Full Crew Bios
- \* Video Game Sizzle Reel
- \* Look Book (in process)
- \* Storyboards (in process)
- \* Full Slate Business Plan



## Story Synopsis

**21 Hours:** When his dream car is hijacked, a high school football coach is seat belted into a terrorist death trap and forced to play the unwilling suicide bomber in an Iraqi game of revenge roulette and must race cross country in 21 hours flat to beat the clock to save his family - and his country.

~ *Buckle up for the ride of your life.*

Rural high school football coach DANNY MITCHELL gets his ass handed to him by a total stranger in a Jeep who beats his 1970 Challenger at an impromptu stoplight drag race. His humiliation is completed when, unable to match his competitor's moves, his one-eighty onto the shoulder leaves just enough room for his neighborhood buddy, CHP JOHN, to pull up and park right alongside - lights flashing.

When his due-any-second-pregnant wife, SARA, sees the broken eggs and groceries tossed all over his car, Danny blames the mess on the jerk who cut him off - just about the time the victorious Jeep hauls threateningly up into their own driveway! As he's being tackled, Danny clues in that it's his slightly estranged older brother, BLAKE, an accomplished Marine, just returned home from Iraq - just screwing with him.

Sara's elated to see Blake again and eager for the brothers to get reacquainted. Blake shares that he met a girl. In Iraq - and she's coming home to live with him. They are shocked. Turns out she's American. A Marine, too. They met when she saved him by detonating a bomb.

When Danny shares that he's entering an amateur race, Blake ridicules his dismal performance on his own home turf - not to mention the caliber of his car. Their divide deepens. Danny's covets the race prize: the very first Saleen F-16 to roll off the line, a Dodge Challenger souped up by Steve Saleen into a SuperCar, built in honor of the US military, designed as an homage to the F-16 fighter jet. Danny begs Blake to help. Blake was a race car driver. He could help Danny win this. Blake demolishes Danny's expectations. Blake almost lost his life racing - a decade ago in a fiery crash - he's not about to put his brother in a similar situation.

Danny explodes: "it's a race for the rest of us" (car enthusiasts - not professional drivers). Sara works her magic and manages to mend the chasm by giving Blake the insight that Danny's always felt the underachieving runt in a family of war heroes - and win or not - this promises to be fun bonding for them.

Blake surprises Danny the next day when unveils his smashed up '69 Charger - the car he almost died in - crumpled in a dusty mangled heap under a tarp in their parent's barn. Still pissed off, Danny misses the point. Blake's olive branch is clarified: a perfectly working five hundred and fifty horse power, completely tricked out, four twenty-six hemi - along with Blake's willingness to help install it in Danny's 1970 Challenger. The brothers are - literally - off to the races.

Blake helps Danny trick out his car and hone his driving skills. Come race day, Danny does surprisingly well. He makes it through all the heats and the final race finds him head-to-head with the clearly superior AMEER HAIDER, a formidable Iraqi.

Pit support HAKIM HAIDER does a last second check on Ameer's tires. Danny performs admirably but it doesn't look like it's going to be enough to win until Ameer blows a tire seconds before the finish line. Danny manages to snake around him for the win. Suspicious, Blake's military instincts kick in - which insults Danny in his triumph. Danny can't understand why Blake can't just be happy for him and accept that he won - fair and square.

It's a long drive back home to California from Arizona, too long at least for about-to-pop Sara to make without stopping for the night. Danny's only too willing to take his time in his new car and

he tosses Blake the keys to his old Challenger. Blake drives straight through, save an unexplained pit stop under a retired F-16 at the Arizona aircraft boneyard, followed with a game of Texas Hold 'Em at an upholstery shop.

When Danny gets home, Blake asks if he can take the new Saleen F-16 for a joy ride. Danny's leery - *but how can he resist?* Blake did help him win it. When Blake returns the car, Danny's livid to see that Blake installed a real F-16 jet fighter seat in the car. He's furious. Blake explains that those harnesses have saved his life. Danny wants it out. He's gonna be driving in suburbia with a baby seat in the back. Blake agrees to take it out the next day. He's got to head to the airport to pick up his new girlfriend.

