

SHUAIJAN

A Flick'ring Lamp, A Phantom And A Dream

AN INDEPENDENT MOTION PICTURE PROPOSAL

Written by

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1.0 Executive Summary

The Film

SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* is about a woman who has gone online and is psychoanalyzed by a psychologist that supposedly creates a false memory for her.

The Company

Otaku Iru Transmedia LLC has an objective to be an Animation Studio with computer-animated feature films, television, and online and mobile games. Including live action feature film and television, Otaku Iru Transmedia LLC is a start-up multimedia, multiplatform boutique production, publishing, gaming and transmedia company that has global power shifting content for emerging economies that can participate with a competitive edge for worldwide grosses.

The Founder

Edward Charles McCready is the CEO and founder, intellectual property owner and creator as the writer-producer and director, yet he isn't the what. He is a driver for the how and why as an entrepreneur and businessman. "Freedom is hammered out on the anvil of discussion, dissent and debate." Lyndon B. Johnson.

Goal

To launch Otaku Iru Transmedia LLC as a Production Company with the production of SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* and its distribution model as a social network called Otaku Iru while establishing a Parent Company in Tokyo Japan.

Distribution

Limited to wide theatrical distribution, exploring all options while spearheading a momentum that would expand into other markets, springboarding into home entertainment and with possible simultaneous distribution strategies.

Investment Opportunity

An equity investment of five million dollars for full production of SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream*

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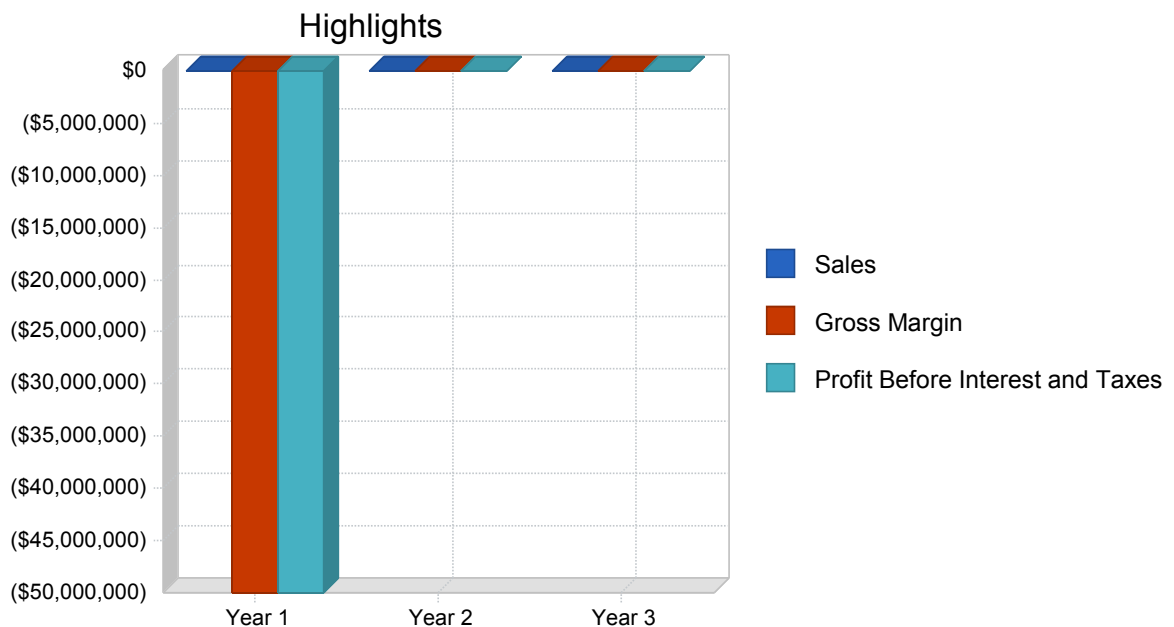
is proposed. After the Investors have received 125% of their contributions, the Investors and Otaku Iru Transmedia LLC will then split 50/50 all additional distributable revenues based on their pro-rata share of common equity ownership in Otaku Iru Transmedia LLC. This 50/50 split is based on 100% of budget funding by the investors.

Risk Mitigation

Otaku Iru Transmedia LLC will implement several proven strategies to mitigate risk to investors.

Perks

Investing in and/or aligning with the Otaku Iru Transmedia LLC for the production of SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* can apply exposure to investor(s) as Executive Produce(s) and or their brand or business to a global audience.



1.1 Company Summary

Otaku Iru Transmedia LLC has an objective to be an Animation Studio with computer-animated feature films, television, and online and mobile games. Including live action feature film and television, Otaku Iru Transmedia LLC is a start-up multimedia, multiplatform

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boutique production, publishing, gaming and transmedia company that has global power shifting content for emerging economies that can participate with a competitive edge for worldwide grosses.

Establishing an intercontinental infrastructure as an Asian-European to a Domestic distribution, Otaku Iru Transmedia LLC can launch a production model - Parent Company in Japan, as with India and China to capture emerging market growth, the core products support a Global investment, developing a Sino-Japanese exchange with end to end websites that are Globally interconnected to massively multiplayer virtual transmedia entertainment and with a business model as a social network of Otaku Iru by fully producing *SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream*.

- cash flow in nine months.
 - profit one year.
 - anime devopment studio.
1. To launch Otaku Iru Transmedia LLC as a Holding Company with the production of *SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream* and its distribution model as a social network called Otaku Iru while establishing a Parent Company in Tokyo Japan.

Allowing other people to enter electronic worlds!

