

VISITING OLIVA

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NOTICE TO INVESTORS

NOTICE TO PROSPECTIVE INVESTORS

Nothing in this business plan should be construed to be a solicitation of any investment or an offering of any security or investment interest in *Visitando Oliva LLC* or the motion picture *Visitando Oliva* . This business plan is being presented for informational purposes only. Any solicitation or offering for investment purposes shall be made only through a prospectus for such an offering, subject to registration or exemption under all applicable state and federal securities regulations.

The business of the production and exploitation of motion pictures is speculative and has historically involved substantial risks. Investment in *Visitando Oliva LLC* or the motion picture *Visitando Oliva* involves a substantial amount of risk, including the possibility of the loss of part or all of the investment and is not suitable for all investors.

Any person or entity considering investing in *Visitando Oliva LLC* should review this business plan thoroughly, including the Risk Factors.

Nothing in this Business Plan is intended as investment, tax or legal advice. Prospective investors should consult with their own business advisor, accountant or attorney before making any decision regarding the suitability of investing in *Visitando Oliva LLC* or the motion picture *Visitando Oliva* .

CONFIDENTIALITY AGREEMENT

Visitando Oliva LLC hereby discloses and submits this Business Plan and related pre-production materials for the feature film production presently entitled *Visitando Oliva* solely for the purpose of presenting the Business Plan to interested parties.

By reviewing the enclosed materials, including the story synopsis, budget top sheet and related materials, you hereby agree to keep confidential and not disclose in any manner, any portions of the content of the materials hereby provided to you, including, but not limited to the ideas, characters and scenes contained herein, to any other third parties, without the express written permission of *Visitando Oliva LLC*, who holds all rights to the material presented in the Business Plan, including, but not limited to, the copyrights to any original story material as well as the Business Plan itself. Copying any part of the Business Plan is prohibited under the copyright laws of the United States of America and all applicable foreign laws.

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THE STORY

LOG LINE

WHAT'S IT ABOUT?

A comedic drama, *Visiting Oliva*, is about a young man who escapes his family problems in the U.S. by visiting his grandmother in rural Northern Mexico only to find more problems than he bargained for.

The thematic plot of the story revolves around the idea that love, even familial love, cannot be forced into existence.

SYNOPSIS

THE STORY

An aimless college graduate visits his fiery grandmother in a decaying ranch town located in the middle of the Mexican desert where he hopes to find some distraction from his problems back home in the U.S.

Julian is a modernized city guy who cannot get his life together. Worse still, he's having trouble getting along with his mother who he still lives at home with. After an ugly fight, he decides to "escape" by going to Mexico to stay with his grandmother, Oliva. But the visit is not the vacation he was hoping for as ranch life proves to be harder for him than he expected.

Julian sticks with it and begins a life changing experience that will force him to face his inner demons and some dark family secrets.

WHY IS THIS IMPORTANT?

Latin bilingual people are shown to be the most loyal and consistent movie theatre patrons time and time again, domestic and internationally. Yet rarely are they fed any content that reflects their stories without some sort of stereotype being a part of it. This film is trying to fill that void by providing a rich personal story that reflects them.

MORE TO IT.

Also worth considering, is the fact that this story and it's concept is universal to anybody trying to get their lives together post college, especially those who are first generation Americans, regardless of what country their family is from.

The unique gap between family generations, where an older generation hails from the old world and the new generation hails from a developed nation is one that is largely unexplored directly. This film does that. Any ethnic communities that have ever had to transplant themselves in a more advanced nation can relate to a story with this kind of setting.

Though the project seems like it would only work for one group of film goers, it actually has the potential to hit a lot more markets than most people would guess.

COMPARABLE FILMS

WHAT'S THIS MOVIE LIKE?