The next morning, Danny and Sara are awoken before dawn by an odd call from Danny's mother, MRS. MITCHELL: *could Danny pick his father up at the air force base?* This strikes Danny as odd since she's never missed greeting him home from deployment in their forty-year marriage. Indeed: she's being held at gunpoint by a PALESTINIAN JIHADIST and a JORDANIAN MUJAHID who are coercing her into setting her son and husband up.

Unaware of his mother's predicament, Danny's eager to show off his new dream car trophy to his four-star father. GENERAL MITCHELL shares Danny's concern that his wife isn't there to welcome him home. He is disinterested in the car - that is until he discovers that his favorite, Blake, helped Danny prepare for and win it.

Still, he wouldn't be an Air Force pilot if he weren't a speed junkie and General Mitchell pulls his stick out a little during their joy ride home - that is - until it is cut short by CHP John giving chase. Only, it's not John. It's his John car but Hakim and an AFGHANI TALIB have relieved him of it - and are now hijacking Danny's precious new wheels.

The terrorists rig the supercharged car's driver's seat with C-4 explosives and load the dashboard with a Skype-enabled iPad, waiting to play a video, a red digital timer poised to tick down from 21:00 and a secondary GPS, destination pre-installed. Forced back into the car as an unwilling suicide bomber, Danny is told if he gets out of his seat, his car will explode. He must follow their instructions or both his parents will die. Terrified, Danny pukes. His weathered veteran father tells his son to remain calm and follow their orders - as he knocked out with the butt of a rifle. Peeling out for all their lives, Danny hasn't a clue what to do but call Blake.

Interrupted brushing his teeth, Blake is level-headed and laser-focused instantly. He gets Danny to play the video and overhears Hakim detail that their father's military commands killed the former Iraqi Prime Minister's youngest son and now the family is hell bent on revenge. As Danny is General Mitchell's youngest son, he has just become a pawn in an Iraqi game of revenge roulette. Toused and sexy in his shirt, Blake's Lebanese-American girlfriend, MEIRA HAFSA, wakes and loads her Beretta M9 even before she gets dressed.

Danny has been given twenty-one hours to make it from Barstow to Washington, D.C. He must hit several destinations and deadlines along the way or U.S. landmarks will be destroyed. His speeding bomb is monitored non-stop via the Iraqi's GPS. It's not long before CNN is non-stop live over his high-speed plight - and the terrorists reign of terror spreads like wildfire across the nation - just as they wanted it to. Blake warns Danny not to call Sara as there's nothing she can do but worry and the distraction will be too much for him to bear. Blake promises he'll make sure she's safe.

Blake and Meira race nearby to the Mitchell's home. Getting there just as the terrorists are moving his mother, Blake and Meira miss the two key leaders who go on ahead but manage to perform a precise extraction to rescue Mrs. Mitchell. Blake's frustrated that Meira kills the last member of the cell before he can try to pump him for his father's whereabouts. Still, saving your future mother-in-law from terrorists makes quite the first impression.

Danny finally breaks down and tells Sara what's going on. She bears it nobly, doesn't let him hear her cry. Blake collects her and safely ensconce the two women at the hospital, surrounded by guards - and are off to help Danny.

General Mitchell is held at gunpoint and ordered to call his good friend, GENERAL KEEFER, the Chairman of the Joint Chiefs of Staff, and deliver the terrorists' demands: a full and complete pull out of Iraq in 21 hours. Impossible. Yeah, they know that. But Keefer's on it, calls in the PRESIDENT.

En route, Blake rallies support from family friend Sheriff Parker to turn those pit maneuvers around into a police escort. As Danny is understandably now #1 suspect in CHP John's murder (since he was seen screeching away from his patrol car not long before his dead body was found nearby), Parker has to shift the powers that be's perception that not only is Danny **not** a cop killer - he's not a criminal at all but rather - he's the victim.