Entity Number: 201204710137

Date Filed: 01/03/2012

Status: ACTIVE

Entity Name: OTAKU IRU TRANSMEDIA LLC

Agent for Service of Process: CORPNET, INCORPORATED (C3192531)

EIN Assigned: 45-4726916

Increases at 50%, starting at \$5,000,000.00 *Otaku Iru Transmedia LLC* is a start-up as an evolving multimedia, multiplatform boutique production, publishing and gaming transmedia company with a business model that is a massive multiplayer online gaming social network called *Otaku Iru*.

Intellectual Property

- SHUAIJAN: A Flick'ring Lamp A Phantom And A Dream. <http://www.otakuiru.com/Shuaijan.pdf>

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- DRAGON STOMP: Raising The Reptilian Race. <http://www.otakuiru.com/DragonStomp.pdf>
- ALIEN NINJA AKUMA: The Hannya Mask. <http://www.otakuiru.com/AlienNinjaAkuma.pdf>

Two television pilots, both characterize Japanese production.

- ALIEN NINJA WARRIOR WOMAN "The White Negro" (sitcom) <http://www.otakuiru.com/alienninjawarrior.pdf>
- YU WING CHUN:ALIEN NINJA AKUMA "Seirei Keinetsu" (anime) <http://www.otakuiru.com/yuwingchun.pdf>

A Production Account and Limited Partnership for a film fund is proposed for Citibank, and a Parent Company for Japanese productions is proposed for Japan. A Sino-Japanese exchange with an Asian-European to domestic distribution model for equity, intercontinental along with a Joint Venture with China for family animation and mobile games with content that is its context as massively multiplayer virtual entertainment transmedia franchises can launch out of Pasadena/Glendale/Burbank with Otaku Transmedial LLC.

Development Slate.

- SHIYAN MEISHU:The Heavenly Palace.
 - WULIN WARRIORS:Wild And Unsettled Things
 - THE DRAGON AND THE TIGER:Rakugo And Rakugoka On The Koza.
1. Asian-European branded entertainment company.
 2. Social network and its end to end Web sites.
 3. Global with emerging internet technologies.
 4. Interactive media platforms with their virtual world products.
 5. World-class online experiences with mobile and social games.
- Cut costs, more services and equity.
 - Asian-European Distribution.
 - Co-operate with Sino-China.
 - Film Fund/ppm.

Seed of \$100,000, which can be held against the 2% script and story rights that Edward McCready owns can establish a production account and launch company.

- a) Production Account:Citibank.
- b) Production Office:Pasadena/Glendale/Burbank.

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- c) Form Parent Company: Jimbocho Tokyo Japan.
- d) Apple Joint Venture.
- e) Mobile tech.
- f) Production software and office supplies.
- g) Line producer/UPM for a budget and schedule.
- h) PPM.

The membership interests in the above product can be stated in the Operating Agreement and Letter(s) of Investment secured as Otaku Iru Transmedia LLC. EC McCready's salary is 2% of budgets as writer, director, producer, content creator and intellectual property rights owner and CEO.

Copyright rights to SHUAIJAN: *A Flick'ring Lamp*, *A Phantom And A Dream* can be assigned to Otaku Iru Transmedia LLC, which can be stated in Operating Agreement. 50% of SHUAIJAN: *A Flick'ring Lamp A Phantom And A Dream* will be the membership interest with Edward Charles McCready retaining 50% of Otaku Iru Transmedia LLC.

Equity recoup is three times budget, so for \$5,000,000.00, the recoup must be 20,000,000.00.

Edward Charles McCready is the CEO and founder, intellectual property owner and creator as the writer-producer and director, yet he isn't the what. He is a driver for the how and why as an entrepreneur and businessman. "Freedom is hammered out on the anvil of discussion, dissent and debate." Lyndon B. Johnson.

Edward Charles McCready has written many unproduced and unread screenplays. Because the decision maker had not utilized this intelligence, keeping to a small inner circle, Edward C. McCready needs to frame the issues, questioning and forming teams as an Independent Producer and an Auteur filmmaker. Reclarifying and communicating a solution, he will be asking hard questions for data from each person.

Edward Charles McCready follows the Earth, and to him Earth follows Heaven, which is where he can stretch each individual of his assembled teams - a wide spectrum, engaging the consumer and leveraging capabilities for high utilization with the transmedia interpretations of Massive Multiplayer Virtual Entertainment.

The following were registered at the Writers Guild of America West,

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now expired. The first six have copyright, so they will be retrieved.

1. Blight Neighbor
2. Cadaver
3. Fetch
4. Un Cuchillo En El Corazone
5. Devil's Workshop (teleplay)
6. Upshot
7. The Revolution
8. Horse Happy
9. Space Station
10. Hebrew's 9:22
11. The Holy Grail
12. Polly Want A Cracker
13. L'Absent
14. Perseus' Poseidon
15. Martire Di Machiavelico
16. Scribe (anime combo, kids)
17. Yuppies
18. The Killing Zone (feature gameplay)

He also has two novels that can be retrieved:

Wormhole @ 120thou TXu001117786 2003

Field of Blood @ 120 thou TXu001170993 2004

ALIEN TOTALITARIAN GOD: Akuma Sutra Abduction has been self-published, a marginal approach where retention is its transmedia adaptation of SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream.

Online games, Graphic Novels, novelizations and ancillary are part of the multimedia and multiplatform transmedia company launch with its end to end websites.

With major studios modeling the Indie Auteur, this product is the challenge of the doing not as to what has been done. This has a multiplier effect and all that will be attached to the "in production" will display an extra effort that puts out an extraordinary product for a Global niche. There are no Primma Donnas in this model. Edward Charles McCready and the people that will be recruited at interims, a lean-start-up as a

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multiplier, they will put out twice the capacity, more than experienced players. Edward Charles McCready welcomes all such plethora of human resources and talent and will always seek expert council and follow proven principals of success.

