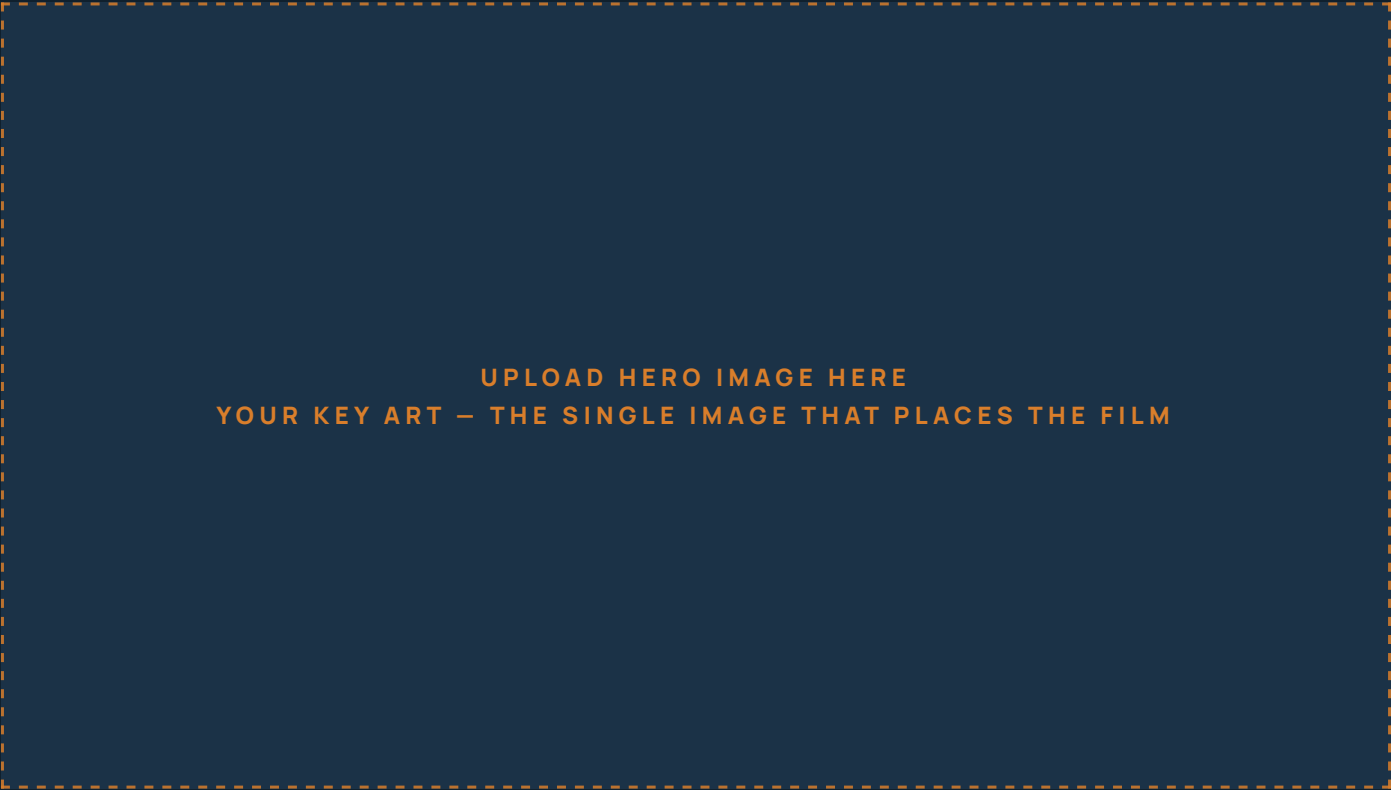


[YOUR TITLE]

[YOUR NAME] · [YOUR PRODUCTION COMPANY]

Replace the title, the credit line, and the key art below with your own. Everything in this file is a placeholder — the structure is the product.



Production *credits*

One card, no biography. Credits only — the bio page comes later.

Title	[YOUR TITLE]
Format	[FEATURE / LIMITED SERIES / SHORT]
Genre	[GENRE]
Stage	[SCRIPT / IN DEVELOPMENT / IN PRODUCTION / COMPLETED]
Writer	[WRITER NAME]
Director	[DIRECTOR NAME]
Producer	[PRODUCER NAME]
Production company	[COMPANY NAME]
Running time / Episodes	[LENGTH OR EPISODE COUNT]
Language	[LANGUAGE]
Country of origin	[COUNTRY]

Confidentiality & *non-circumvention*

Generic clause blocks. Have your own counsel review this page before you circulate the deck.

