

**LOST IN
DETROIT**

INTRO DUCTION

In this new and expanding world of internationally marketable streaming entertainment, we are proud to introduce “LOST IN DETROIT.” – A feature film set to shoot in 2022.

Conceived by Lawrence Karam and written by award winning producer, writer, director, Michael Phillip Edwards, this emotional, action packed and inspiring ‘URBAN FAITH BASED STORY’, is set in the gritty heart of Detroit, Michigan.

What is ‘black on black’ crime? Why are there so many shootings every weekend in cities like Chicago, St Louis, and Detroit? Why are young men killing other young men so frequently? Is there hope for change? “LOST IN DETROIT”, explores these questions and offers some answers as well.

This exciting production will have an excellent cast of familiar faces (see casting choices below) that will both entertain audiences from around the world, and promise a strong return on investment as well as profit share for investors.

This document will offer a breakdown of the ‘what, who and how’, of this exciting new project. We will introduce the creator's vision; the writer-director's execution plan; the potential star names we intend to attach to the project; and the budget and business plan for return on investment and profit in perpetuity for the investor.

Welcome to the world of LOST IN DETROIT – The film.



LOGLINE

After the loss of their breadwinning father, a grieving African American family must leave rural Michigan and face new life in the violent streets of urban Detroit.

PRODUCER

Lawrence Karam



GENRE

Urban Drama

WRITER

Michael Phillip Edwards



EXECUTIVE SUMMARY

SYNOPSIS

An African American family from rural Michigan, the Jacksons, lose their father and sole breadwinner and must move to one of the roughest parts of downtown Detroit. Mother, son and daughter each face their own individual battles dealing with the very real 'clipped from the headlines', modern day demons of the inner city.

TONE

The tone of LOST IN DETROIT will be gritty, authentic, and yet hopeful. A real sense of family juxtaposed against a backdrop of real urban decay is what we will be going for. The film's goal will be to truly explore what is really happening behind the Black Lives Matter everyday trauma that keeps Detroit in the news as one of the US's most dangerous cities to live. We explore how guns and gang activity in the schools, corruption in the lower income workplace and sex trafficking dominate the everyday lives of modern day Detroit citizens.

RETURN ON INVESTMENT

The budget for "LOST IN DETROIT" is 3M USD. Investors will receive 100% of their principal investment plus 20% on first monies returned to the production company, after which they will receive 50% of net profits in perpetuity or for as long as the film receives income. Investors can expect a timeline for return to be anywhere from 6 months after final delivery of the film to 18 months. (PLEASE SEE BUDGET BREAKDOWN AT END OF DOCUMENT).

