

# Til The Last Won

A FEATURE FILM BUSINESS PLAN

# INTRODUCTION

If there is one thing we are learning in this current 2020's world, it's that the lessons of the last century continue to challenge us. From pandemics to war, the question on the table is: Have we learned from the mistakes of the 1900s, or do we need to learn them again?

TIL THE LAST WON, a film conceived and produced by Lawrence Karam, explores a moment in late 1930s America where Jewish families watched in horror as Hitler systematically slaughtered their innocent Jewish family members still living in Europe while the American government did nothing, for fear of escalating to another world war.

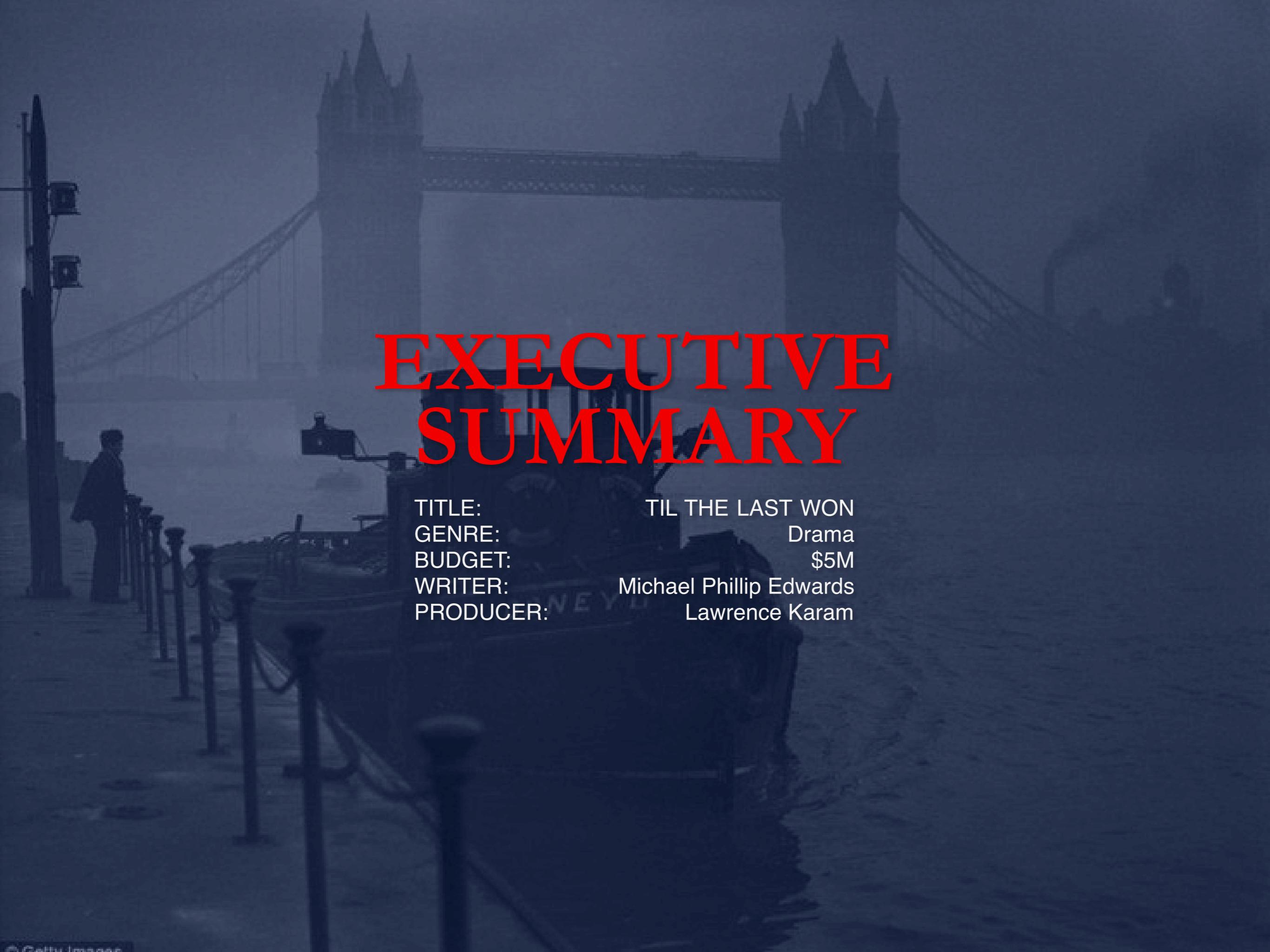
2022 America sees the world in a similar situation. With Vladimir Putin's Russia invading Ukraine and systematically slaughtering civilian women and children, many Ukrainian Americans watching from the sidelines have decided as individuals to return home and join the fight with or without America's assistance. This spirit was also demonstrated by brave Jewish American individuals in pre-war America, who couldn't wait for Pearl Harbor to make it obvious what sacrifice needed to be made to stop the slaughter of millions to come.

