



AMBASSADOR FILMS

"WHO ARE YOU PEOPLE?"

FILMMAKERS AND EX-DISTRIBUTORS WITH THEIR FINGERS ON THE PULSE OF WHAT'S HAPPENING IN THE CREATIVE ZEITGEIST AND COMMERCIAL MARKETPLACE.

WE PRODUCE GENRE FILMS IN THE BUDGET RANGE OF **\$1 MILLION TO \$5 MILLION**, ALLOWING US TO FULFILL INVESTMENT RECOUPMENTS WHILE STILL BOASTING HIGHER-CALIBER TALENT AND PRODUCTION VALUE.

WITH DECADES OF EXPERIENCE IN DEVELOPMENT, PRODUCTION AND DISTRIBUTION, OUR TEAM HAS A **PROVEN TRACK RECORD OF SUCCESS** AS WELL A SLATE OF UPCOMING FILMS THAT HAVE BEEN ENGINEERED TO PLEASE AUDIENCES AND FINANCIALLY REVERSE-ENGINEERED TO PLEASE INVESTORS.



“COOL STORY, BUT WHAT’S YOUR MARKET?”

WORLDWIDE, THIS IS A \$40 BILLION INDUSTRY. AND THERE ARE BASICALLY TWO WAYS TO BE A MAJOR PLAYER IN A MARKET THAT BIG:

SPEND HUNDREDS OF MILLIONS OF DOLLARS ON PROJECTS DESIGNED TO TRAVERSE REGIONAL MARKETS AND CAPTURE THE HEARTS AND MINDS (AND WALLETS) OF MOVIEGOERS ACROSS THE GLOBE.

OR...

OUR APPROACH: SPECIALIZE IN SPECIFIC SUB-MARKETS. MARKETS WE KNOW TO BE UNTAPPED FOR ALL THEIR POTENTIAL AND THAT WE KNOW EXCEPTIONALLY WELL.

AS HISPANIC-AMERICAN DUAL CITIZENS WITH SALES AND DISTRIBUTION EXPERIENCE, WE'VE DISCOVERED THE BEST-KEPT SECRET IN HOLLYWOOD...

SECOND ONLY TO CAUCASIANS, HISPANICS STATISTICALLY ACCOUNT FOR THE LARGEST SHARES IN ADMISSIONS, TOTAL MOVIEGOING POPULATION AND NUMBER OF TICKETS SOLD IN THE U.S.

ROUGHLY A FIFTH OF THE U.S./CANADA BOX OFFICE (TOTALING \$11.4 BILLION) CAN BE ATTRIBUTED TO LATIN AMERICAN ATTENDANCE, WHICH HAS BEEN THE HIGHEST PER CAPITA AS COMPARED TO OTHER ETHNIC DEMOGRAPHICS. TO SAY NOTHING OF THE \$3.4 BILLION FILM MARKET FOR LATIN AMERICA AT LARGE.



A Venn diagram with three overlapping circles. The top-left circle is labeled 'LATIN AMERICAN BOX OFFICE \$ 3.4 BILLION'. The top-right circle is labeled 'GLOBAL BOX OFFICE \$40 BILLION'. The bottom circle is labeled 'HISPANIC MOVIEGOER REVENUE (U.S./CANADA) \$2.3 BILLION'. The intersection of all three circles is highlighted with a white arrow pointing to it from the text 'WE DEVELOP AND PRODUCE CONTENT THAT BRIDGES THE GAP BETWEEN THESE MOVIEGOING WORLDS.'.

LATIN AMERICAN
BOX OFFICE
\$ 3.4 BILLION

GLOBAL BOX OFFICE
\$40 BILLION

HISPANIC MOVIEGOER
REVENUE (U.S./CANADA)
\$2.3 BILLION

WE DEVELOP AND PRODUCE CONTENT
THAT BRIDGES THE GAP BETWEEN
THESE MOVIEGOING WORLDS.

CURRENTLY IN THAT OVERLAP ARE
STUDIO FILMS SUCH AS *COCO* AND
OVERBOARD, LEAVING A HUGE VOID FOR
OTHER KINDS OF CROSSOVER CONTENT.