- **Y Tu Mama También** (\$34m theatrical on a \$5m budget)
- **Güeros** (Recent film, with unknown financials, but is very similar. Small Spanish production, in black and white, unknown actors, arthouse, currently on Netflix)
- **Under the Same Moon** (\$23m theatrical on a \$1.7m budget)
- **No Se Aceptan Devoluciones** (\$100m theatrical on a \$5m budget)
- **Coffee in Berlin** aka. **Old Boy** (\$2m theatrical on a 150k budget)
- **Roma** (unknown budget, \$1m with very limited theatrical release, Netflix Original)



CHARACTERS & TALENT





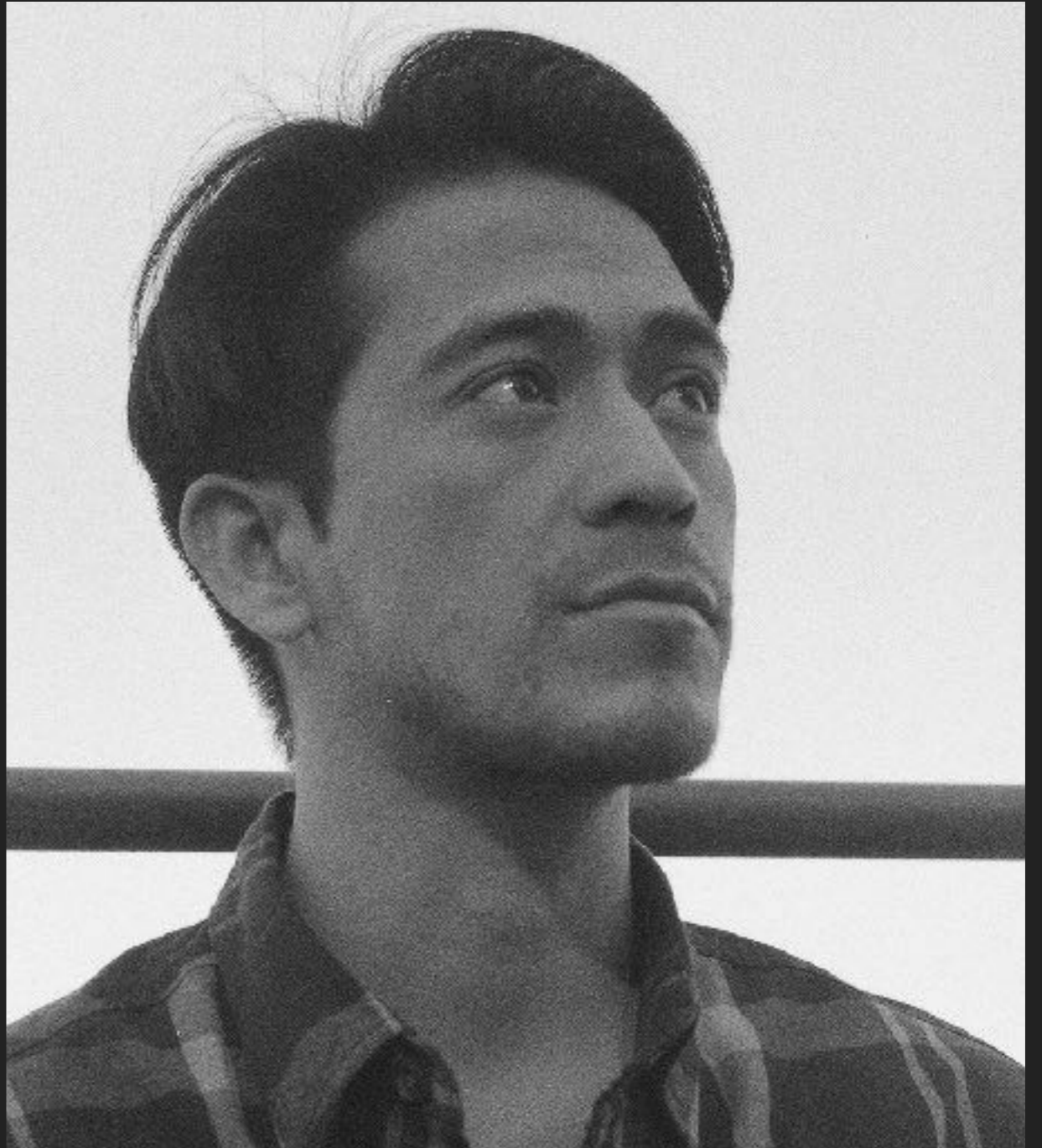
JULIAN

- Young freshly graduated college guy.
- Intelligent, but directionless.
- Grew up bilingual in English and Spanish.
- Someone who wants to do better, but more than anything wants to be liked and supported and appreciated.

DAVID ZALDÍVAR

as Julian

- Newcomer with intense talents.
- Growing presence in the independent theatre scene.
- Recently starred in Peter Hedges' "Greg is Back" opposite Lucas Hedges and Julia Roberts
- Toured with the production Deferred Action in NY, Texas, and Los Angeles.