Meira is adamant that she get into Danny's car. Blake's having none of that. But Meira makes a solid case. She's a bomb and computer expert. And it's kind of hard to sit idly on the sidelines with the necessary skill set and and watch your family-to-be careen in danger. Blake pulls strings to get Meira on an F-18 and she flies ahead to intersect with Danny in Arizona. As a gas tanker refuels his two gas tanks - at 70 mph - Danny is grateful for the fast food handed in through the window by the truck driving tandem. But he's shocked that anyone is fool enough to crawl into his car with him - much less a woman. Given his predicament, Danny's knee-jerk reaction is prejudice to her Middle Eastern heritage. But thick-skinned and confident, Meira quips: "We're not all terrorists." Blake introduces them over the hands-free. Danny apologizes, sincerely.

Meira came bearing electronic gifts. Not only her own laptop and other counter-surveillance devices but CNN also asked her to bring a dashcam and cell phone with her, to give their viewers vicarious shotgun seats, too. Meira connects the dashboard iPad monitor to Skype via satellite and Ameer, the evil mastermind, comes on screen - live. Both Danny and Meira recognize him - but from different frames of reference - but there's no time to compare notes. Even though Danny made it to his first destination, Flagstaff, on time - he had no idea what he was supposed to do or where he was supposed to go once he got there, so Ameer chalks that up as a miss. Danny and Meira are demoralized to see Ameer blow up Lake Havasu's London Bridge live on the screen in front of them. They don't have time to grieve the innocent hikers and boaters that are killed on their conscience - they can't even slow down. Riddled with guilt, Danny must make his next deadline or more people will die.

Sara suffers helplessly in silence, watching the horrific ordeal unfold on TV. Her water breaks while she's on the phone with her husband but she's unwilling to add to his burden, so she stoically refrains from telling him.

Danny hits all his stops in record time in spite of every obstacle imaginable. After some drunk, fame-digging Frat Boys nearly kill him in a joy ride collision, Danny must persuade Good Samaritans to jump start his famous bomb. Then, the Governor of Oklahoma refuses to let the traveling bomb cross his state line. He sets up a roadblock and there is a stand off between Texas and Oklahoma state police. Fans and protestors alike line the overpass and freeway. Political hierarchy prevails. The President supersedes the Governor's federal jurisdiction with her national power and orders a couple of Huey Cobra helicopters to blast a path through the police barricade so Danny can get through. The President then asks Danny, knowing he's not going to get out of this alive, if he'd be willing to drive his car into a sand-filled container to try to limit the other innocent casualties. Danny says as soon as she can confirm his father is safe, he'll do whatever she asks - but not until then.

As dusk settles, it dawns on famous NASCAR driver, DALE EARNHARDT, JR., that Danny's stock headlights won't illuminate the pitch black of night at the speed he's traveling. MOPAR comes in to save the day and rigs Dale's own race car with high-powered lights and the team caravans Danny safely through the night.

The car's ECU light flashes and the car's computer must be rebooted - but they don't have time. They have no choice: they can't stop - but they can't go on. Meira turns off all the cameras and takes the batteries out of all the cell phones and in some CNN and Skype-free privacy, she saves the day by jury-rigging the terrorists' GPS to an algorithm that will make Ameer mistake a fake beeping signal that will appear to be Danny's car making his destination by the deadline without him

knowing that they've actually pulled over to make repairs and catch up. Danny insists that this is the perfect time for Meira to get out of the car safely. Meira agrees. They say their goodbyes.

The MOPAR team has the car back on its feet in under seven minutes but before Danny can take off - Meira's back in his front seat?! Turns out, she didn't have any way of knowing that up ahead is a huge cloverleaf freeway interchange. She programmed the algorithm for a straight line. If they can't make up the time and swap the signals before Ameer clues in, he'll figure out their ruse and undoubtedly blow another landmark. They haul ass, catch the "fake" them, the caravan cloverleaves at breakneck speeds - just as Ameer comes on to congratulate them for making the destination he was fooled into believing they made. When dawn breaks, Dale hops out to shake Danny's hand as a real American hero and loans him his helmet: *"maybe it'll help?"*

Blake and his team of Marines have tracked down General Mitchell being held hostage on a houseboat. They deploy a swift, tactical rescue. The President informs Danny and he concedes to her containment plan. Snipers, ordered illegally by General Deaton, begrudgingly follow their orders to take out his tires and make it look like an accident. His glass t-top roof shatters - but Danny escapes. Cleverly, Danny instructs Meira to track back the Iraqi's GPS signal and discovers that Ameer is not in Washington, D.C. as was previously assumed - he's hiding safely in Arlington, Virginia.