THE TEAM

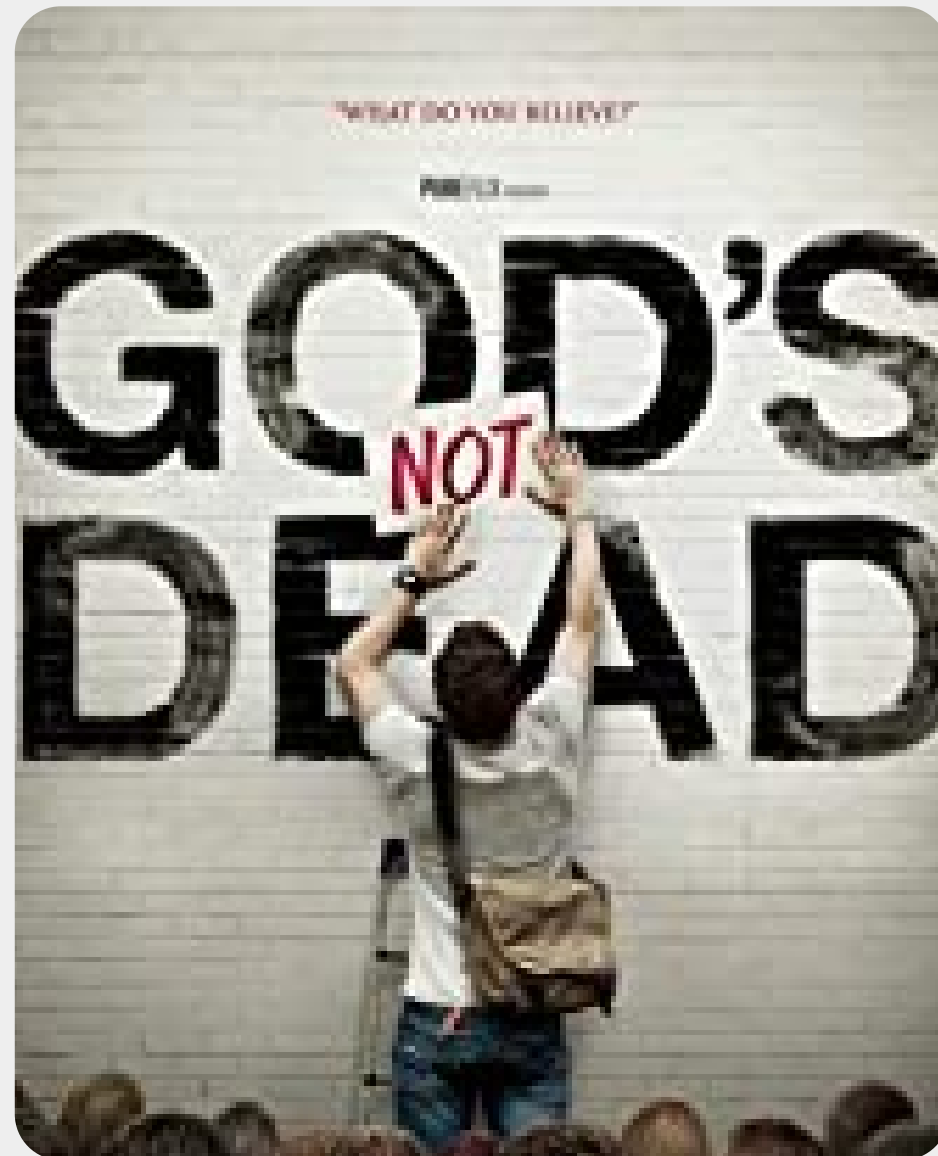
LAWRENCE KARAM

Lawrence Karam is a Lebanese American film producer. He develops socially conscious documentary and narrative features. He works to create media that dares to look at our world in its current state and tell stories that offer healing and solutions. Hamid is the creator and executive producer of feature script SONS OF THE NATION (narrative look at Lebanon's civil war state) and the documentary project WARRIOR FOR PEACE. Hamid is very proud to present this new work, inspired by his time living in Detroit, Michigan. Welcome to LOST IN DETROIT.

MICHAEL PHILLIP EDWARDS

Michael Phillip Edwards is writer/producer for LOST IN DETROIT. He is a multi award-winning writer, producer and director for stage and screen. For the screen, Michael has directed 9 independent feature films; These include; LAST LIFE – Winner Best Picture HBFF; "RUNT" – Winner Special Jury Prize PAN AFRICAN FILM FESTIVAL, "SIDES" – Winner Special Jury Prize ROXBURY FILM FESTIVAL. HAUNTED JAMAICA, a feature documentary for NETFLIX and ON DEMAND, as well as the narrative feature film MURDER 101 now in wide release and VOD.. Most recently Michael has been commissioned to develop, write and direct the pilot TV series RISE AGAIN, adapted from his award winning feature script.

FILM COMPARABLES



GOD'S NOT DEAD

FINAL B/O: 65M



THE SHACK

FINAL B/O: 97M



CANAL STREET

FINAL B/O: 3M

In the current climate of multiple streaming platforms brought forth by the pandemic, genre for audiences has become extremely important to audiences and distributors. The marketplace is not as centralized as it used to be two years ago. If your film fits a specific genre that people are watching in their homes on Netflix, amazon, Hulu, HBO Max, TUBI TV, PLUTO and countless other streaming giants, then your project will be licensed and screened for thousands, perhaps millions of like-minded viewers willing to watch.