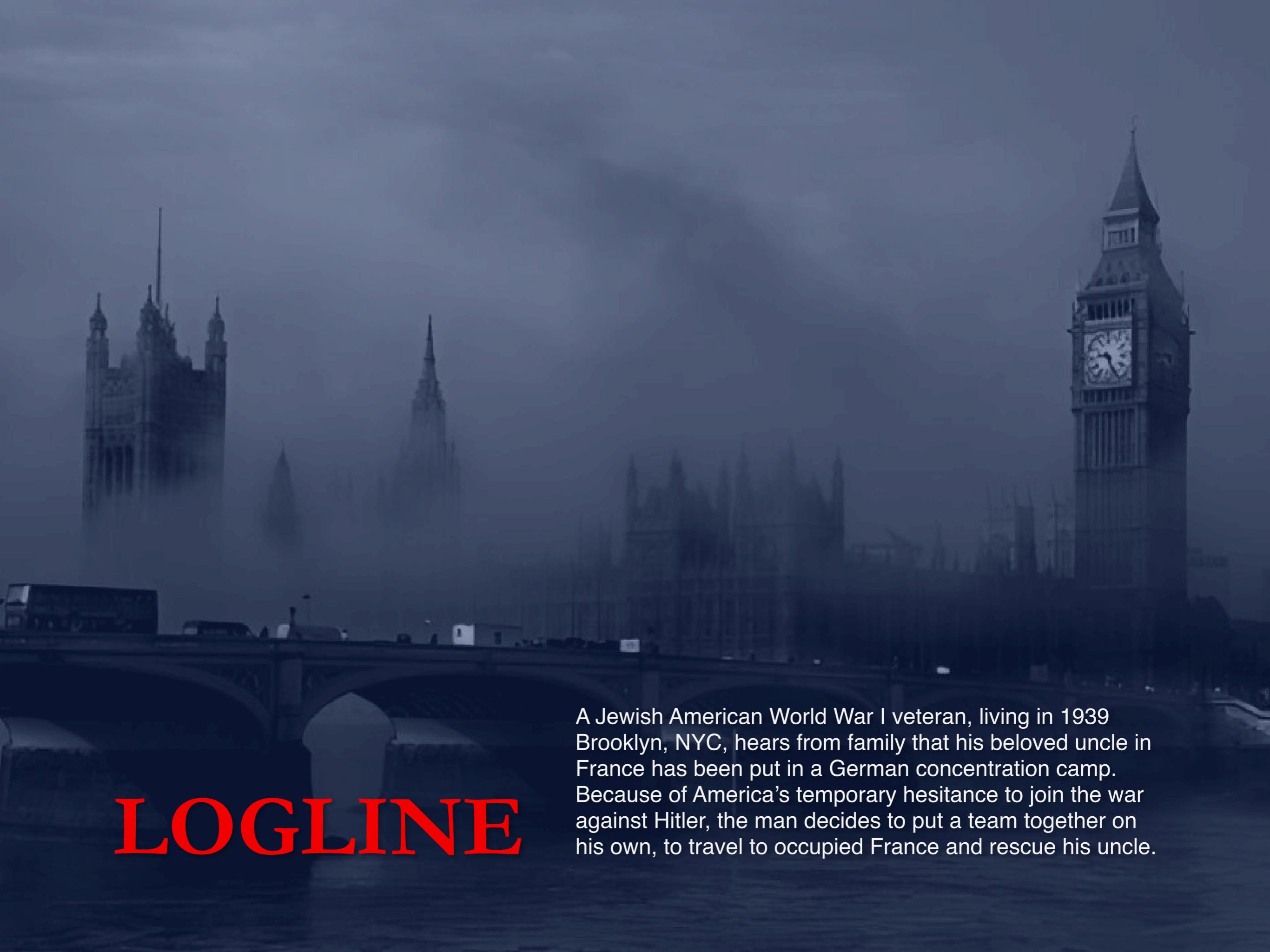
This is the story (based on several true stories) of a small group of Jewish men from Brooklyn, New York who did what they had to do to protect their family, way of life, and dignity.

