

SPACE RESERVED



**FEATURE PRODUCTION
PROPOSAL**



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
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
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1.0 STORY SYNOPSIS

SCOTT LARIMER (Costas Mandylor) is a young, self-absorbed ad executive. Successful and rich, he is used to getting whatever he wants, when he wants it. In this case, Scott sets his sights on **ANNE** (Lady Victoria Hervey), a client of his agency whom he is immediately and uncontrollably attracted to.

After seducing Anne over an intimate dinner date, Scott escorts her back to her apartment and, in line with his arrogant nature, parks in a private spot marked 'Space Reserved'. After leaving Anne's apartment later that night, he discovers that someone has let all the air out of his tires. Seething, he heads for the apartment belonging to the spot's owner in order to confront the guilty party.

In a strange twist, Scott finds himself trapped inside the darkened apartment with **ALLISON** (Sunny Doench), a beautiful but disturbed young woman who immediately accuses him of breaking and entering. When he tries to leave, Allison pulls a gun and Scott finds himself held prisoner by the unstable girl.

When Allison's roommate, **JASMINE** (Natalie Denise Sperl) becomes involved, Scott's bizarre encounter with the two women devolves into an extended stay in his own personal hell. It is only when Jasmine and Scott begin to bond while sharing their innermost secrets that Scott begins to hope for escape. However, even as Scott and Jasmine are growing closer, events are unfolding outside the apartment which will force the two women to take violent new steps to contain their dangerous secret.

At Scott's agency, his co-workers have brought in the police and a manhunt is under way. The police quickly find the trail that leads to Anne. This, in turn, leads to the parking spot where Scott left his car--only now, it has disappeared. The police interview both Anne and Jasmine, but the women's behavior immediately raises suspicion.

Terrified that the police will discover what they have done and send them to prison, the women drug Scott and transport him to a friend's house. There, Jasmine and Scott grow closer and more amorous. During one of these passionate encounters, Scott convinces Jasmine to untie him. Once free, he chokes her into unconsciousness and breaks free of the house. As he is fleeing for safety, Allison comes after him with the gun and shoots him in the leg. Lying in the grass, Scott hears the far-off wail of sirens as he blacks out.

When he awakens, Scott finds himself in a hospital bed, surrounded by detectives and the district attorney. They inform him that Allison and Jasmine have accused him of kidnapping and holding *them* at gunpoint. When Scott insists the opposite

1.

THE FILM



happened, the D.A. finally refuses to prosecute, citing conflicting stories and lack of evidence. All charges are eventually dropped.

Days later, Jasmine's phone rings. It's Scott, and he's calling to tell her that he loves her. Is Scott Larimer a changed man?

That night, Scott pulls into another spot marked "Space Reserved". Clearly more arrogant than ever, he climbs the stairs to an apartment and knocks on the door. It opens, revealing Jasmine in lingerie with a bottle of champagne. As they kiss, a shadowy figure enters the room—it's Allison.

The nightmare begins anew.

2.

THE TEAM



2.0 Linda Boroff, Writer

- Fashion Victim (2007) – Writer <http://www.imdb.com/title/tt0834961/>
- Winner, First prize, [The Writers Place Fiction Contest](#)
- Lifters – Writer, In development with Producer: [Ira Besserman](#), Director: [Brad Furman](#)
- Cult – in development. Co-writer (with Warren Adler) of screenplay adaptation of novel by Warren Adler (“The War of the Roses,” Random Hearts”)
- Flush – Writer. In pre-production with [Scanner Rhodes Entertainment](#)
Numerous fiction [publications and awards](#)

2.1 RACHEL GORDON, Writer

- Misconduct of Miss Heather Finn (2001 – Director
- Diamondbacks (1998) – Writer
- The Embrace (1997) – Director, Writer
- Lethal Cowboy (1995) – Director, Writer
- Mirror, Mirror III: The Voyeur (1995) – Director
- Death Run to Istanbul (1993) – Director, Writer

To see the complete Internet Movie Database entry on Rachel Gordon, click the link below:

<http://www.imdb.com/name/nm0330530/>

3.

THE PLAYERS



3.0 COSTAS MANDYLOR as SCOTT

Highlights from the film and television career of Costas Mandylor:



Film

Saw III - 2006
Saw II - 2005
The Pledge - 2001
Virtuosity - 1995
Soapdish - 1991
The Doors - 1991

Television

"7th Heaven" – 2004-2005
"Charmed" – 2002
"Sex and the City" - 2001
"Nash Bridges" – 2001
"Picket Fences" – 1992-1996
"The Outer Limits" - 1996

To see the complete Internet Movie Database entry on Costas Mandylor, click the link below:

<http://www.imdb.com/name/nm0541908/>

3.1 NATALIE DENISE SPERL as JASMINE

Highlights from the film and television career of Natalie Denise Sperl:



Film

Alibi - 2006
Last Call - 2006
Around the World
in 80 Days – 2004

Television

"Two and a Half Men" – 2006
CSI: Miami - 2006

To see the complete Internet Movie Database entry on Natalie Denise Sperl, click the link below:

<http://imdb.com/name/nm0912420/>

3.