2.0 Film

A pet shop owner role plays herself as a seductress of a serial killer in an online game as an act of revenge for an accidental hanging death of her pet cat.

She sees scary things.

SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream is about a woman who has gone online and is psychoanalyzed by a psychologist that supposedly creates a false memory for her. Using examples and comparisons with literary classics and fairy tales, it revolves around abduction phenomenon. She describes her memories, as of dreams of being taken secretly against one's will and by apparently nonhuman entities. During the course of its narrative, these psychoanalyses are taking place while we are actually seeing her dreams, so much of the movie is written off screen.

This is a niche Independent digital film that is low budget and poised for high return, and I am the writer, an auteur filmmaker with a distribution model of massive multiplayer online gaming as a social network called Otaku Iru. Virtual items based revenue model was established by the Koreans and is widely accepted through-out all Asia.

Foreign revenue is way up and more than doubles domestic box office gross, and this can be sold right off the distribution model.

It takes place in Hiroo Japan, launching an Asian-European branded entertainment. It's science fiction with elements of abductions and paranormal hauntings as an edgy romantic comedy.

The main character, a Korean woman called Yon Ki is being psychoanalyzed in this massive multiplayer online game by Jung Kwon, also Korean and in his 20s. Yon is being haunted by this little Caucasian girl called Moraine, which is a scary aspect of Jung's

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past. Jung's supposed to be this serial killer, and she's role playing with him and the rest. Jung uses literature and childhood fairy tails to create a false memory for Yon. Like Sigmund Freud's famous Wolfman case, Yon saw her parents having sex, but Yon has seen anal sex. Even more, she remembers Jung and what he has been doing with her, but Jung says it's a false memory. And of course, Yon role played herself into this but she isn't quite so sure.

In this movie, you'll be scared. You'll be shocked and angered. Your intelligence and interest will be piqued. You'll search your own soul. You'll laugh and you will cry. And you will applaud it.

It ends with Yon finding her inner child and her love for Jung. It touches the very fabric of the human emotions.

2.1 Synopsis

Logline

A pet shop owner role plays herself as a seductress of a serial killer in an online game as an act of revenge for an accidental hanging death of her pet cat.

Tag

She sees scary things.

Synopsis

A pet shop owner, Yon Ki enters into Jung Kwon's online psychoanalyses, a gameplay, for her dreams, they are a multi-personality interrelationship with her cat. It is called Shuaijan. At one time and on Jung's psychiatric couch, he asks, "What's you're kitty saying now," and Yon's reply is "Dadda dadda." These characters, they are filtering in and out of her dreams, and Jung becomes this spelunker for Moraine. She's this little girl that appears in a haunting fashion as Yon's false memory. Jung's methods are of a weird science, as he uses literature to create a phantom existence with Yon's memories.

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When Jung is online with Yon at another time, he says "Sing me a song about your nightmares. Sing to me about your dead dreams. Sing to me about Lucifer. Sing about Satan. Sing to me a song about my spelunking. Sing to me about what it did to you." Yon blames Jung for what she believes is an accidental hanging of her cat, so she characterizes her contentious, yet provocative relationship with Jung. "If that's Odysseus' barking heart, I'd prefer your pulsating connection."

Moraine continues to haunt Yon as well as these other personalities, all seeking advice in an online psychoanalysis that is actually Yon's false memories. Jung becomes intertwined in these relationships as well as their sexual innuendos. When Moraine appears in one of the fictional episodes, supposedly, to be Yon's phantom reality, Yon shouts "Paranoid little girls are too young for daddy!" Oh but Moraine pulls the hairs out of this little dolly, lurches and whacks it violently on Yon's bed - frightening Yon and shouting "You had an orgasm!"

When Yon does get to Jung's elusive office in Tokyo, she asks him from the reception room and on a convenient phone to "Sanction me my love. Do with me as thy will. Take me as your female dog so that I may have your puppies." Jung is in his office, with Yon in the reception area, both on the phone, and he asks "You're here to retrieve your childhood memories?" In the end, after all the ventures through the literature to create a phantom memory with Yon, Jung asks Yon when they are together again online "Your kitty's rebirthing, what is it saying?" Shuaijan is on her lap then, and Yon's petting and scratching his neck when she says "I love you."

See, Yon saw more, more than what the Wolfman saw, and her mother didn't see the anal wink either. Jung takes the three piggy's, and makes them the Alien, the Devil and the Wolf, as Yon's secreted memory, they are her secreted life of love with Jung.

2.2 Production Process

SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream will be produced as an independent film, as it will be financed through equity and or non-equity sources.

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- The King's Speech.
- Lost In Translation.
- Juno.
- Slum Dog Millionaire.
- Little Miss Sunshine.

1.) Packaging.

Funding, Operating Agreement(s) and Private Placement Memorandum and initial preliminary marketing foresights, actors and key personel and mechanics are contemplated, contacts made and agreements entered into with investor(s) to prepare for launch. Money is deposited into a production account.

- a) EastWestBank.
- b) Production Office.

2.) Preproduction.

Otaku Iru Transmedia LLC will open a production office in Little Tokyo California. A Line Producer will be acquired for a detailed budget. Once that is agreed upon, a storyboard artist will be employed as Edward McCready hires crew, secures locations, rentals for camera and lighting packages and coodinates, prepares shooting schedule and production with Line Producer. Actors and cast will be finalized. Japanese Film Commission will be contacted and negotiations will be entered into for concessions: travel arrangements, accomadations and food services, insurace and all relative mechanics in prepartation for principal photagraphy. A Parent Company in Tokyo Japan will be formed, and beta plans on Otaku Iru will begin. A sales agent will be sought and distributors will be contacted.