WE FILL THE VOID WITH SAME CONTENT WE'VE ALWAYS MADE
THROUGH OUR EXPERIENCE AND KNOW-HOW: **ELEVATED GENRE FILMS.**

“PROVE IT.”

AFTER LEADING THE INTERNATIONAL DISTRIBUTION OF COUNTLESS MAJOR TITLES SUCH AS *THE HURT LOCKER* AND *DALLAS BUYERS CLUB*, AMBASSADOR FILM GROUP TRANSITIONED INTO PRODUCING WITH 2016'S *URGE*, STARRING PIERCE BROSNAN.

THIS YEAR ALONE HAS SEEN THE RELEASE OF THREE FILMS—*PUPPY LOVE, UNTOGETHER* (STARRING JAMIE DORNAN AND BILLY CRYSTAL) AND *CURVATURE*—AS WELL AS AN UPCOMING FESTIVAL TOUR FOR HOME INVASION THRILLER *HELL IS WHERE THE HOME IS*.



WERE ALSO IN POST-PRODUCTION ON *SHOOKUM HILLS*, A HORROR-THRILLER FILM DIRECTED BY BRAD PARKER (OF WARNER BROS.' *CHERNOBYL DIARIES* ACCLAIM) ALREADY GENERATING INDUSTRY-WIDE BUZZ AND SLATED TO RELEASE IN 2019.



OUR **RELATIONSHIPS** HAVE BEEN A KEY INGREDIENT TO OUR SUCCESS.

BETWEEN POWERHOUSE PRODUCERS **SONNY MALLHI** (BEHIND HITS LIKE *THE STRANGERS* AND *HOUSE AT THE END OF THE STREET*) AND **ANNE CLEMENTS** (OF *CRACKLE'S STARTUP* AND *THE OATH*) AS WELL AS THE CREW AND DISTRIBUTION COLLEAGUES CULTIVATED THROUGHOUT YEARS OF COMMERCIAL AND FEATURE WORK, OUR VAST NETWORK OF CONTACTS HAS ALLOWED US TO MAKE COST-EFFECTIVE FILMS THAT NEVER SKIMP ON QUALITY. IT'S WHAT ALLOWS US TO SHOOT ON SMALLER BUDGETS AND YET STILL CATCH THE ATTENTION OF THE TOWN AND LAND STUDIO-LEVEL TALENT AND PUBLICITY.

“GREAT, SO WHY DO YOU NEED ME?”



ANY GIVEN YEAR, WE'VE HAD AN AVERAGE OF ABOUT TWO FILMS THAT ARE EITHER IN DEVELOPMENT/PRODUCTION OR POST-PRODUCTION/THEATRICALY RELEASED. **NOW WE WANT FOUR.**

HERE'S HOW IT WORKS.



INVESTMENT PERIODS LAST 24 MONTHS. THE **FIRST YEAR**, WE **DEVELOP AND PRODUCE** FOUR FILMS. THE **NEXT YEAR**, WE **SELL** THOSE FILMS WHILE GREENLIGHTING ANOTHER FOUR FOR PRODUCTION, AND SO ON. WE COLLECT INVESTMENTS AT THE START OF EACH OF THESE TWO-YEAR CYCLES AND COMPLETE A FOUR-FILM SLATE.



THE SALES AGENCY FOR EACH FILM DISTRIBUTES REPORTS OF QUARTERLY REVENUE, WHOSE PAYOUTS ARE DIVVIED INTO **TWO POOLS OF PROFIT SHARE...**