OLIVA

- Hardened grandmother.
- Has survived through some rough times.
- Let's lose when she really wants to.
- Protective of what's hers.
- Doesn't have time for your opinions.
- Believes that modern women are weak.
- Wants to live her life, free of other people's judgement, especially her family's.
- Is haunted by decisions she made in the past.

RENÉE VICTOR

as Oliva

- Veteran actress.
- Known for her role as Lupita on *Weeds* and the grandmother in Pixar's *Coco*. Also known for roles in *Skyrim*, and *Paranormal Activity: The Marked Ones*.
- Native Spanish speaker.
- Powerhouse of a personality.





GERMAN

- A Mexican redneck cowboy.
- Dumb and soft.
- Living a life where he is trapped by his past mistakes having married too young and had kids.
- Doomed to live in a decaying town.

PABLO HERRERA

as German

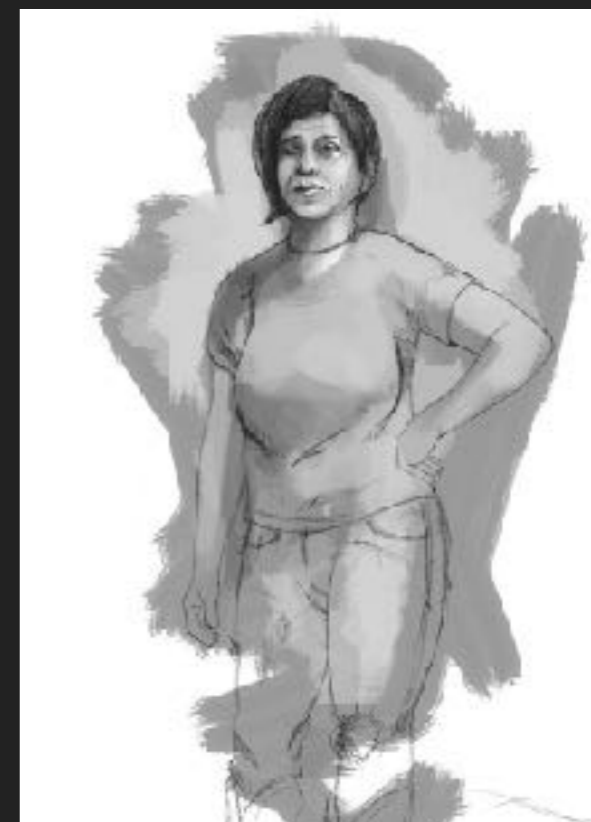
- Internet famous with good sized following.
- Known for appearing on Cholo Adventures and NBC's Superstore.
- An ex-groundling with an incredible skill at improvisation.



YET TO CAST

PETRA & CATRINA

Julian's mother and Oliva's "neighbor," these principle roles are yet to be cast, but have the potential to have names attached to them as the commitment to the production is short. This would depend on the offers that we could afford to give them.



DIRECTOR/WRITER

VICTOR G PARRA

- Director of shorts that have gone to many festivals.
- Director of many web and music videos, with millions of views each.
- Has experience working in large studio productions for Fox, Discovery, MTV, E!, Disney Channel, and many more that he can't remember at the moment. Mostly in post production.
- Has experience working in shoestring budget productions as well.
- Studied at the Los Angeles Film School. Majored in Directing and Cinematography with a minor in Production Design. Heavy experience in the post production, lighting and camera departments.

PRODUCER

MAYON DENTON

Mayon Denton is a film and television producer and director. He graduated from UCLA in 2007 and went on to produce 7 feature films, a lot of tv pilots, music videos, industrial videos and commercials. I work on the creative, budgeting, and administrative side of production. My success is do to working with a great team of top professionals.

CINEMATOGRAPHER

DAVID TAYAR

David Tayar has worked as a cinematographer on a wide variety of projects for companies such as Disney, Warner Bros, FX, The NFL, and many others. He recently completed work on the hit Hulu Original series East Los High. He was recently nominated for a Gotham Award for his work on the show Surviving. David is originally from Korazim, Israel and studied at The Los Angeles Film School.



THE LOOK

THE VISUALS

WHAT'S IT LOOK LIKE?