Blake calls and talks to Meira and has her try to rig something under Danny's seat. Danny freaks and pulls off to the side of the road. She tries to tell him something but he shoves her out of the car.

Along with the President and Pentagon staff, Ameer hears the roar of Danny's car approach. Certain that Danny has reached his final destination, Ameer double crosses Danny and gives the order to blow him up, the Pentagon and all the rigged landmarks simultaneously. Ameer is more surprised than the President to discover that it's actually Dale Earnhardt, Jr.'s NASCAR that pulls up out in front of the Pentagon. He tosses Danny's swapped out and still-tracking GPS triumphantly into the air. And the car bomb Danny's actually driving is headed - surprise! - straight for Ameer's no-longer secret hold up.

Resigned to the fact that he's not getting out of this alive, Danny says goodbye to his wife on his cell phone and his life flashes before him as he prepares to martyr himself for his country. Helmet on, Meira calls. She tells him she doesn't have time to explain. He must just grab the cable under his seat and yank it as hard as he can. Danny tries but it rips his fingers bloody. He tries to anchor it for leverage through the baby seat but it comes off in his hands. He yanks the cable loose.

Just as his speeding Challenger ticking bomb launches directly into Ameer's 2nd story bay window, Danny is violently ejected through what's left of his sniper-shattered glass T-top roof - just as his car crashes through Ameer's bay window - and explodes!

Shocked that he made it out alive, Danny floats safely above the inferno on a parachute harnessed to his F-16 jet fighter seat. Not one to lose an opportunity, CNN Mark asks for his exclusive interview before Danny reaches the ground. After having been penned up in a claustrophobic cage for twenty-one hours, Danny looks around at the endless horizons and vistas all around him and tells Mark, cathartically, that he's got nothing but time.

Danny is awarded the Presidential Medal of Freedom, the highest military honor ever bestowed upon a civilian. General Mitchell gets his fifth star, Blake and Meira are awarded new medals - and no one wears a watch. President Tate dangles keys to a new Challenger - and Sara grabs 'em and says: "I'll drive."