This is a story for our times. Uplifting, heroic and necessary. We invite you into the world of TIL THE LAST WON.

# EXECUTIVE SUMMARY

**TITLE:** TIL THE LAST WON  
**GENRE:** Drama  
**BUDGET:** \$5M  
**WRITER:** Michael Phillip Edwards  
**PRODUCER:** Lawrence Karam





# LOGLINE

A Jewish American World War I veteran, living in 1939 Brooklyn, NYC, hears from family that his beloved uncle in France has been put in a German concentration camp. Because of America's temporary hesitance to join the war against Hitler, the man decides to put a team together on his own, to travel to occupied France and rescue his uncle.

# TONÉ

TIL THE LAST WON's tone is that of Christopher Nolan's Dunkirk meeting Quentin Tarantino's Inglourious Basterds. This film will be grounded in the reality of the horrors put forth by Hitler's regime. The darkness of the 1930s Third Reich shall be put on display as a necessary reminder of the darkness man is capable of never to be forgotten.

The fantasy aspect of our film will be the satisfying and hopeful response of our heroes as they stand up to Hitler's horror with necessary courage, and glorious righteous anger.

This film will raise the spirit of its viewers by following the active perspective of the normal, everyday man from Brooklyn, New York, 1939, as he steps up and fights tyranny not because he has an army behind him, but because tyranny is wrong and requires everyone to stand up to it, no matter the odds.

TIL THE LAST WON will uphold this spirit throughout and offer a lesson in sacrifice of comfort for the cause of righteousness.

# SYNOPSIS

TIL THE LAST WON is the story of a Jewish World War I hero, his family and close friends living in Brooklyn, New York, just before Hitler's invasion of Poland.

This is important in that though Hitler's atrocities in Europe were well underway, with Jews being slaughtered in concentration camps, America itself (still healing from the First World War) was hesitant to help Europe for fear of starting the Second World War. Our hero, Ernest Hamscomb, feels the same way as the American government. However, his mind is forced to change when he learns from his militant mother that his uncle has been captured by the Germans.

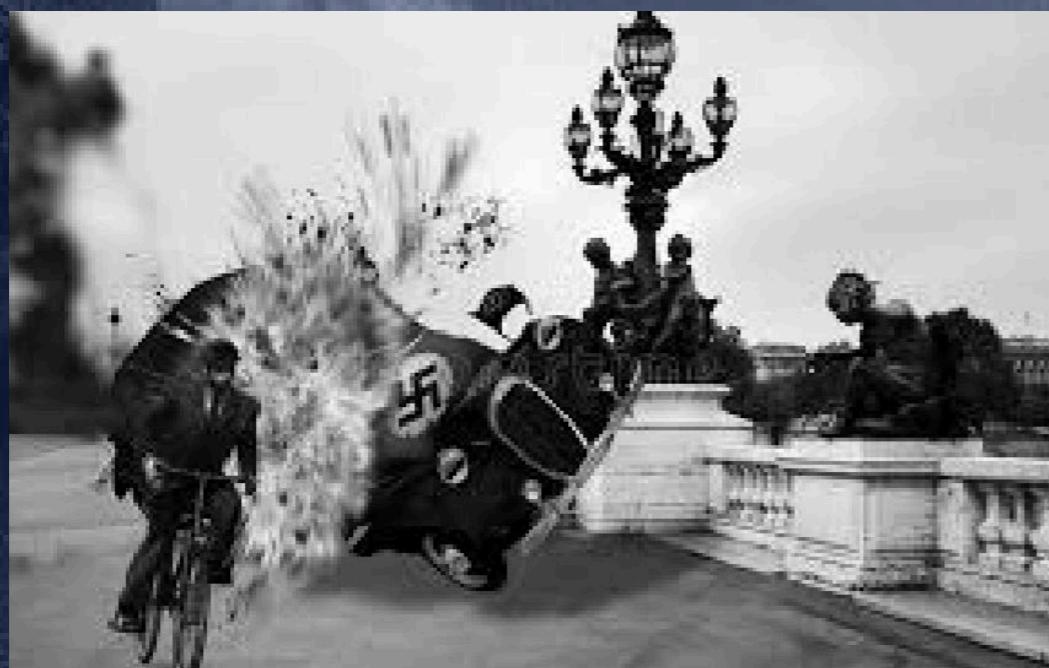
Against his will, he is convinced by his mother to go with his brother and two close friends over to France to see what he can do to free his family member from the Nazi concentration camp.