INVESTOR'S SHARE
50%

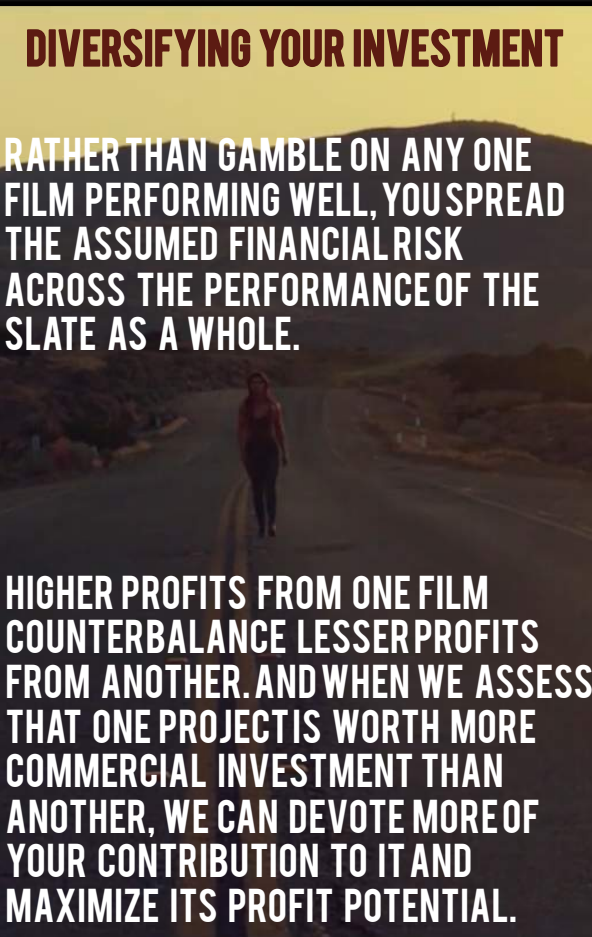


FROM THIS PROFIT SHAREPOOL, **120%** OF EACH INVESTOR'S ORIGINAL CONTRIBUTION IS PAID ON A PRO-RATA (IN THE SAME PROPORTION IT BEARS TO THE OVERALL INVESTOR'S SHARE) AND PARI PASSU BASIS. THESE PAYMENTS LAST FOR AS LONG AS THE FILM IS AVAILABLE FOR PURCHASE AND IS IN FACT IN PROFIT.

PRODUCER'S SHARE
50%

“WHY DO IT THIS WAY?”

DIVERSIFYING YOUR INVESTMENT



RATHER THAN GAMBLE ON ANY ONE FILM PERFORMING WELL, YOU SPREAD THE ASSUMED FINANCIAL RISK ACROSS THE PERFORMANCE OF THE SLATE AS A WHOLE.

HIGHER PROFITS FROM ONE FILM COUNTERBALANCE LESSER PROFITS FROM ANOTHER. AND WHEN WE ASSESS THAT ONE PROJECT IS WORTH MORE COMMERCIAL INVESTMENT THAN ANOTHER, WE CAN DEVOTE MORE OF YOUR CONTRIBUTION TO IT AND MAXIMIZE ITS PROFIT POTENTIAL.

COST CONTROL



WHEN IT COMES TO SECURING THE CREW, LOCATIONS AND OVERALL RESOURCES INVOLVED IN FILM PRODUCTION, WE CAN USE OUR SIZABLE FUND TO MAKE DEALS FOR ENTIRE SLATES.

THIS MEANS LONGER-TERM CONTRACTS, FOR WHICH PEOPLE ARE WILLING TO WORK/VENDORS WILL DO BUSINESS AT **MUCH CHEAPER** RATES THAN THEY WOULD FOR ANY ONE FILM.

SALES PACKAGING



BY FINANCING AND PRODUCING IN SLATE CYCLES, WE CAN SELL OUR ROSTER OF COMPLETED FILMS IN PACKAGES.

DISTRIBUTORS AND SALES AGENCIES INTERESTED IN ANY ONE PARTICULAR PROJECT OF OURS WILL NONETHELESS NEED TO PURCHASE OTHERS AS A SLATE PACKAGE.

THEY ALSO CHARGE A SINGLE MARKETING FEE THAT'S LESS THAN THE SUM OF WHAT THEY'D CHARGE FOR EACH INDIVIDUAL FILM.