- Stationary.
- Computer tech.
- Software.
- Press releases.
- Media Lists.
- Movie Website.

3.) Production.

Press release will be sent out and principal photography will begin

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and adhere to preproduction schedule and budget. During the shoot, still photography and viral videos of the production will be posted online, and at the end of the phase, a marketing campaign will begin, targeting geographical areas to generate word of mouth in preparation to its release.

4.) Post-Production.

The Editor and Edward McCready will choose the best pictures of the various scenes and assemble them into an entire product. Otaku Iru as a social network will be engineered and its beta version will be launched into distribution targets to achieve user retention and word of mouth while feeding back into an interconnectivity of the movie's website and social network platforms as well as mobile media optimization strategies. Distribution forecasts will be engaged with Otaku Iru.

- Music.
- Visual Effects.
- Sound Design.
- Color Correction.
- Sound Mix.

5.) Distribution.

A Limited Theatrical release, targeting an Asian-European to domestic platform is Otaku Iru Transmedia LLC's objective while building on its momentum, competing for world wide grosses yet avoiding a number one movie release definition. All revenue sources will be developed and executed during distribution. Otaku Iru will platform intercontinental distribution targets for a domestic platform.

2.3 Keys To Successful Film

- Great Story.

SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream is a great story with award winning possibilities. It unfolds as an edgy romantic comedy that is of its genre - sci-fi paranormal horror. It is a well crafted screenplay, a masterpiece in and of itself and with

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multidimensional aspects of literature intertwined with psychology, art and science and theories of false lies and abductions and sleep paralysis while in an interconnected interrelationship with characters in the main character's dreams and at where human vulnerabilities and faults are their playing field.

- Targeted Audience.

Independent film, comedies as an massively multiplayer online existence in a social network with an Asian-European to a domestic platform can bring in a strong 18 to 55 year old demographics, as 9 out of 10 in such age brackets that frequent social networks will advocate them as entertainment and would like to have an interactive interrelationship while viewing a movie, being allowed to text and share, which Otaku Iru can provide a portal opportunity to do so and seek exhibitor cooperation.

- Marketable Content.

Massively multiplayer online virtual entertainment is the most lucrative and successful medium while engaging an Asian-European to a domestic platform with a niche Indie film with Global power shifting content as context that can be distributed into emerging economies via mobile tech and the Internet. This product is a PG.

- Controlling Cost.

With little special effects, most of the locations are inside, and although many scenes, this is a cinematic effect as this character's dreams. With an approved budget and schedule, this simple little low budget film can be kept in check without any major unsuspected occurrences or cost overages. Production discounts because of an Independent Production status will be sought on all levels, so investors can build equity. A Completion Bond will be proposed and with an overage contingency on each line item. There is a 25% tax credit in California, yet Japanese external locations, although no known tax credits, benefits and resources to build equity and save money will always be a hard bargain to cut cost, achieve more services and establish equity.

- Federal Tax Incentives - Section 181 of IRS Tax Code.

The short version is that "Accredited Investors" could be eligible for a 35% tax relief in accordance with section 181 of the

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American Jobs Creation Act, 2004. The entire investment could be written off against passive income at the time of investment or it could also be spread out over multiple years if that investor will see more value in doing so.

- Film Festival(s).

Guerilla marketing strategies in cohesion with the International Film Festival Calender.

2.4 Casting

Otaku Iru Transmedia LLC will work closely with SAG and will look to any concessions that may be available for this production, edeavoring to hire members of the Screen Actors Guild. Their will also be a minor on the set, so State regulations will be adhered too.

- Yon Ki and Jung Kwon, their dialogue dominates this movie, with their speaking lines 379 and 367 respectively. The K-pop trend will be courted, so the characterization of these two Korean actors will be selcted in an effect to cator to this audience, particular with video games and its Asian pop culture. While every effort will be made to contract already known talent in the market place, it is not unreasonable to select B talent and or unrecognized actors and provide that window of opportunity based upon their auditions. Talent will be selected with the best interest of the movie in mind:
- Moraine is caucasian about 13 with 47 lines of dialogue.
- Ryan is caucasian over 50 with 34 lines of dialogue.
- Tom is African American in his 30s with 30 lines of dialogue.
- Emilia is African American in 20s with 21 lines of dialogue.
- Den is African American in 30s with 20 lines of dialogue.
- Soo is Korean in 30s with 16 lines of dialogue.
- Althea is African American in late 20s with 11 lines of dialogue.
- Marc is caucasian in 40s with 9 lines of dialogue.
- Snake is African American in 20s with 4 lines of dialogue.
- College Co-ed is Japanese and has 4 lines of dialogue.

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- Chi Chi is Asian in 20s and has 3 lines of dialogue.
- Jay Jay is African American in 20s with 2 lines of dialogue.
- Jerry is African American in 20s with 2 lines of dialogue.
- Damson is a caucasian about 10 and has 1 line of dialogue.
- Chinese Woman Reporter is in 20s and has 1 line of dialogue.
- Plumber Guy is caucasian in 30s with 1 line of dialogue.

3.0 Industry

There is a sharp decline in DVD revenues, so studios are responding to changing consumer habits. New technologies have upended their industry, so they are trying to retain control of their business models. Produced and/or distributed by subsidiaries of major studios with less than half of a film's financing that comes from a major studio, independent films can characterize limited releases.

- distinguishable content and style.
- personal artistic vision.
- builds word-of-mouth.
- specialty audiences.