NON-DISCLOSURE

This document and its contents are confidential. The recipient agrees not to disclose, copy, or distribute any part of it without the prior written consent of [YOUR PRODUCTION COMPANY].

NON-CIRCUMVENTION

The recipient agrees not to contact, solicit, or enter into any arrangement with any person, company, or rights holder introduced through this document, except through [YOUR PRODUCTION COMPANY], for a period of [NUMBER] months from receipt.

NO OBLIGATION

This document is not an offer, a commitment, or an agreement. No obligation arises unless and until a written agreement is signed by both parties.

RETURN OF MATERIALS

On request, the recipient will return or destroy all copies of this document and confirm destruction in writing.

The *logline*

[YOUR LOGLINE — one sentence: who, what breaks, what it costs.]

Write your logline here. One sentence. If it needs a second sentence, it is two loglines — pick the stronger one.

UPLOAD MOOD IMAGE HERE
ONE FRAME THAT CARRIES THE LOGLINE'S
FEELING



“[YOUR QUOTE — a line from the work, or a line that states the theme.]”

— [ATtribution: a character, the writer, or the source of the line]

A quote page earns its place only if the line could not belong to any other film. If it could, cut the page.

Where it *sits*

[YOUR POSITIONING STATEMENT — the shelf, in one paragraph: what it is, who it is for, what it sits beside.]

Name the shelf before you argue the film. A buyer who cannot place it cannot buy it.

COMPARABLE TITLES — AT YOUR WEIGHT CLASS

TITLE	WHY IT COMPS	WHAT YOURS DOES DIFFERENTLY
[COMP 1]	[REASON]	[DIFFERENCE]
[COMP 2]	[REASON]	[DIFFERENCE]
[COMP 3]	[REASON]	[DIFFERENCE]

Why *now*

[THE CULTURAL MOMENT — the conversation, the shift, or the gap your film answers, in two or three sentences.]

“Why now” is not “why this story matters to me.” It is why the audience is ready for it this year and was not three years ago.

THE HOOK, IN ONE LINE

[THE HOOK — the sentence a buyer repeats up the chain.]

Act *One*

[ACT ONE SYNOPSIS — the world as your protagonist finds it, and the break that ends it.]

End Act One on the break, not on backstory.
The reader should feel the floor move.

UPLOAD MOOD IMAGE HERE
THE WORLD BEFORE THE BREAK

Act *Two*

[ACT TWO SYNOPSIS — the new world, its rules, its price, and the choice it forces.]

Act Two is the film. If the synopsis here reads like a list of events, rewrite it as a series of choices.

UPLOAD MOOD IMAGE HERE
THE NEW WORLD AND ITS RULES

Act *Three*

[ACT THREE SYNOPSIS — the confrontation, the cost, and the closing image.]

Close on an image, not a moral. The last picture is what a buyer carries out of the room.

UPLOAD MOOD IMAGE HERE
THE CLOSING IMAGE

The *register*

[TONE STATEMENT — the register, in one paragraph: how it feels to watch, not what happens.]

TONE WORDS — PICK THREE, NO MORE

[WORD 1] · [WORD 2] · [WORD 3]

Tone words are a contract. Every frame, cue, and casting choice will be measured against them.

UPLOAD MOOD IMAGE HERE
ONE FRAME THAT PROVES THE TONE

The *world*



WHAT THE WORLD TELLS US

[ONE PARAGRAPH — what the locations say about power, class, freedom, or danger in your story.]

How they *look*

UPLOAD MOOD IMAGE HERE
WARDROBE

UPLOAD MOOD IMAGE HERE
HAIR & MAKEUP

UPLOAD MOOD IMAGE HERE
SILHOUETTE

UPLOAD MOOD IMAGE HERE
THE LOOK IN MOTION

UPLOAD MOOD IMAGE HERE
THE LOOK AT REST

WHAT THE LOOK TELLS US

[ONE PARAGRAPH — how appearance signals status, desire, or disguise in your story.]