The FAITH BASED AUDIENCE is huge. Films like FIREPROOF (2006) - budget 450K; Box office 57 million and or FACING THE GIANTS; budget 100K; Box Office 38.5M are excellent examples of this. This audience looks for family based fare and they are always open to new projects, with or without huge stars. As long as the message is faith based.

The URBAN FILM AUDIENCE is also huge as trends show that DIVERSE CASTS are for the first time, turning a secure profit in every genre they participate in.

LOST IN DETROIT is an URBAN FAITH BASED FILM, offering audiences both a film about faith in God and showing a world of color in America. It is our hope to offer a strong return on investment with these two attributes blended for this project.

SYNOPSIS

The Jackson family were living their best life in rural northern Michigan. Dad had a steady paycheck to paycheck job. The family owned a nice home on a nice street. Mother, acted as a stay at home housekeeper. The two kids, a son and daughter, attended the local 'Friday Night Lights' type of high school with her cheerleading and him a star on the football field. Sure they were one of the only black families in the neighborhood, but that didn't matter. They were living the American dream and giving thanks to God every day for the privilege.

And then tragedy strikes.

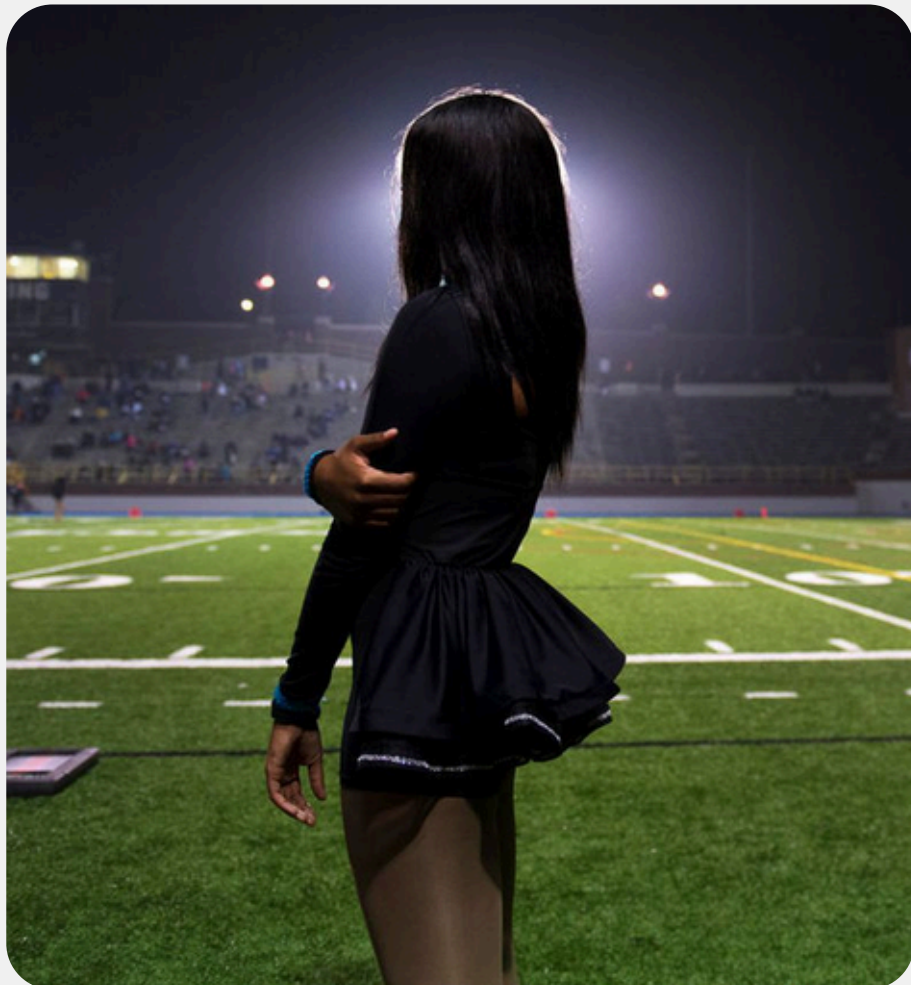
The father dies of an unexpected heart attack, and before long the family is without money and without friends (people they thought were friends were not). The Jackson family must move to the mother's sister's poor one bedroom apartment in one of the roughest neighborhoods in Detroit. This is where our story begins.