- Stark black and white imagery of barren deserts.
- Wide expansive desert landscapes, contrasted with tight close ups.
- Dark figures against blinding white landscapes.
- Inky black images with characters' glowing faces.
- Think John Ford or Jim Jarmusch or Vivianne Maier

TEST STILLS



SHOT ON LOCATION



SHOT ON LOCATION



SHOT ON LOCATION

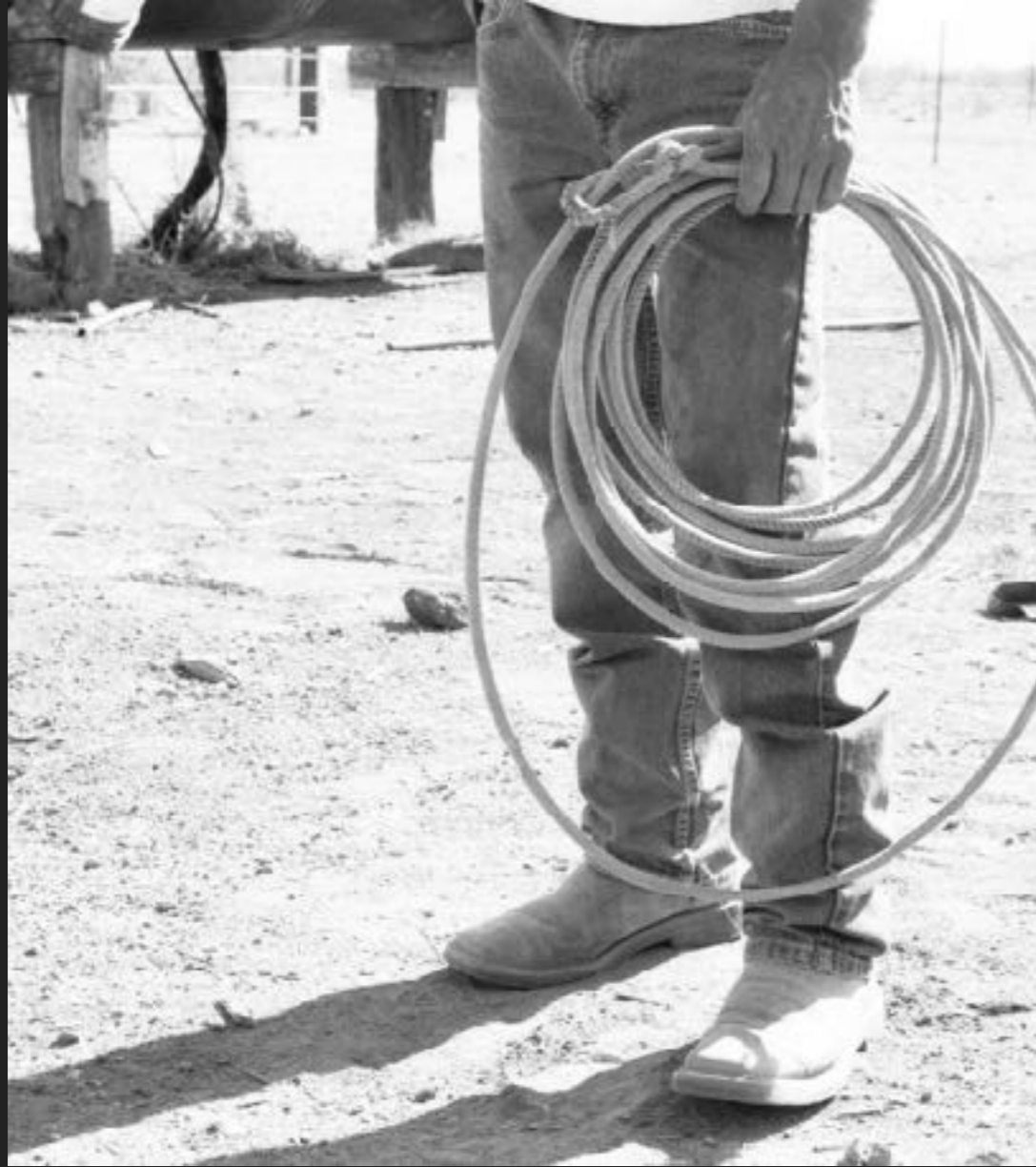


SHOT ON LOCATION



SHOT ON LOCATION WITH KODAK DOUBLE-X MOTION PICTURE FILM





SHOT ON LOCATION





PRODUCTION PLANS

HOW WILL WE DO IT?