The *sound* of it

UPLOAD MOOD IMAGE HERE
PERFORMANCE

UPLOAD MOOD IMAGE HERE
INSTRUMENT

UPLOAD MOOD IMAGE HERE
VENUE

UPLOAD MOOD IMAGE HERE
SILENCE — WHERE THE FILM GOES QUIET

UPLOAD MOOD IMAGE HERE
NOISE — WHERE THE FILM GETS LOUD

WHAT THE SOUND TELLS US

[ONE PARAGRAPH — the role of music and sound: score, source, silence, and what each one does.]

The *charge*



WHAT THE CHARGE TELLS US

[ONE PARAGRAPH — how desire, danger, or electricity moves between your characters, and what it costs them.]



Visual *themes*

[YOUR THREE VISUAL THEMES — the recurring images your film returns to.]

A visual theme is an image that repeats with new meaning. Name three — then make sure each one appears at least twice in the film.

The *feeling*, in images

UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE
UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE
UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE	UPLOAD MOOD IMAGE HERE

No captions on this page. If the grid needs explaining, the images are wrong.

Who *carries* it

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER 1]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER 2]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

Who *carries* it, continued

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER ₃]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER ₄]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

The *ensemble*

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER 5]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

UPLOAD
CHARACTER
PORTRAIT HERE

[CHARACTER 6]

Function: [their role in the story — ally, obstacle, mirror, threat, conscience]

[BIO — who they are, what they want, what stands in their way, in three or four sentences.]

Six is a ceiling, not a target. Every character on these pages must change the plot — if one only decorates it, cut them.

The *opportunity*

[THE OPPORTUNITY, IN PLAIN WORDS — who the audience is, how big it is, and why this film reaches them.]

AUDIENCE

[WHO QUEUES IT — age, taste, habit — and what they watched last.]

PATH TO THE AUDIENCE

[FESTIVALS, STREAMERS, THEATRICAL, OR DIRECT — the route, in one paragraph.]

Investors fund audiences, not stories. The story got them to this page; the audience gets them to the next one.

What it *sounds* like

[MUSIC DIRECTION — the sound of the film in one paragraph: score, source music, silence, and what each one carries.]

REFERENCE TRACKS — THE SHAPE OF THE SOUND

TRACK / ARTIST	WHAT IT TEACHES
[TRACK 1]	[THE QUALITY IT MODELS]
[TRACK 2]	[THE QUALITY IT MODELS]
[TRACK 3]	[THE QUALITY IT MODELS]

Reference tracks are direction, not a playlist. Each one should model a quality — not a song you wish you owned.

The *treatment*

Paragraph one: the world as your protagonist finds it. Write the ordinary world in present tense, with the detail that makes it specific — the job, the room, the routine, the hunger underneath it.

Paragraph two: the break. Write the event that ends the ordinary world, and the choice it forces — not the event alone, but what it costs to answer it.

Paragraph three: the new world and its rules. Write what the protagonist learns, who teaches it, and what each lesson costs.

Paragraph four: the turn. Write the midpoint reversal — the moment the protagonist's plan breaks and the real story starts.

Paragraph five: the confrontation. Write what the protagonist must give up to win, and what winning actually looks like.

Paragraph six: the closing image. Write the last picture of the film, and what it means now that the story has earned it.

Six paragraphs, present tense, no dialogue. If a paragraph needs a seventh sentence, the paragraph is two paragraphs — split it.

Why it *matters*

[THE CULTURAL CASE — the conversation your film joins, the representation it carries, and the audience it serves that is currently underserved.]

WHO SEES THEMSELVES IN IT

[THE AUDIENCE YOUR FILM SERVES — named plainly, not gestured at.]

Relevance is not a theme statement. It is a named audience, a real gap, and a film built to fill it.

Who *makes* it

[CREATOR BIO — three or four sentences: the work, the proof, and why this story, from this maker, now.]

SELECTED CREDITS

[CREDIT 1 — title, role, year]

[CREDIT 2 — title, role, year]

[CREDIT 3 — title, role, year]

UPLOAD CREATOR PORTRAIT HERE

Credits are proof, not decoration. List only the credits a buyer can verify — and label every award by festival and year.

Act One — *Setup*

Beat by beat, in order. One line per beat — what happens, and what it changes.

Beat 1 — Opening image:

Beat 2 — The ordinary world:

Beat 3 — The want, stated or shown:

Beat 4 — The need, hidden underneath:

Beat 5 — The inciting break:

Beat 6 — The decision to cross over:

Beat 7 — Act One out: the door closes behind them:

Act Two, Part One — *Escalation*

Each beat should raise the price of staying. If a beat only fills time, cut it.