Titus Jackson (the son), Lisa Jackson (the daughter) and Caroline Jackson (mother), each fall into a world of trouble as they navigate through the individual challenges they face in high school, on the job and on the streets of a very desperate and very 'lost' Detroit. Titus, falls in with a local gangster when he upstages him on the high school football field. Titus learns very quickly that 'football' isn't the same game as it is in the white neighborhood he comes from. Lisa learns the the sex trade and trafficking in th local area is more than something on the news and in movies. And Caroline learns that exploitation on the job is a common practice when desperation is all people seem to know in a lost city.

As each faces their challenge, going deeper and deeper into despair, they learn that only together with FAITH as a family do they even have a chance of rising above the city's pain. Only through FAITH can they find themselves a family once again, in the city of Detroit.

IMAGES OF THE CITY OF DETROIT





TO NE

LOST IN DETROIT is a tale of two worlds. Rural white Michigan and urban downtown Detroit. The tone of film, sound, and the overall aesthetic will reflect the extreme difference between these two worlds.

The current day city of Detroit and it's real life financial and social troubles represents the death of the '1950's era American Dream.' A time when people worked hard and looked out for one another. LOST IN DETROIT reflects the rural nostalgic hope that 'if you work hard, keep the lawn mowed, shop at Walmart, play football and smile through every 'holiday' in the calendar year, you'll be happy in America. This is of course a 'false flag' as demonstrated by the sad situation of those who live in current day urban Detroit.

Abandoned homes, abandoned services, abandoned infrastructure, desperation and crime from people who not only seek basic resources such as food and shelter, but also dignity. Lack of dignity births a mindset (especially with the young and disenfranchised) of criminality. The criminal seeks power. Greatness. The criminal seeks his share of the American Dream and will do anything to achieve it.

Through the eyes of the Jackson family in present day USA, "LOST IN DETROIT" will show and juxtapose the 'rural lie' in America as well as the urban lie. We will color the worlds differently, dress the worlds differently and shoot the worlds differently, offering a fair reveal of each perspective and a gritty unvarnished telling of a gritty but hopeful story.

PROSPECTIVE TALENT



TITUS JACKSON

AFRICAN AMERICAN
MALE – 18 YEARS OLD

Titus is our lead protagonist. He is a smart, athletic, very handsome all American football star who must learn about his life beyond the 'bubble' he has grown to know in rural, white Michigan. His football skills have shielded him from the latent racism in his small town. When his father dies suddenly, and they have to move to the inner city, he learns that there is a real game to life beyond the bubble (American Dream) he's been living.



CAROLINE JACKSON

**AFRICAN AMERICAN
FEMALE – 48 YEARS OLD**

Caroline is the matriarch of the Jackson family. After living a near perfect life in the suburbs of rural white Michigan as a stay at home housewife, she loses her husband and must move her family to inner city Detroit and keep everyone together. She questions her ability to do so at every turn but she discovers, through faith, that she is stronger than she knows.



LISA JACKSON

**AFRICAN AMERICAN
FEMALE – 17 YEARS OLD**

Lisa, the younger sister and baby of the family, suffers the harshest shock from the loss of her father and the move to inner city Detroit. She discovers in her Detroit experience that HUMAN TRAFFICKING is a prevalent danger to young women like herself in a weakened state per society's standard.



JESSE JACKSON

**AFRICAN AMERICAN
MALE – 51 YEARS OLD**

Jesse is a hard working black man who cares very deeply for his family. He is traditional and a believer in the old dream of the American father being breadwinner and patriarch. After his passing, a huge gap is left to be filled. At first she tries to do it all by herself and then realizes she needs the family to work together in faith to make things work.