**“AND HOW
EXACTLY DO YOU
CHOOSE YOUR
PROJECTS?”**

**WE KNOW REGIONAL FILM MARKETS, ESPECIALLY
LATIN AMERICA, LIKE NOBODY'S BUSINESS.
BECAUSE UP UNTIL RECENTLY, IT WAS OURS.**

**WE SEEK AND DEVELOP PROJECTS THAT WE KNOW
THOSE AUDIENCES ARE HUNGRY FOR, AND ARE
UNIQUELY POISED TO ANTICIPATE FUTURE TRENDS
AND STRATEGIZE ACCORDINGLY.**

GOT IT?



GOOD. NOW...

THE UPSHOT

**20% RETURN ON A
24 MONTH INVESTMENT YIELDING
4 FILMS**

TARGET FILM FUND: \$2.5 MILLION

UPCOMING PROJECTS



NIGHTTIMERS

DIRECTED BY DIEGO HALLIVIS
WRITTEN BY PHILIP TARL DENSON AND DIEGO HALLIVIS

GENRE: HORROR, PSYCHOLOGICAL THRILLER

LOGLINE: AS PART OF A COMMUNITY SERVICE PROGRAM FOR U.S.-BORN CHILDREN OF IMMIGRANTS, A TEENAGER WORKS A TEMPORARY JOB AT THE LOCAL NURSING HOME WHOSE STAFFERS AND ODDLY-BEHAVED RESIDENTS PARTAKE IN A HORRIFIC CONSPIRACY BEHIND CLOSED DOORS.



TRUNK

DIRECTED BY TBD
WRITTEN BY MATTHEW KOHNEN AND SEAN KOHNEN

GENRE: ACTION, THRILLER, CRIME DRAMA

LOGLINE: A SMALL-TIME CRIMINAL GETS IN WAY OVER HIS HEAD AFTER STEALING A CAR LOADED WITH A BIOCHEMICAL BOMB.



MADMAN OF MENLO PARK

DIRECTED BY ORSON OBLOWITZ
WRITTEN BY STEPHEN MORGENSTERN

GENRE: THRILLER

LOGLINE: THREATENED BY HIS FIANCE'S VIOLENT FAMILY, A DISTURBED SILICON VALLEY WORKER MUST PROVE HIS FUTURE WIFE'S INNOCENCE IN A MURDER CASE AT THEIR JOINT PLACE OF WORK – A VIRTUAL REALITY BEHEMOTH.



REMEMBER ME

DIRECTED BY MARTIN ROSETE
WRITTEN BY RAFA RUSSO

GENRE: COMEDY, DRAMA, ROMANCE

LOGLINE: AFTER AN ELDERLY WIDOWER LEARNS THAT THE LOVE OF HIS LIFE LIVES IN A NURSING FACILITY FOR SENIORS WITH ALZHEIMER'S DISEASE, HE FAKES HIS WAY INTO THE NURSING HOME TO BE WITH HER.

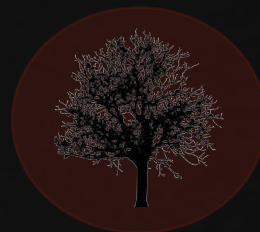


ANGEL

WRITTEN AND DIRECTED BY JIMMY BLONDELL

GENRE: MYSTERY, SUSPENSE THRILLER

AFTER VIDEOS OF A YOUNG HOMELESS MAN PERFORMING MIRACLES GO VIRAL, HIS LEGEND GROWS THROUGHOUT THE CITY OF LOS ANGELES—IS HE AN ANGEL? ALIEN? BOTH? A RACIST WHITE COP, A MEXICAN STREET GANG AND A SATANIC CULT ALL JOIN IN THE HUNT.



FAMILY TREE

DIRECTED BY ANDRES ROSENDE
WRITTEN BY PEDRO CRISTIANI

GENRE: HORROR, PSYCHOLOGICAL THRILLER

LOGLINE: AFTER MOVING INTO THE SUMMER HOME OF HIS LOVING NEW FIANCE, A DRUG ADDICTED WIDOWER AND HIS SON UNCOVER A DARK FAMILY SECRET THAT JUST MIGHT BE THEIR UNDOING.