THE PLAYERS



3.2 SUNNY DOENCH as ALLISON

Highlights from the film and television career of Sunny Doench:



Film

The Beautiful Ordinary - 2006
Blue in Green – 2005
Black Cloud – 2004

Television

“The Dating Zone” – 2001
“Beverly Hills 90210” – 1994-2000
“Night Stand” - 1996

To see the complete Internet Movie Database entry on Sunny Doench, click the link below:

<http://www.imdb.com/name/nm0230373/>

3.3 ROXANNE ARVIZU as TIA

Highlights from the film career of Roxanne Arvizu:

Film



The Candy Shop - 2007
First Strike - 2007
Have Love, Will Travel – 2007
The Metrosexual – 2007
Saint Francis – 2006
What Love Is – 2006
Dead and Deader – 2006
A.K.A. - 2006

To see the complete Internet Movie Database entry on Roxanne Arvizu, click the link below:

<http://imdb.com/name/nm2196704/>

3.

THE PLAYERS



3.4 LADY VICTORIA HERVEY as ANNE

Highlights from the film and television career of Lady Victoria Hervey:



Film

Rx - 2005

Television

“Celebrity Love Island” - 2006

“The Farm” – 2004

“In the Know” – 2004

“The Priory” – 2000-2002

“The Big Breakfast” – 2000

To see the complete Internet Movie Database entry on Lady Victoria Hervey, click the link below:

<http://imdb.com/name/nm1499348/>

3.5 RICHMOND ARQUETTE as BILL BEVINS

Highlights from the film and television career of Richmond Arquette:



Film

Wednesday Again - 2007

Rift – 2007

Scream 3 – 2000

Fight Club - 1999

Sugar Town – 1999

Seven - 1995

Television

“Medium” - 2006

Son of the Beach - 2001

“Safe Harbor” - 1999

To see the complete Internet Movie Database entry on Richmond Arquette, click the link below:

<http://imdb.com/name/nm0037118/>

4.

THE LOCATIONS

NO
PARKING
THIS
SPACE
RESERVED

4.0 STORYBOARD PHOTOS - SCOTT'S OFFICE



Scott's Building - Entrance



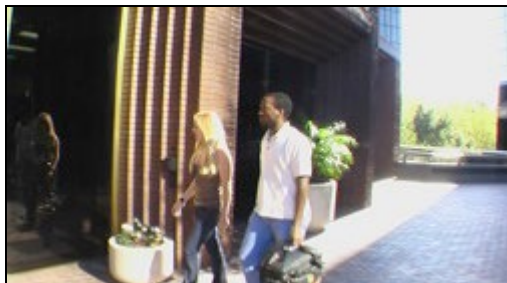
Building - Front



Building Walkway



Building Walkway - Detail



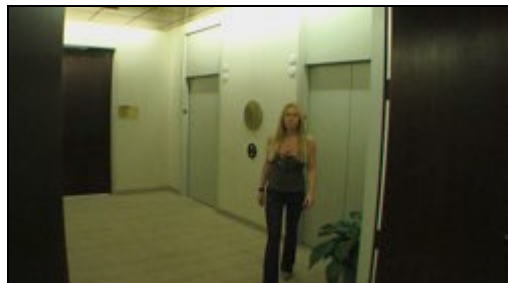
Front Doors



Building Lobby



Elevator Bank - Ground Floor

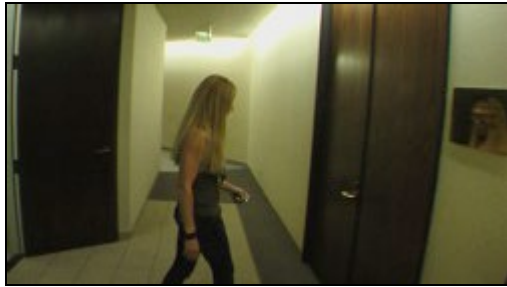


Elevator Bank - Scott's Floor

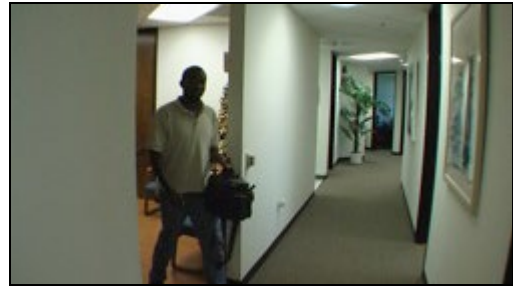
4.