Beat 1 — The new world, first lesson:

Beat 2 — The ally and the rule they teach:

Beat 3 — The first real test:

Beat 4 — The false win:

Beat 5 — The cost, first felt:

Beat 6 — The opposition sharpens:

Beat 7 — The approach to the midpoint:

Act Two, Part Two — *Reversal*

The midpoint is not a twist. It is the moment the protagonist's understanding of the story breaks — and rebuilds.

Beat 1 — The midpoint revelation:

Beat 2 — The plan that no longer works:

Beat 3 — The bad choice, made for a good reason:

Beat 4 — The loss that cannot be undone:

Beat 5 — The lowest point:

Beat 6 — The decision to go on anyway:

Beat 7 — Act Two out: everything at stake:

Act Three — *Climax*

The climax is a choice, not a fight. The fight is how the choice is paid for.

Beat 1 — The gathering: forces assembled:

Beat 2 — The confrontation, first move:

Beat 3 — The reversal inside the fight:

Beat 4 — The sacrifice:

Beat 5 — The choice, made in full:

Beat 6 — The outcome, earned:

Beat 7 — The closing image:

Resolution & *what remains*

Resolution answers the need stated in Act One — or shows why it can never be answered. Either way, answer it.

The new ordinary world:

What the protagonist keeps:

What the protagonist loses:

The final image, and what it means now:

IF THE STORY CONTINUES

[SEQUEL / SERIES NOTE — one paragraph, only if the story genuinely supports it. A forced franchise note hurts more than it helps.]

The *door*

One name, one email, one next step. A deck that ends without one is a brochure, and brochures don't get meetings.

Name	[YOUR NAME]
Role	[WRITER / DIRECTOR / PRODUCER]
Email	[YOUR EMAIL]
Company	[YOUR PRODUCTION COMPANY]
Website	[YOUR WEBSITE]

SUGGESTED NEXT STEP

[ONE LINE — a call, a meeting at the market, a screener on request — matched to your stage and your ask.]

Close with the title and the company name, so the forwarded deck always carries its return address.

Commercial *viability*

[WHY THIS FILM MAKES ITS MONEY BACK — the audience, the slot, and the revenue paths, in plain words.]

MARKET VALUATION — THE RANGE, WITH SOURCES

REVENUE PATH	LOW	HIGH	BASIS
[PATH 1 — e.g., streaming sale]	[AMOUNT]	[AMOUNT]	[COMP OR SOURCE]
[PATH 2 — e.g., international sales]	[AMOUNT]	[AMOUNT]	[COMP OR SOURCE]
[PATH 3 — e.g., ancillary]	[AMOUNT]	[AMOUNT]	[COMP OR SOURCE]

Every figure needs a basis — a comp, a quote, or a labeled estimate. An unsourced number is a reason to pass.

Market *differentiator*

[WHAT NO COMPETITOR CAN COPY — the element that makes this film the only one of its kind in its slot.]

MARKET POSITION — WHERE IT STANDS AGAINST THE FIELD

COMPETITOR / COMP	THEIR POSITION	YOUR EDGE
[COMP 1]	[THEIR SLOT]	[YOUR EDGE]
[COMP 2]	[THEIR SLOT]	[YOUR EDGE]
[COMP 3]	[THEIR SLOT]	[YOUR EDGE]

Budget & *scale*

[THE BUDGET IN ONE PARAGRAPH — total, what the scale buys on screen, and what it deliberately does not buy.]

BUDGET SUMMARY

LINE ITEM	AMOUNT	NOTE
Above-the-line	[AMOUNT]	[NOTE]
Production	[AMOUNT]	[NOTE]
Post-production	[AMOUNT]	[NOTE]
Contingency	[AMOUNT]	[NOTE — state the percentage]
Delivery reserve	[AMOUNT]	[DCP, QC, CAPTIONS, E&O — SEE THE DELIVERY CHECKLIST]
Total	[TOTAL]	

State the contingency as a percentage of the total. A contingency with no percentage is a gap a financier will find.

Recovery *path*

[THE RECOVERY PATH, IN ORDER — who gets paid, from what, and when. No step skipped, no step invented.]

INVESTOR POSITIONING

[THE ASK — amount sought, what it buys, what the investor receives, and the timeline. One paragraph, plain words.]

The recovery path is the page investors read first. If it does not add up, nothing before it matters.