Transmedia platforms are the new business model. The internet is a distribution method for alternative or independent fictional films and documentaries. With the technical and economic advantages of digitization and online distribution, the independent "short" is one of the most common categories of film distributed. The majors have begun to pursue their own online distribution options. Technical and infrastructural obstacles related to bandwidth and video quality, they will be overcome. With newly established models of production, distribution, and exhibition, there will be purchasing of independent companies.

- internet copyright issues.
- distribution rights.
- release time.

With a tendency toward private equity and the difficulty to gain entrance to Sundance, Toronto, and or Cannes to secure distribution, digital distribution, and or the concept of independent video game development, this has spawned an "indie" movement from bandwidth and word-of-mouth.

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The rise of the Web and digital downloads, Independent game creators are offering new blends of art and playability. SDK and developer tools are available, so there are barriers removed. Pushing the boundaries of creativity, new concepts within gaming spur the growth of technology. Gamers are benefiting from new experiences and emotions, so there is no stagnation as with mainstream games.

Opening in Asia ahead of US is a viable for a successful release. With a strategy of an end to end localization as a homegrown Asian Indie, it can outgross a major "Hollywood" film and even acquire a significant market share. Forecasting an 80% take on foreign markets is a strategy for tactical US and Canada revenue.

Burgeoning Asian demand for media content will not remain forever American or Hollywood-centric.

Distribution channels via the Internet, and Video-On-Demand, Otaku Iru Transmeida LLC can maintain control, develop a social network infrastructure while marketing through word-of-mouth (WOM). Using Digital a camera reduces the price of prints and makes it less expensive to display in multiple venues while giving Otaku Iru Transmeida LLC the same opportunities as the majors.

Growing baby boomers near two billion world-wide will prefer deep and meaningful independent films, and SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream is such content as context, so these new distribution channels will give Otaku Iru Transmedia LLC an ability to distribute from its end to end website while reaching a large global audience. Video on Demand and Digital Downloads will become revenue streams, selling the film directly from Otaku Iru Transmedia LLC's end to end websites.

- Otaku Iru
- Shuaijan

Greater profit margin vs. retail sales as valuable consumer information will enables Otaku Iru Transmedia LLC to make future sales: t-shirts, posters, books, soundtracks, and other movie paraphernalia.

4.0 Markets

In 2011, an increase of 7% over 2010, Internation box office was

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22.4 billion. Global ticket sales was 32.6 billion which is a 3% gain, and there was a 4% downturn in North American Box Office at 10.2 billion.

- 2.4 billion Japan.
- 2 billion China.
- 2 billion France.
- 1.7 billion U.K.

Frequent movie goers were older, as there is a dip in attendance of younger. Spending on video games around the globe will grow to \$112 billion by 2015. In 2015, software spending will be \$56.5 billion, hardware will be \$27.4 billion, and online games will be \$28.3 billion. Social and mobile gaming demographics is a serious 40 crowd. US is showing increased interest in gaming while Chinese, Japanese, and South Korean gaming companies are interested in buying up US companies in order to acquire talent and consolidate the market. Asia and Europe will take 87% of the revenues for online and mobile games, with China leading at 36%, followed by Europe at 20%, then South Korea at 12%, and Japan at 10%.

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mainstream games.

The sole vision of E.C. McCready as the writer, director and producer, a niche in a growing international Asian market, positioning to leverage a domestic platform, a successful and profit taking product of SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream as an end to end massively multiplayer feature film in a virtual environment, it can launch Otaku Transmedia LLC, its franchises and its ancillary content.

Opening in Asia ahead of US is a viable for a successful release. With a strategy of an end to end localization as a homegrown Asian Indie, it can outgross a major "Hollywood" film and even acquire a significant market share. Forecasting an 80% take on foreign markets is a strategy to tactical US and Canada revenue. Burgeoning Asian demand for media content will not remain forever American or Hollywood-centric.

Emerging technologies in the entertainment and media industry, adapting to the demands of the net generation's new digital environment, Otaku Iru Transmedia LLC can meet their demands while developing a business model to solidify an entertainment and media company. SDK strategy can provide an end to end loop so the user can participate with multimedia, multiplatform transmedia social networking while attaching sponsors and incentives.

Because games have a greater market share in Japan than the West, bridging the East and the West with the rise of video game players as fourth-party developers, their more open source models of game design, development and engineering, game players can create user modifications. Games offering modifying social networking communities, they can add a new component to Otaku Iru Transmedia LLC as a value chain. With established online game community developers in existence, Otaku Iru Transmedia LLC has E. C. McCready's Independent Auteur voice, its tight loop, consumer patterns can be stimulated to create their own barriers and definitions within a massive multiplayer online social networking community.

4.1 Distribution

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Otaku Iru Transmedia LLC will use emerging online models. Shooting as digital media, viral videos during preproduction, production and post-production, distribution and exhibition, they will be interconnected to user generated sites from movie's main website.

<http://www.shuaijan.com>

Otaku Iru Transmedia LLC's social media distribution model called Otaku Iru, users can come from the movie's website's back stories, pics, videos and blogs of cast and crew to a social network site at where the documented story of the challenges of these production stages will be posted day to day. They will come from a static site to a live site at where there will be interviews and a sense of connectedness, fostering an invested audience into Otaku Iru while spreading a Global word of mouth.

The psychology of false lies, abduction theories and its genre as an online virtual existence, a niche community will be developed, along with ancillary opportunity to support the production and its user generated momentum as participants, attaching sponsors and soliciting endorsements while encouraging user benefit from them.

Content as its context with a massively multiplayer online games, with mobile devices along with 280 plus million Internet users in America off the 124 million plus Japanese users, English the predominate language and with easy conversions, the coveted market of China's 440 million plus users will be sought. Seoul and its density of 22 million people as a connected and wired city, building a user base off Japan while leveraging marketing and distribution into China and India, Otaku Iru will use its distribution model to engage cyber-cities:

<http://www.otakuiru.com>

- Seoul, South Korea.
- Taipei, Taiwan.
- Tokyo, Japan.
- Hong Kong, China.
- Singapore.
- Stockholm, Sweden.