What follows is the story of a comfortable Brooklyn dock worker and his very small team, traveling to occupied France by themselves, working through a network of trustworthy and treacherous "allies" to do what they know their government won't do and that's save their family member.

TIL THE LAST WON is an excellent war drama, showing the personal, unseen side of the Jewish Holocaust at the beginning before the cameras. Before everyone knew what was happening.

# RETURN ON INVESTMENT

The budget for TIL THE LAST WON is **\$5 million 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 to 18 months after final delivery of the film.



**IMAGES FOR  
TIL THE LAST WON**



# 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.

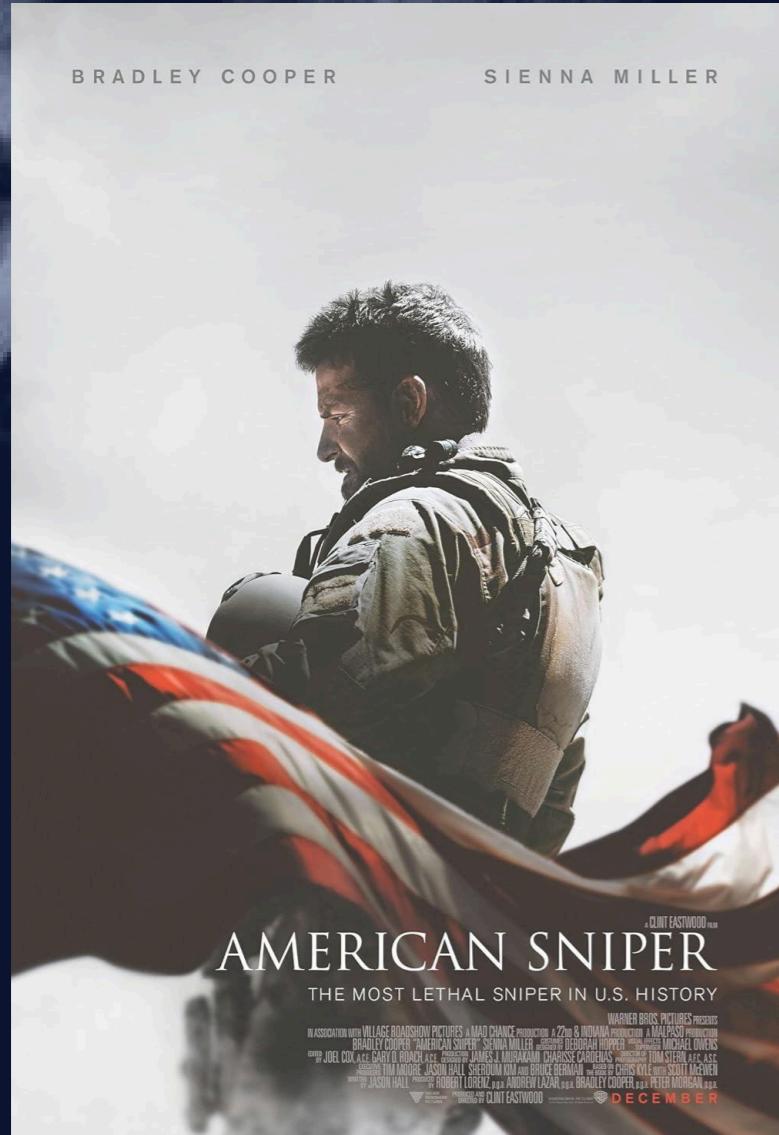
Lawrence is the creator and executive producer of feature script Sons of the Nation (a narrative look at Lebanon's civil war state) and the documentary project Warrior for Peace. Lawrence is very proud to present this new work, inspired by his time living in Detroit, Michigan. Welcome to Lost in Detroit.