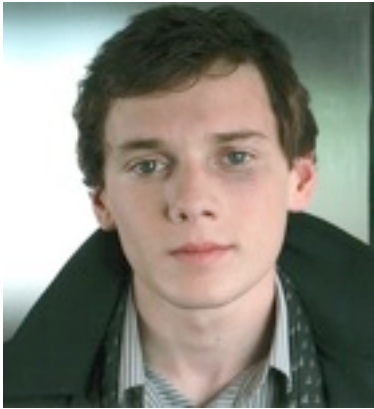
**Proposed Cast**

**Danny Mitchell**

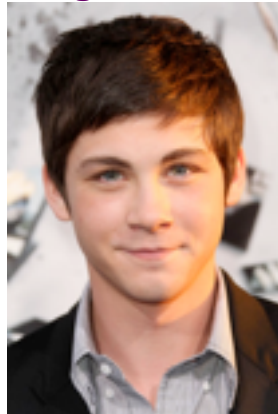
**Logan Lerman**

**Jonathan Taylor Thomas**

**Anton Yelchin**



*Fright Night*



*The Three Musketeers*



*Home Improvement*

**Meira Hafsa**

**Amber Rose Revah**

**Veena Malik**

**Noreen DeWulf**



*Ocean's Thirteen*



*From Paris With Love*



*Tere Pyaar Mein*

**Blake Mitchell**

**Paul Walker**

**Matthew Fox**



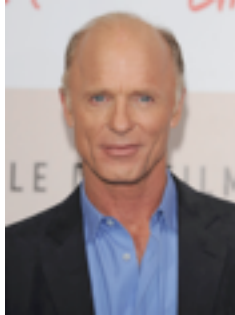
*The Fast and the Furious*



*Lost*

**General Mitchell**

**Ed Harris**



*A Beautiful Mind*

**David Morse**



*The Green Mile*

**General Keefer**

**Morgan Freeman**



*The Shawshank Redemption*

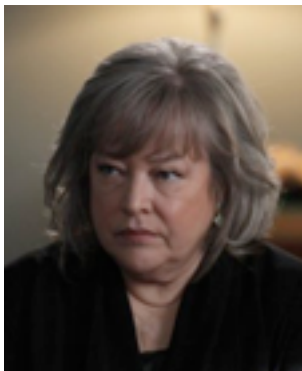
**William Hurt**



*A History of Violence*

**U.S. President Tate**

**Kathy Bates**



*Harry's Law*

**Jane Lynch**



*Glee*

**Jean Smart**



*Youth in Revolt*

**Sigourney Weaver**



*Avatar*

## Genre and Target Audience

Action films are as much a part of the American landscape as, well, the American landscape. A universal and evergreen source of typically reliable revenue for studios, this genre nails their most coveted core demographic: 13-year old boys to late-thirty year old men - and the abundant ancillary merchandising opportunities this group affords. These films also tend to travel well abroad as they are far less reliant on dialogue and cultural context than they are on visceral danger and cinematic excitement.

*21 Hours* is a classic action film but it is also very much a thriller with elements of road movies, crime and war films. The terrorist plot is contemporary and globally realistic. As a thriller, *21 Hours* thrusts the requisite innocent, claustrophobically trapped victim into a careening struggle against insurmountable odds and of course: an ominous ticking clock.

A homage to this genre's great lineage, our Hero draws on resources he didn't know he had, rallies a team around him and leads them through the cat and mouse game to outsmart the evil terrorist. The road trip, action and adventure genres all come together through the wide variety of modes of transportation: from his supercharged Saleen F-16 Challenger, to the F-18 fighter jets, Cobra and CNN helicopters, trucks and even a motorcycle gang that conducts an impromptu road block. Our "Everyman" rises to the unwelcome occasion and arcs into a hero during his solo cross-country race by avoiding snipers and collisions while his brother and brother's girlfriend rescue mom then divide and conquer. She applies her computer skills to navigate and protect him while his brother fist fights their General father, out of captivity.

And we didn't forget the drama. The stakes characters range from his beloved wife about to give birth to his firstborn, his resilient mother and heroic father - not to mention, his native land. The whole movie is non-stop, suspenseful action with an end no one sees coming.





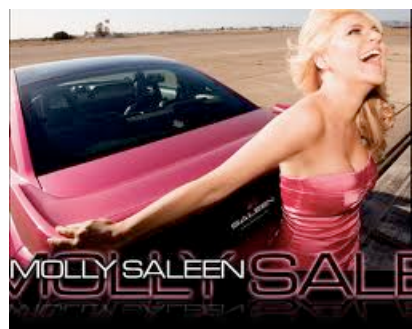
## Steve Saleen

Mr. Saleen has decades of ideas for what a visceral experience the right kind of car movie could be and executing that vision through *21 Hours* would honor two of his life's passions. A student of car and race films since his days studying cinematography at USC, Mr. Saleen's desire to creatively collaborate on a film like this has only increased through his car-related involvement on films such as *Transformers*, *2 Fast and 2 Furious*, *Ironman*, *Hollywood Homicide* and *Bruce Almighty*. Add that to his first-hand experience as a race car driver, himself, dating back to the 70's, highlighted by the success of his racing team with Mr. Tim Allen and his Saleen S7 (pictured on Page 2) breaking the world record at the prestigious 24-Hour Le Mans race.



## In Kind Contributions

Mr. Saleen has offered the entire top floor of one of his two buildings out in Corona<sup>1</sup> as home base for the *21 Hours* production offices as well as one of his two-story, state-of-the-art warehouses as our independent studio facilities. With plenty of free parking and an affordable Ayres Hotel just steps away, all just 90 minutes East of Los Angeles, the SMS facilities provide secure and convenient set building, prop and costume creation and storage and may suffice for some of our principal photography needs (perhaps a sound stage for built set interiors of the Pentagon conference room, the Sheriff's Office, police headquarters and the many of the green screen driving shots).