Municipal Projects in the United States, they are transmitting signals from strategically placed receivers (or nodes) within a

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network rather than one central location:

- St. Cloud, Fla.
- Mountain View, Calif.
- Tempe, Ariz.
- Corpus Christi, Texas.

All US cities offering WiFi plans and provide Internet access to millions of residents and visitors will be targeted and marketed and distributed to, focusing on social network users and online gamers.

- Paris, France.
- Shoreditch, England.
- Silicon Valley, United States.

Distribution will be to where there is the best Internet access and speed, catering to cutting edge technology and prices. Submission and acceptance at a Film Festival is at where Otaku Iru Transmedia LLC will push for media coverage and screenings in an effort to get reviews to be distributed in an interconnected massively multiplayer virtual entertainment transmedia social network.

Foreign and Domestic Distributors obtained, those marketing strategies will be based upon emerging Internet technologies, its mobile tech and as a massively multiplayer virtual entertainment transmedia.

Limited theatrical opening, to qualify for any domestic awards will be encouraged; prerelease marketing and geographical locations will be referenced back into a content as its context, its social network distribution model and its end to end websites.

1. OTAKU IRU

<http://www.otakuiru.com>

- SHUAIJAN

<http://www.shuaijan.com>

THEATRICAL

Limited to wide theatrical distribution, exploring all options

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while spearheading a momentum that would expand into other markets, springboarding into home entertainment and with possible simultaneous distribution strategies.

DVD/BLU-RAY

Direct-to-DVD/BluRay media, utilizing technology and its tools to market the film, a distributor who will commit financial resources for digital distribution, any conversion, prints and advertising that support Otaku Iru Transmedia LLC's business model is the best utility to realize profits.

VOD / SVOD / IPTV

(Video on Demand / Subscription Video on Demand / Internet Protocol TV)

Pushing technology and media, from Xbox to iPhones, Otaku Iru Transmedia LLC will specialize in this growing online trend at where technology allows users to rent or purchase a title at the click of a mouse.

STRATEGY

Entering into negotiations with certain distribution companies, an objective is to secure a domestic distribution commitment and/or a foreign sales agent commitment prior to commencing principal photography, refining and developing the best possible transactions through-out the production stages, working in collaboration with distribution companies during pre-production and through-out production and post-production, Otaku Iru Transmedia LLC, its management team recruited and delegated once funding is achieved, we can take advantage of a distributor's knowledge and experience.

Developing and securing distribution relationships with an Asian-European to domestic objective, targeting massively multiplayer virtual entertainment audiences, this can translate into financial success at the box office and the backend. Distribution agreements that are viable and reasonable for the investors to recoup their capital contribution will be sought.

- Foreign theatrical release.
- Domestic theatrical release.
- DVD/Blu-ray release.
- VOD release.

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REVENUE STREAMS

Recouping costs, fees and expenses are deducted from a film's gross receipts before net profits are finally distributed within the Company.

Theatrical

- Exhibitors can retain 50% - 60% of Gross Box Office and remit 40%-50% to the distributor.
- Distributors fees can be 15% - 25%.
- Distribution Expenses.

Home Entertainment (DVD, Blu-Ray)

- Distribution Fees.
- Manufacturing & Marketing Expenses.

Foreign Sales

- Foreign Sales Fees, can be 15%-25%.
- Market Costs - international sales markets can be \$60,000.
- Ads, trailers, posters, miscellaneous marketing costs recouped at cost.

Ancillary Markets

- costs and fees associated.

The main sources for profits for SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream can be from ancillary and transmedia markets by launching a social network called Otaku Iru.

- o Television - PPV, Cable, Free, Syndication.
- o Internet - Video On Demand (VOD), Streaming Video on Demand.

(SVOD), IPTV

- o Soundtrack.
- o Non-theatrical - airline, cruise ships, air carriers, schools, libraries, military.
- o Product Placement & Branding Tie-ins.

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- Video Game
 - iAp

4.2 Risk

The business of producing and exploiting SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* is highly speculative, with many risks uncommon to other businesses. No assurances can be given of the economic success of any motion picture. The revenues derived from production and distribution of a motion picture depends primarily on its acceptance by the public, which cannot be predicted. In addition, the competitive nature of the film industry, the possible box office failure of a motion picture, and the potential inability of a distributor to distribute the motion picture properly, collect distribution revenues, or remit funds properly to the producers, make the successful distribution of any motion picture subject to substantial risk. The commercial success of a motion picture also depends on general economic factors and other tangible and intangible factors, none of which can be predicted with any certainty.

4.3 Sales Strategy

Sales strategy is to promote, advertise and sale from a digital media position that is focused on virtual entertainment with massive multiplayer online gaming as a transmedia social network. Using an Asian-European to domestic distribution model with transmedia, Otaku Iru Transmedia LLC will launch its business quantitative financial model. Genchi genbutsu is about a frame of mind more than a plan of action, and this launch vehicle, SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* is content that courts a frame of mind within the context of massive virtual environment, which will have a distribution platform on a social network.

OTAKU IRU

<http://www.otakuiru.com>

Users can incorporate a social media experience by participating in the complementary story of an end to end content as its context. They will encourage their friends to "go and see." They will go online and into the distribution model of Otaku Iru Transmedia

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LLC and tell their friends about its content in the context of an massively multiplayer virtual entertainment environment as a New Asian-European to domestic platform, its branded entertainment. Adapting and changing to the consumer, the online user, an innovative accounting as a transmedia planning, learning milestones become a virtual resource for residual metrics. Entering the build phase of a distribution model, a minimum viable product can leverage potential customer reaction.