CRAIG JOHNSON

**AFRICAN AMERICAN
MALE – 19 YEARS OLD**

Craig is the immediate enemy of Titus. He is the exact same as Titus only his perspective is that of a young black man who has grown up in the streets of poor Detroit. He does not believe in the American Dream as a fair enterprise and is a committed 'gangster'. He takes what he wants without concern for consequences. He is deadly and he has his eyes on Titus as an enemy.



KELLY ROBINSON

**AFRICAN AMERICAN
FEMALE – 18 YEARS OLD**

Kelly is a Detroit native, and a high school student. She is very knowledgeable of the 'street life' surrounding her school. Kelly keeps her secrets re how and what she has had to do to stay alive and unimportant on the local streets. She appears to be Lisa's first friend, but she is hard to trust and know.



ZENNICIA EDWARDS

**AFRICAN AMERICAN
FEMALE – 17 YEARS OLD**

She is the love interest for Titus. She is immediately protective of Titus and they become high school sweethearts. She keeps her secrets as well but she believes in Titus and hopes he can learn what he needs to learn to make it in the new neighborhood.



ARTHUR BLUNT

CAUCASIAN

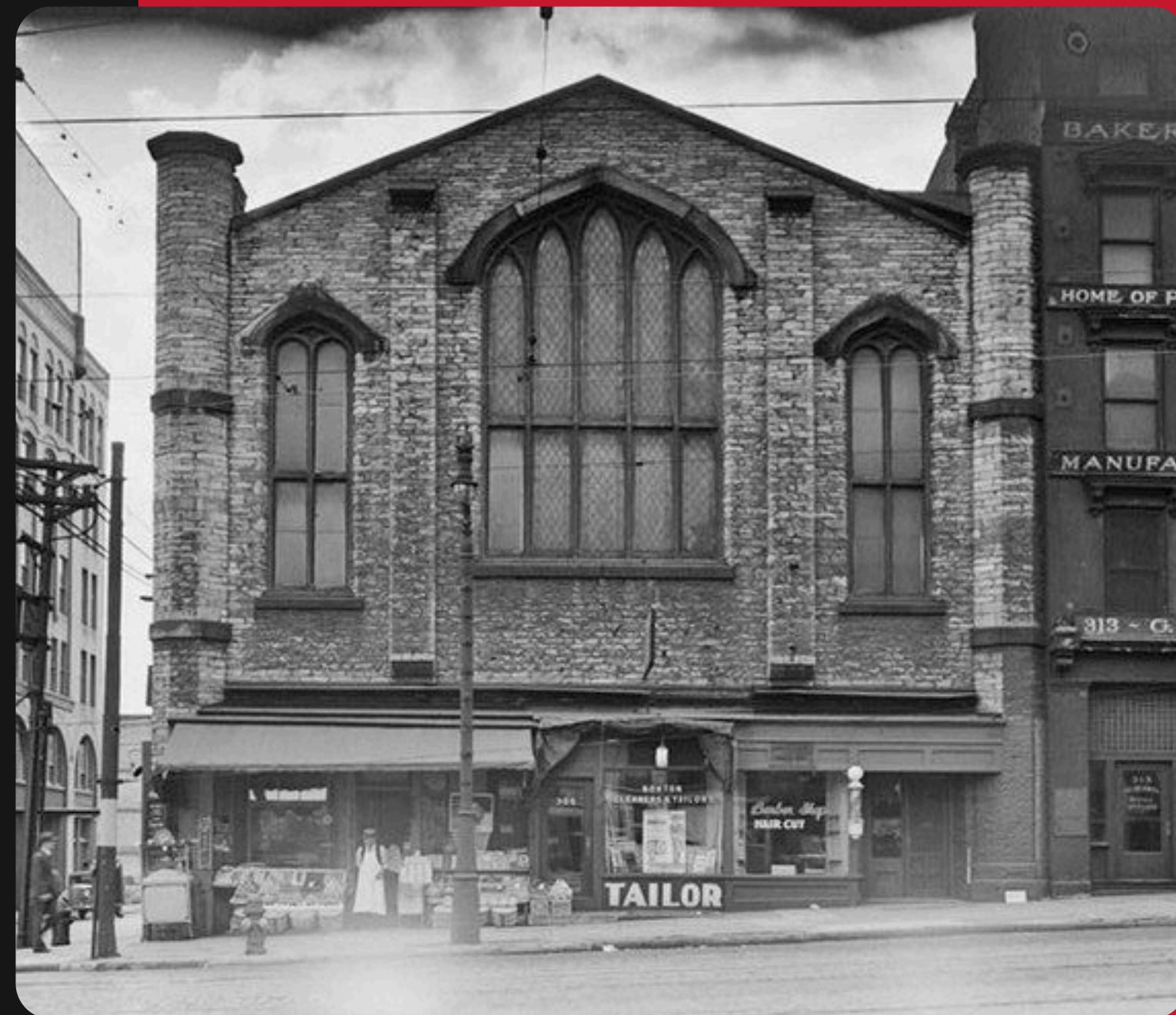
MALE - 61 YEARS OLD

Arthur is the HR Supervisor at the Ford Auto Plant where Caroline works, Blunt is a throwback to the 70's misogynist. He knows better but old habits die hard. Caroline must navigate her way around his passive and not so passive sexual aggressions as she fights to earn enough money to keep her roof and feed her family.



DISTRIBUTION PLAN

MPE Films (Michael Phillip Edwards production company) has a signed agreement and a history (3 former films currently signed and distributed) with reputable Los Angeles streaming distribution company NOVUS ENTERTAINMENT. This opens the door to direct contact with AMAZON, NETFLIX, HBO Max, and many other worldwide streaming platforms. Our intention here is to involve Netflix with our casting process so as to ensure distribution during the process of selecting marquee value names for this FAITH BASED project. In other words we plan to produce LOST IN DETROIT by the recommended numbers so as to all but guarantee the project a home at Netflix and the others before we are even finished filming. We expect the film to go worldwide and spend years earning a steady profit from viewers in the UK, Australia, Canada, China and of course the USA.