## Molly Saleen

One option for the NASCAR cameo is Saleen's beautiful daughter, Molly. One of the youngest female NASCAR drivers, she just broke the Cannon Ball Run speed record. She also just shot the pilot for her own reality show, *The Fast and the Fabulous*. Her inaugural season could catch her preparing to star in *21 Hours* along with all of our behind-the-scenes excitement as we'll be sharing production offices with her clothing line in the SMS building. Seen here with her one-of-a-kind Molly-pop pink Saleen Mustang, this is the only example of the patented glass T-top Mr. Saleen will build for our Saleen F-16 Challenger.

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<sup>1</sup> These facilities are just 20 miles outside of the studio zone, so union waivers and/or concessions will be requested to facilitate this independent film trying to stay (at least partially) in California.



## Distribution Strategy

### Wide Domestic Release

As an action thriller with an organic and avid audience base, a strong and diverse promotional platform and a well-planned and cost-effective advance marketing campaign, *21 Hours* intends to capitalize on the shifting sands in the marketplace.

One option is to be one of the very first films to consummate a script-stage, pre-buy “Straight Content Play” distribution deal with Open Road, the joint venture formed in March 2011 between AMC Entertainment, Inc. and Regal Entertainment Group. These theater operators control 31% of the nation’s 40,000 screens and 45% of the weekly business. Their goal is to release 10 independently financed films every year on 2,000 of their screens across the nation (as well as through other cinema chains) then continue the distribution lifecycle all the way through DVD, television and to the Internet. *21 Hours* would be a wonderful addition to their slate.

Alternately, 21 Hours, LLC will solicit mid-sized, wide-release distributors such as Focus Features, Lionsgate, Summit Entertainment, FilmDistrict, Sony’s Screen Gems, The Weinstein Company, Miramax and Relativity Media for a 600 - 2,000 screen wide release commitment.

Lastly, as release patterns, strategies and potential financing and distribution partners and scenarios continue to evolve, a variety of hybrid variations may present themselves with any one of the above candidates or even a co-production with (or even an out right script sale to) a studio, mini-major or production company with sufficient resources.

### International Sales

International and Domestic distribution very well may be handled by the same entity or this may evolve and transition but we will solicit advance commitments in the form of production funds and actively support these its global international release by synchronizing the release pattern around car-related event marketing and other avenues.

## Advertising

### **Full Page Newspaper Ads in Every City**

- It is anticipated that Dodge Priority dealerships will co-op full page newspaper ads (the key art is the car) for the film in their respective cities.
- Steve Saleen’s Press Releases are typically picked up by his journalist fans working at newspapers in areas often overlooked by traditional studio advertising that are a hotbed for our target audience: Tennessee, Arkansas, Alabama, etc.

## Race BillBoards

- Indianapolis 500 - 16<sup>th</sup> Street billboard (1.5 M race fans pass in a weekend)
- Daytona 500
- Formula1 - Austin, Texas
- North American New Car Show - Detroit (huge audience of int'l journalists)

## Marketing

### Television Appearances

- *The Tonight Show with Jay Leno*
- *Late Show with David Letterman*
- *TMZ*
- *Live with Regis and Kelly*
- *Top Gear*
  - UK (BBC) – Steve Saleen (and/or our star) doing a lap in the Saleen F-16 Challenger
  - US – Molly (and/or our star)
  - Australia, Russia, China, Turkey, Korea
- *The Fast and the Fabulous* (Molly Saleen's new *E! Style* Network reality show)
- [\*How It's Made\*](#) (Science Channel on *Discovery*)
- [\*How Stuff Works\*](#)
- *Factory Made*
- [\*Fox Sports Speed TV\*](#)
- *Myth Buster*

### Magazine Editorials

Most of these Editors are friends or friendly acquaintances with Mr. Saleen and will all be invited to come to the set one day and actually appear on camera as themselves (if they'd like) in Steve's unveiling of the car (press) scene. It is anticipated the car will secure at least one cover and photo/editorials in all:

- *Motor Trend*
- *Road & Track*
- *Car & Driver*
- *Hot Rod Magazine*
- *Auto Week*
- *Top Gear Magazine*

### Internet

Website      FaceBook      Twitter      Free iPad App

### Radio Interviews and PodCasts

- Interviews synchronized with every F-16 Challenger appearance.