- build.
- product.
- measure.
- data.
- learn.

Otaku Iru Transmedia LLC will steer with its content as a context launched as a social network distribution model for the qualitative and quantitative end to end product, which is a social network. Geographic areas, globally with an Asian-European to domestic platform, starting with its niche marketing strategy, flyers on digital billboards, e-newspaper advertisements, targeting online ads and steering the consumer for a value benefit to Otaku Iru, this is a cost effective way to start. Running on a micro scale while leveraging technology and innovation, 50% increases of their metric residuals, these will dictate strategies, as gathered data is immersed users that are into content as its context. Entry points will provide a comprehensive and coordinated experience of its end to end complexity of a social network.

1. transmedia.
2. gamification.
3. customer decision journey.

With multiple entry points, small geographic locations, networked with transmedia and as a pipeline into Otaku Iru Transmedia LLC, the change and mind-shifting approach of each platform will be the creative process and social intercourse of the online user on a massive virtual entertainment environment. Building platforms, accumulating momentum and its data sharing with transmedia entertainment with gamification, the customer decision journey is the quantitative financial model of Otaku Iru Transmedia LLC.

- consideration.
- evaluate.

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- buy.
- enjoy.
- bond.
- loyalty loop.

VIRTUAL ITEMS-BASED REVENUE MODEL

Technology is constantly advancing for virtual gaming. The (MMORPG) market will continue on a rapid growth trajectory. Driven by the momentum of Asian online game companies, global MMORPG revenues are in the billions. Contrary to the flattening Western market, the Asian MMORPG market has grown immensely, as more Asian online game companies target US and European markets, they will become a formidable force in the global gaming industry. Wireless and mobile media will grow in use and popularity. Mobile Media Optimization (MMO), it will modify digital content. It will be easier to tag, share, link to and republish. The social gaming market, its MMORPG segment, it is not replaceable.

1. (MMO).
 2. (SEO).
 3. (SMO).
- more visible.
 - higher ranking.

SHUAIJAN: *A Flick'ring Lamp, A Phantom And A Dream* courts this Korean business model, dominate through-out all Asia, as virtual item sales on Otaku Iru can allow users to purchase functional & decorative in-game items for use in and out of gameplay, and they can download or stream the digital film. Users can earn virtual money via in-game activities, and real money-based currency can buy virtual money.

4.4 Milestones

Establishing an intercontinental infrastructure as an Asian-European to a Domestic distribution, Otaku Iru Transmedia LLC can launch a production model - a Parent Company in Japan, as with India and China to capture emerging market growth, the core products support a Global investment, developing a Sino-Japanese exchange with end to end websites that are Globally interconnected to massively multiplayer virtual transmedia entertainment and with a business model as a social network of

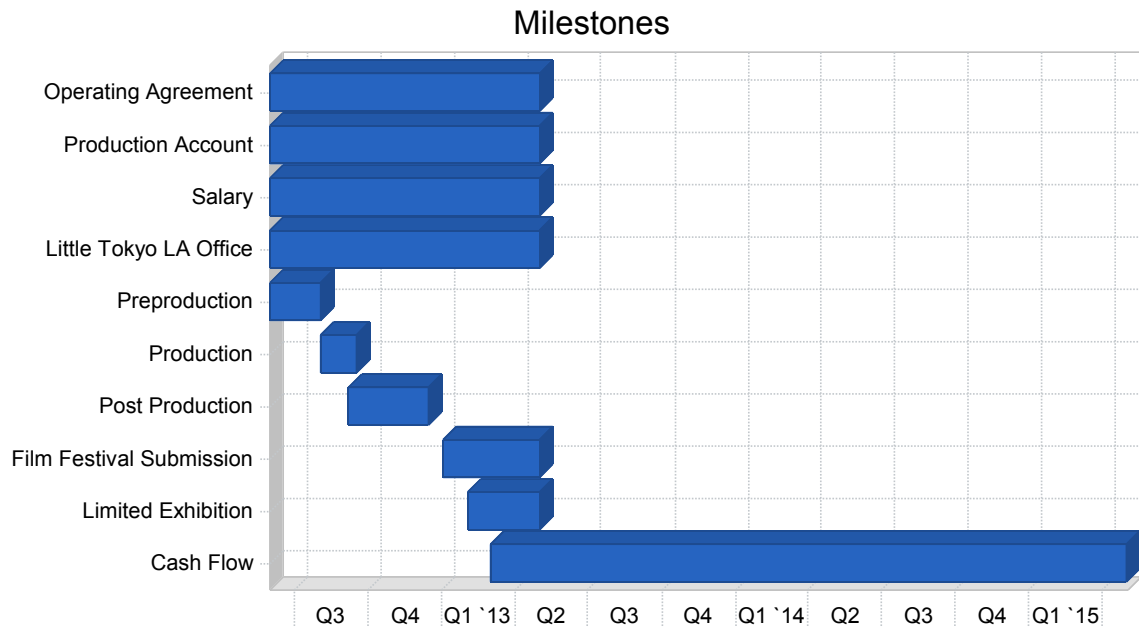
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Otaku Iru by fully producing SHUAIJAN: A Flick'ring Lamp, A Phantom And A Dream.

- cash flow in nine months.
- profit one year.
- anime devopment studio.