LOCATIONS SUMMARY

SHOOTING IT IN MEXICO

- Takes place in Chihuahua, the largest state in Mexico. Shooting there would cost much less than shooting in the US and building sets, which would be the only viable alternative.
- Locations would be mostly free or cost next to nothing, with minimal need for set building and even little need for set dressing in some instances.
- Local hires would be very cheap as well. Any that aren't there would be able to travel from other parts of the state. A Mexican grip, for example, is paid about \$250 a week at the high end.
- Props and animals would be easily accessible and mostly free to get ahold of.
- With a well prepared plan, we can shoot this for little cost, without cutting back on quality. And if we're to save so much on locations and crew, we could perhaps schedule a shoot that isn't so rushed.



THE EDITING PHASE

POST PRODUCTION

- Post production can be handled at a home studio or any space that'll accept us.
- We'd like to have the ability to bank roll a micro post editing crew that can start the edit as we shoot and finish in a timely manor.
- The onlining, mixing, mastering, and print making will have to be done at a professional facility.
- The script does not call for post VFX. Any VFX work would be minor at most.



THE MARKETING

GETTING IT SEEN

DISTRIBUTIONS PLANS

WHERE WILL IT SHOW?

- Festivals would likely be the way to go in order to find distribution. We'd try the majors as well as the lowers. A set aside budget would be needed to fly talent to some of these special screenings and for any PR that would need to accompany that effort.
- A theatrical run, however small, is a must, whether the film is distributed by a VOD platform or not.
- A theatrical roadshow is worth considering. It would function, more than anything, as a great promotional opportunity and be cheap on a certain level, building a grassroots campaign as we go along. This should definitely happen if we end up self distributing ourselves. Self distribution would need it's own set of funds.

CONCLUSION

IN THE END...

This project started with the intent to show a side of Northern Mexico that is rarely seen; the side that doesn't involve cartels or guns or drugs and instead focuses on small human struggles that any of us could go through or maybe even have gone through. We'd like to do this with a story that is small, deep, personal, and unique; with strong performances and striking visuals.

Seeing a version of yourself represented on screen is empowering. The hope is that this film will inspire a few generations of people who maybe haven't seen themselves represented on screen before, no matter who they may be.

On a selfish side we're also hoping that our production sparks the career of the many talents and the small production companies that are involved.

But most of all, the hope is that we are able to make a solid and charged feature film that is seen and loved by many many people for many years to come.



THANK YOU FOR YOUR TIME
AND CONSIDERATION

IFP FISCAL SPONSOR

IFP's Fiscal Sponsorship program is a legal and financial mechanism by which IFP, a 501(c)(3) non-profit organization, serves as a conduit for financial resources, and provides some support and oversight for independently produced film projects.

Projects Fiscally Sponsored by IFP are able to give donors the incentive of a charitable deduction for income tax purposes, a service individual filmmakers could not otherwise offer. It also enables filmmakers the ability to access to foundation and government grant funding that may only be accessible to non-profit organizations or fiscally sponsored projects.

IFP's Fiscal Sponsorship program also offers financial, administrative, and mentorship services, competitive administrative fees, and the reliability of working with an established filmmaker support organization

<http://www.ifp.org/>



NOTICE TO INVESTORS

EXECUTIVE SUMMARY

Visitando Oliva LLC ("the Company") has been formed to produce A feature length motion picture currently titled *Visitando Oliva*.

Distribution of the Film will be through one or more of the distribution channels discussed in this Business Plan. The Company forecasts the return of investors' principal plus profits within 24 to 36 months from the beginning of production based upon the projections set forth herein. Future revenues may be earned beyond the initial 36-month projection, depending on the success of the film.

Visitando Oliva LLC principals have a diverse background and experience in the motion picture business. The Company intends to achieve high production value, while keeping costs down to maximize profits and minimize risk through the application of proven filmmaking techniques. The principals believe that due to their experience in motion picture production that they will be able to achieve a level of production value that will enable the film to compete in the marketplace with films that are comparable to *Visitando Oliva*.

PARTICULARS:

Title: *Visitando Oliva*

Budget: \$460,945

Genre: Drama

Rating: TBD

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