THE LOCATIONS

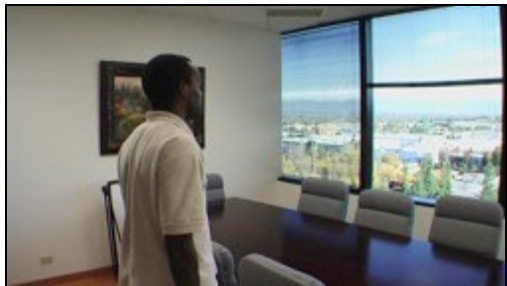
NO
PARKING
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Scott's Office – Front Doors



Scott's Office - Hallway



Scott's Office – Conference Room



Scott's Office – Conference Room Detail



Bill Bevins' Office



Bill Bevins' Office - 2

4.1 STORYBOARD PHOTOS - SCOTT'S HOME, EXTERNAL



Front Entrance – From Street



Front Entrance - Gate

4.

THE LOCATIONS

NO
PARKING
THIS
SPACE
RESERVED



Side Path



Front Door

4.2 STORYBOARD PHOTOS - SCOTT'S HOME, INTERNAL



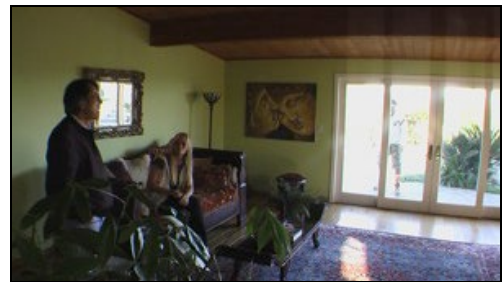
Living Room – Angle 1



Living Room – Angle 2



Living Room – Angle 3



Living Room – Angle 4

**5.0 OVERVIEW, INTERNATIONAL MARKET POTENTIAL**

The importance and value of the international film markets to American cinema in general, and to low budget filmmakers as a result, is illustrated in the following illuminating report authored by United International Pictures. UIP remains one of the premiere domestic and foreign distributors of motion pictures in the U.S. film market an obvious authority on overseas film distribution:

In 2002, there were a total of 2 billion admissions in the rest of the world (excluding India and China which, while huge markets, show mainly domestic films and are not key territories for exploitation for the majors). Although this headline figure is some 20% higher than total attendances in the Domestic market, the net revenues remitted to the studios from International sales were \$3.1 billion, more than 10% lower than their Domestic revenues. However, this take did represent an increase of 28% on the previous year, so the increasing importance of the International market is clear.

Studios split the International market into three main areas:

- Europe
- Far East (including Australasia)
- Latin America

Between 25 and 30% of their total Worldwide business is done in Europe, where (in order of admission numbers) the major markets are France, UK, Germany and Spain. Per capita attendance in Europe is much lower than in North America, with an average of just 2 visits per person in 2002.

The major markets in the Far East sector are Japan and Australia, with South Korea growing fast. In Latin America, the two main markets are Mexico and Brazil.

As the report indicates, film sales growth in much of the world outside of the United States is vibrant and promises significant increases for independent, lower-budget films—a product which is uniquely positioned to deliver greater profit margins than many major studio features.

6.

PRODUCTION BUDGET



6.0 PRODUCTION BUDGET - TOP SHEET - SPACE RESERVED

| Account # | Category Title | Page | Total |
|---|-------------------------------|------|------------------|
| 1100 | Story, Rights and Development | | 300,000 |
| 1200 | Producers Unit | | 200,000 |
| 1300 | Director | | 324,000 |
| 1400 | Cast | | 1,240,213 |
| Total Above-the-Line | | | 2,064,213 |
| 2000 | Production Staff | 1 | 254,998 |
| 2100 | Production Design | 1 | 200,174 |
| 2500 | Set Operations | 1 | 154,450 |
| 2600 | Lighting | 2 | 231,000 |
| 2700 | Camera | 2 | 214,888 |
| 2800 | Wardrobe | 2 | 92,989 |
| 3100 | Makeup & Hairdressing | 2 | 74,567 |
| 3200 | Production Sound | 2 | 43,912 |
| 3500 | Transportation | 2 | 134,222 |
| 3600 | Locations | 3 | 287,662 |
| 3700 | Production Film & Lab | 3 | 134,566 |
| Total Below-the-Line Production | | | 1,823,428 |
| 4500 | Film Editing and Post | | 87,321 |
| 4600 | Music | | 56,721 |
| Total Below-the-Line Post | | | 144,042 |
| 6500 | Publicity | | 35,609 |
| 6600 | Legal & Business | | 56,916 |
| 6700 | Insurance and Contingencies | | 567,332 |
| Total Below-the-Line Other | | | 659,332 |
| TOTAL ABOVE-THE-LINE | | | 2,064,213 |
| TOTAL BELOW-THE-LINE | | | 2,627,327 |
| TOTAL ABOVE & BELOW THE LINE | | | 4,691,540 |
| TOAL FRINGES | | | 349,250 |
| GRAND TOTAL | | | 5,057,444 |

6.

PRODUCTION BUDGET



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