TOTAL BUDGET

BREAKDOWN
AHEAD

\$3,722,300

CATEGORY	AMOUNT (USD)
Story Rights	24,680
Script	41,030
Producers Unit	287,840
Directors Unit	304,000
Cast	1,518,000
TOTAL ABOVE THE LINE	2,175,550
Production Staff	49,400
Extras Talent (Re-enactors)	32,950
Production Design	65,950

CATEGORY	AMOUNT (USD)
Set Construction	41,030
Set Operations	41,030
Special Effects	44,300
Set Dressing	24,680
Property	73,800
Wardrobe	41,030
Make-up and Hair	57,800
Electrical	57,800
Camera DP Lights	99,000

CATEGORY	AMOUNT (USD)
Sound	49,400
Transportation	57,800
Location Expenses	73,800
Picture Vehicles	73,800
Film & Lab	8,230
Second Unit	164,000
TOTAL ABOVE THE LINE	1,060,540
Editorial	49,400
Post Special Effects	49,400

CATEGORY	AMOUNT (USD)
Music	49,400
Post Production Sound	65,950
General & Administrative	24,680
TOTAL EDITING	238,830
Insurance	41,030
Legal Costs	32,950
Publicity	57,800
Contingency	115,600
TOTAL OTHER COSTS	247,380

LOST IN DETROIT is a project committed to sharing a powerful story that speaks to the hunger today's audiences have for 'reality' and 'hope'. As a streaming project we feel the story will be a draw for audiences around the world asking current event questions re, 'Why are there so many shootings in Chicago and Detroit every weekend?' Our marketing will ask that question of the potential audience. 'Do you know why black on black crime in the inner cities is so bad today?' Our trailer will invite audiences to a well designed cinematic event with smart and beautiful photography and hard hitting organic performances from powerful and recognizable faces in the Hollywood community.. Music will be current and effective. It is our hope to create an award season darling and a profitable feature film that we can all be proud to be a part of for years to come.



IN CONCLUSION

THANK YOU