# MICHAEL PHILLIP EDWARD

Michael Phillip Edwards is writer/producer for TIL THE LAST WON. 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 Best Picture Special Jury Prize PAN AFRICAN FILM FESTIVAL, "SIDES" - Winner Special Jury Prize ROXBURY FILM FESTIVAL. HAUNTED JAMAICA, a feature documentary for AMAZON 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 WHITE SAVIOR a script based on the bestseller DEATH BY COP as well. Michael has been commissioned to write and direct the pilot TV series RISE AGAIN, adapted from his award winning feature script, LAST LIFE.

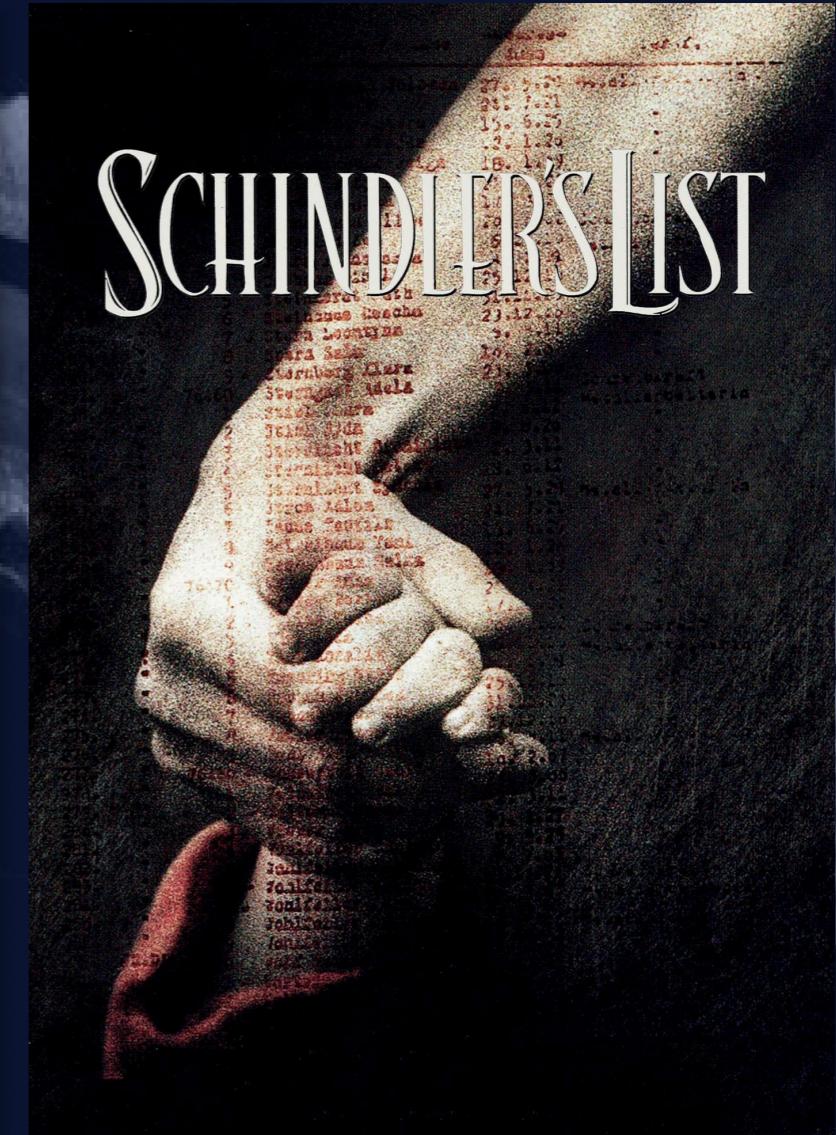
# FILM MARKET COMPARABLES



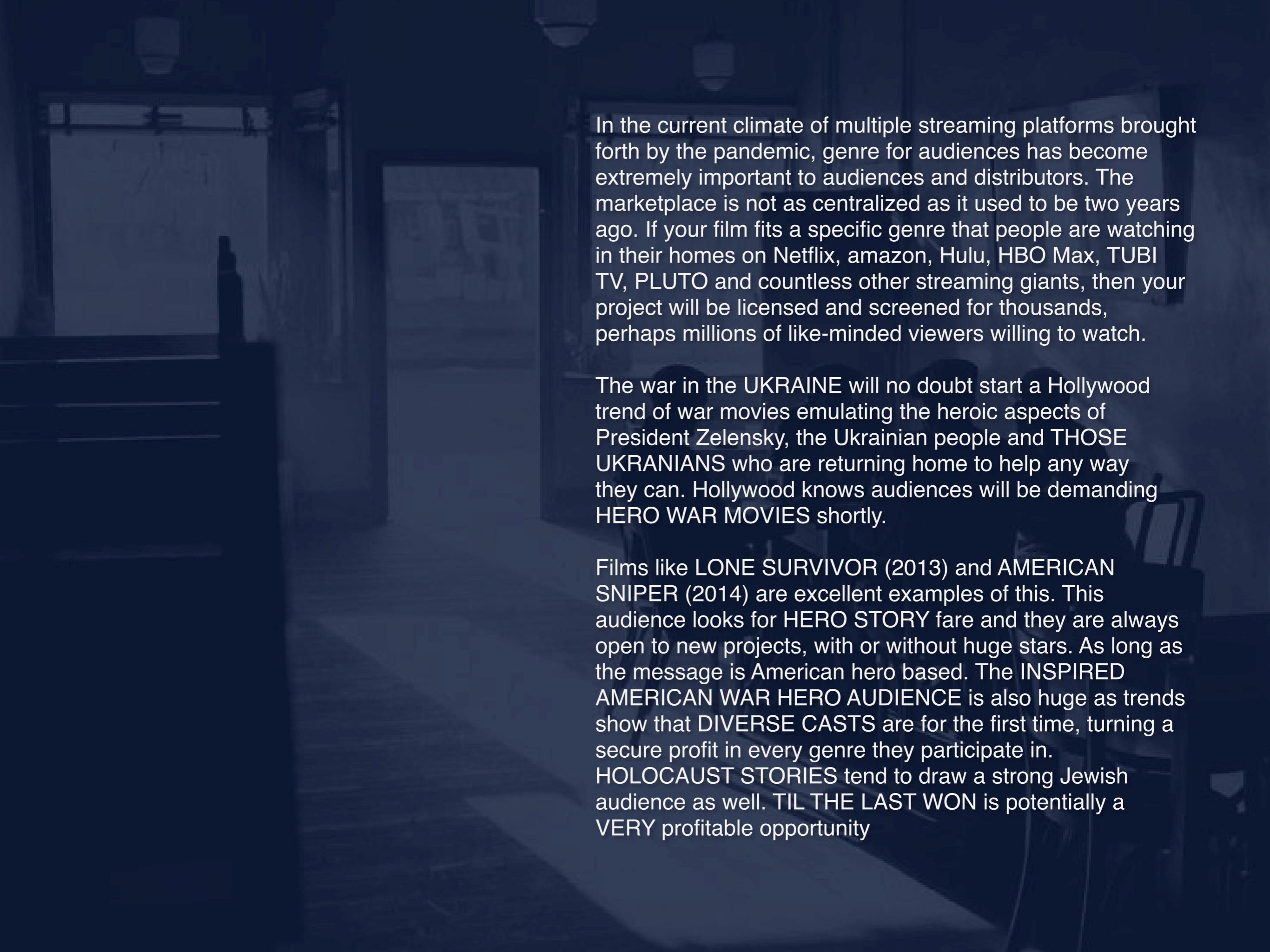
Final B/O 547M



Final B/O 155M



Final B/O 322M



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 war in the UKRAINE will no doubt start a Hollywood trend of war movies emulating the heroic aspects of President Zelensky, the Ukrainian people and THOSE UKRANIANS who are returning home to help any way they can. Hollywood knows audiences will be demanding HERO WAR MOVIES shortly.