## Event Marketing

Steve Saleen has an extensive annual touring calendar that includes New Car Shows and NASCAR, Formula 1 and IndyCar Races. We have highlighted those we feel would be the most important (Tier 1) and where a secondary or local team could represent the film and prototype ((Tier 2). Ballpark attendance figures have been estimated herein.

### North American New Car Shows

Many major metropolitan area car dealers cooperatively band together annually to host huge “new car shows” in their local areas to unveil their new lineup of cars for the coming year. SMS typically has a high-profile booth with excellent foot traffic placement with a booth that showcases three cars.



The *21 Hours* Saleen F-16 Challenger prototype will be featured prominently along with key art from the movie and potentially a kiosk playing where attendees can play the video game and/or screen behind the scenes movie clips. Steve Saleen attends the opening weekends and press events of most of the major events.

### International New Car Shows:

<u>City</u>	<u>State/ Country</u>	<u>Attendance</u>
London	England	500K
Paris	France	1M
Frankfurt	Germany	1M
Geneva	Switzerland	1M

### Tier 1 North American New Car Shows

<u>City</u>	<u>Att.</u>	<u>Month</u>
Detroit	800K	January
Chicago	1M	February
New York	1M	March/April
Los Angeles	1M	December

### Other Possible events

#### Woodward Dream Cruise

Detroit, MI August 1M

#### Float in the Rose Parade

Pasadena Jan 1M + WW TV

### Tier 2 North American New Car Shows:

We will negotiate co-operative booth placement and promotional opportunities in the Dodge booth with dealers will carry in 25–50 ancillary markets (Miami, Orlando, Atlanta, etc.

### Races

<u>Type</u>	<u>Event</u>	<u>Attendance</u>	<u>Est. Dates</u>
Formula 1	Austin, Texas	250-500K	May/June
IndyCar	Indianapolis 500	500K	May
IndyCar	Long Beach Grand Prix	105K	April
IndyCar	Event #3 TBD	150K	TBD
NASCAR	Daytona 500 (Fla)	300K	Feb
NASCAR	Events #2 – 10 TBD	300K Each	March/April

## Merchandising and Licensing

This property is ripe with game and toy possibilities. The limited edition custom car will set the Saleen merchandising machine into motion. Ancillary marketing opportunities include launching another global McDonald's Happy Meal (or other fast food) toy car give away, a line of toy cars (like Hasbro or Mattel), a coffee table photo book with drawings, CGI renderings and storyboards tracking the design and manufacture of the Saleen F-16 Dodge Challenger as well as behind the scenes of the making of the film.

### Video Games



We have initiated discussions with several video game developers to joint venture a cross-platform console and downloadable PC game as well as both mobile and social media freemium and upgradable products that will stimulate cost-effective or possibly even profitable viral marketing buzz.

Our Intellectual Property licensing rights could be traded with Electronic Arts, Black Box (and/or other like firms) in exchange for their contributing the CGI

for the film. These two firms in particular have already programmed the game engine and developed the graphics for the cityscapes from the West Coast to Chicago for *Need for Speed: Run*. The further development required to extend their branded franchise into another potential new title: *Need for Speed: 21 Hours* might prove to be surprisingly cost-effective for all parties.

### Social Media and Mobile Games

Social and mobile games can prove to be not only cost-effective promotional platforms to build buzz and hype but may very well prove to be revenue-generators in their own right. Check-in geolocation game winners could win a race lesson - in their new Saleen F-16 Challenger.



### Sequel and Franchise Potential

The script has a built-in sequel and franchise potential.