Films like LONE SURVIVOR (2013) and AMERICAN SNIPER (2014) are excellent examples of this. This audience looks for HERO STORY fare and they are always open to new projects, with or without huge stars. As long as the message is American hero based. The INSPIRED AMERICAN WAR HERO 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. HOLOCAUST STORIES tend to draw a strong Jewish audience as well. TIL THE LAST WON is potentially a VERY profitable opportunity

# 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, PARAMOUNT 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 WAR DRAMA project. In other words we plan to produce TIL THE LAST WON 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.



PROSPECTIVE  
TALENT

## ERNEST HAMSCOMB

A blue collar, Jewish immigrant Brooklyn dock worker with a WAR HERO past from the first World War in France. He is a natural leader who loves his life in NYC and hates the idea of ever going back to being a soldier.



EZRA MILLER

## EVAN HAMSCOMB

Ernest's brother. Also a blue collar, Jewish Dock worker. He is a natural fighter and a little reckless. He stands up for the little guys whether it's a big fight or a small one.



DANIEL RADCLIFFE

## GRANDMA HAMSCOMB

Elderly mother to both boys. She is a NON MILITARY GENERAL as far as her sons are concerned. She did unspeakable things in the first World War and earned the trust of many, but now is attempting to rest in her new life in Brooklyn. But with her Jewish family and friends in France in trouble once again with Germany, she must now inspire her sons to represent her ability to fight back.



BETTE MIDLER

## UNCLE URSUL

Heroic brother of Grandma Hamscomb who never left France after World War 1 and never stopped fighting the old world tyranny. Now he is a captive of Hitler's pre-war Jewish concentration camps. His rescue is the reason for the mission.



LIEV SHREIBER

## THOMAS (TOMMY) IRVIN

Blue collar friend of Ernie and Evan and loyal soldier from World War 1. All action. Less words.



TYLER JAMES WILLIAMS

## THEODORE (TEDDY) REISTADT

Blue collar friend of the Hamscombs and former soldier from World War 1. He is a natural hero and loyal to Ernie.



DARRYL SABARA

## **LUCILLE GABIDON**

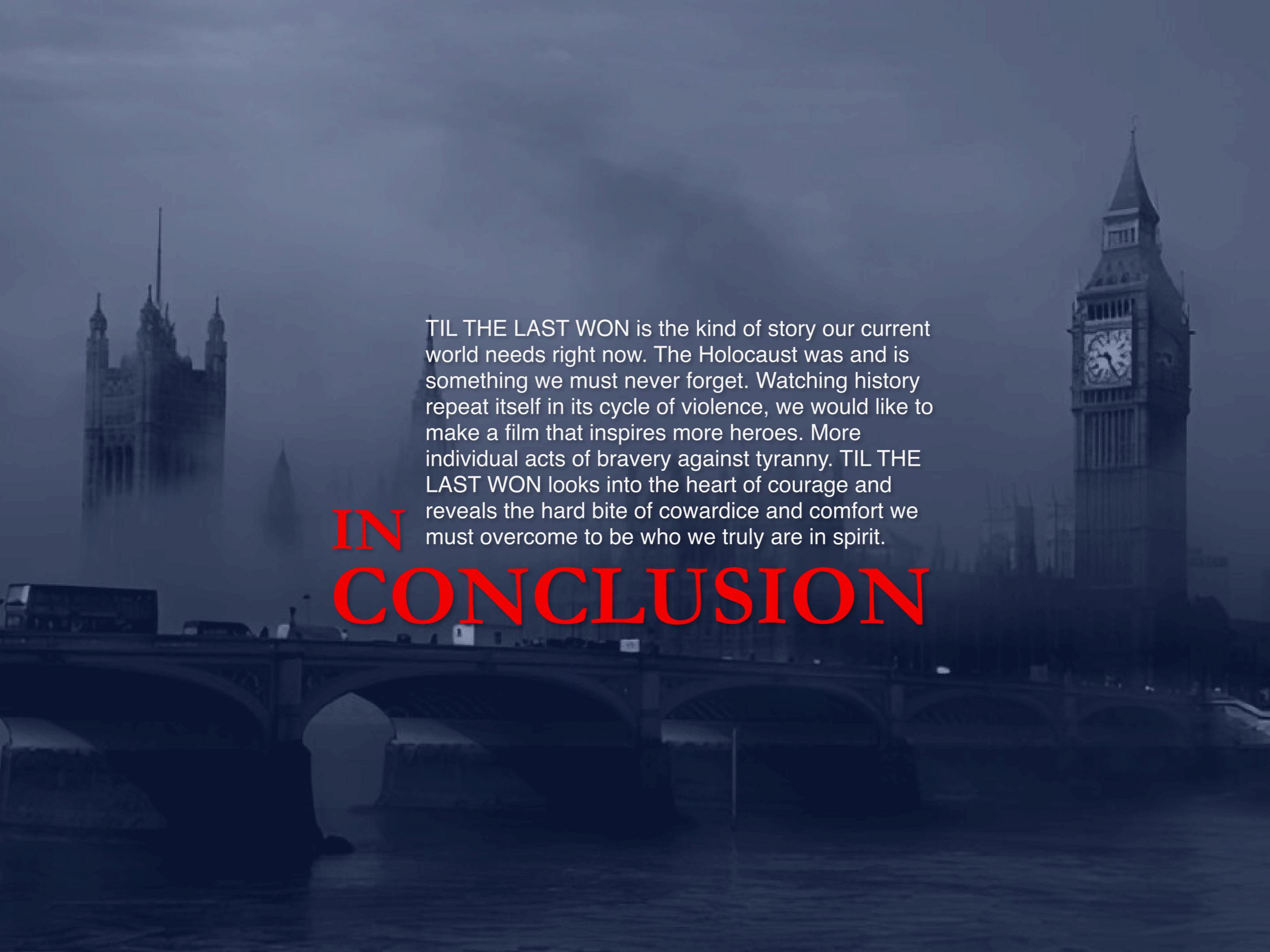
She is the GERMAN friend of Grandma Hamscomb. She is magnificently heroic as she goes against her own country to help Jewish families escape Hitler's tyranny. She helps the mission at Grandma Hamscombs' request.



**BRIGITTE NIELSON**

# PRODUCER'S NOTE

TIL THE LAST WON speaks to our current world by looking at our recent past. It speaks to the conscious world citizen watching the UKRAINE and other world Hot Spots and offers a human view of the passion and indecision the current world citizen might feel when watching horror unfold. It's fantastical in its demonstration of WHAT IF? What if we didn't wait for governments to tell us what to do when horrors like these arise. What if we did something ourselves? This is not new. There are many unnamed heroes of pre WW2, Jewish and Non Jewish , who knew to stand up to Hitler's horrors. This storytelling is a salute to all of us who carry the spirit of Vigilance.



TIL THE LAST WON is the kind of story our current world needs right now. The Holocaust was and is something we must never forget. Watching history repeat itself in its cycle of violence, we would like to make a film that inspires more heroes. More individual acts of bravery against tyranny. TIL THE LAST WON looks into the heart of courage and reveals the hard bite of cowardice and comfort we must overcome to be who we truly are in spirit.

**IN  
CONCLUSION**

# BUDGET

Story Rights	30,000
Script	50,000
Producers Unit	380,000
Directors Unit	400,000
Cast	2,200,000
<b>TOTAL ABOVE LINE</b>	<b>3,060,000</b>
Production Staff	65,000
Extras Talent (Re Enactors)	45,000
Production Design	90,000
Set Construction	55,000
Set Operations	55,000
Special Effects	60,000
Set Dressing	35,000
Property	100,000
Wardrobe	55,000
Make-Up And Hair	75,000
Electrical	75,000
Camera DP Lights	130,000
Sound	65,000
Transportation	75,000
Location Expenses	100,000
Picture Vehicles	100,000
Film And Lab	12,000
Second Unit	7,60,000
<b>TOTAL BELOW THE LINE</b>	<b>2,012,000</b>
Editorial	65,000
Post Special Effects	65,000
Music	65,000
Post Production Sound	85,000
General And Administrative Expenses	35,000
<b>TOTAL EDITING</b>	<b>315,000</b>
Insurance	55,000
Legal Costs	45,000
Publicity	85,000
Contingency	123,000
<b>TOTAL OTHER COSTS</b>	<b>308,000</b>
<b>TOTAL</b>	<b>5,000,000</b>