Table: Milestones

Milestones					
Milestone	Start Date	End Date	Budget	Manager	Department
Operating Agreement	6/1/2012	5/1/2013		Copyright	FTB
Production Account	6/1/2012	5/1/2013	\$4,900,000	Holding	EastWestBank
Salary	6/1/2012	5/1/2013	\$100,000	E.C. McCreedy	B of A
Little Tokyo LA Office	6/1/2012	5/1/2013			
Preproduction	6/1/2012	8/1/2012			
Production	8/1/2012	9/15/2012			
Post Production	9/5/2012	12/15/2012			
Film Festival Submission	1/1/2013	5/1/2013			
Limited Exhibition	2/1/2013	5/1/2013			
Cash Flow	3/1/2013	5/1/2015			
Totals			\$5,000,000		



5.0 Management Summary

Otaku Iru Transmedia LLC's management strategy is to recruit potential contribution that will extend themselves in the challenge to sustain a competitive level, a doing rather than a been there done that. Stretching boundaries and reaching for more productivity, CEO Edward Charles McCreedy will iterate a Quo

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Vadis, rather than utilize an already established status quo.

6.0 Financial Plan

Otaku Iru Transmedia LLC proposes to secure the majority and or all production financing from equity partners. With production funding in place from independent investors, becoming a self-financed mini-studio as the objective with an Asian-European to a domestic distribution for equity, a foreign sales agent can bridge East meets West with what is a domestic production in Asia, capitalizing off a niche market strategy: studio specialty, smaller independent distributors for theatrical and strong DVD/Blu-ray distributor. With maximum flexibility, deals will be sought through-out the production stages, building a network of interconnected distribution pipelines to platform revenue.

Financial projections can forecast commercial appeal and financial success with Otaku Iru Transmedia LLC as a self-finance production with a position of control for the quality and costs of the film. Striking the best financial arrangements with the various distribution channels, cutting costs and achieving more services with a Parent Company in Japan, external location shots for the film done in Hiroo Japan and distributing with an Asian-European to domestic equity is a focus of securing the best distribution deals.

High is "The Sixth Sense." 1999

Budget: 55 million.

Opening weekend: 26.7 million. (USA)

Gross: 662 million (worldwide)

Medium is "My Big Fat Greek Wedding" 2002

Budget: 5 million.

Opening weekend: 597 thousand. (USA)

Gross: 356 million (worldwide)

Low is "Paranormal Activity" 2010

Budget: 3 million.

Opening weekend: 40.7 million. (USA)

Gross: 174 million (worldwide)

Data taken from IMDb.

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Elements as strategic applications, the medium comparison as a tactical duplicate of this production with an original Independent content, Otaku Iru Transmedia LLC will attempt to manifest a high ROI. This content is of value to China in respect to its theory of false lies, of how sleep paralysis and its conflagration of abductions and accusations of abuse can actually originate from a repressed memory. Creating an economic growth by using entertainment that demands social qualities, this can define cheating as false lies. Dialogue in an attempt to secure Chinese State Distribution, this can be entered into for SHUAIJAN A Flick'ring Lamp, A Phantom And A Dream.

Edward McCready as the writer, director and with a venue to launch an Asian-European to a domestic platform will nurture a niche consumer awareness by its content that is of its context, focusing on Japanese location:

"Kill Bill" Vol. 1 2003.

Budget: 55 million.

Opening weekend: 22.1 million. (USA)

Gross: 178 million (worldwide)

"Lost In Translation" 2003.

Budget: 4 million.

Opening weekend: 925 K. (USA)

Gross: 119 million (worldwide)

Distributing over the Internet is this business model; automation - instant access to niche audiences, internationally, utilizing Otaku Iru Transmedia LLC's end to end websites is an opportunity to generate revenue from merchandise too. Because this content is its context as a massively multiplayer online game - virtual entertainment, Otaku Iru Transmedia LLC business model as a social network is a better connection to the consumer. Projections by the month or by the year seem irrelevant at this interim, where-with distribution channels and goals at time of exhibition, this would demonstrate more criteria to forecast and measure metrics. The objective is to demonstrate the potential profitability rather than discern data not with standing the business model and its execution, which is necessary to achieve measurable results.

6.2 Return On Investment

Otaku Iru Transmedia LLC proposes to pay back the investor partners who invest in the Film in the following order:

(a) From the Producer's Gross Income, Otaku Iru Transmedia LLC will pay any and all outstanding production expenses not covered by the production budget, such as deferred pay of talent salaries, residuals, and other such costs.

(b) After deducting any deferred fees or outstanding expenses, 100% of the Producer's Gross Income will go directly to the investor partners pro rata to each partner's investment until they have recouped 125% of their investment. Accounting statements from distribution companies are usually handled on a quarterly basis for the first two years of the distribution agreement and semiannually thereafter for a period of two years. Generally, the distribution company is responsible for providing statements and paying any sums due to the production company within sixty days after the end of each accounting period. The Company will provide the investor partners with accounting statements and payments due and owing, if any, within sixty days of the receipt of those statements and moneys from the distributor.

(c) After each investor partner has recouped his/her initial investment, any additional moneys earned will be divided between the producers and the investor partners on a 50/50 basis. Producers will pay all net profits due to talent out of their 50% share.

6.3 Risk Mitigation Factors

Employing strategies that cover a variety of areas throughout the film's life cycle to ensure a completed product is efficiently produced and that a viable avenue for distribution will be available to exploit the film for profit, Otaku Iru Transmedia LLC will implement several proven strategies to mitigate risk to investors, as Japan doesn't have state & Federal tax credits and rebates, so while incorporating the marketing budget into the production budget and setting up a collection account with

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distributors, negotiations with the Japanese Film Commission will be entered into, leveraging benefits of a Parent Company for an expansion into America with the Holding Company of Otaku Iru Transmedia LLC. Casting marketable actors with a recognition to the film as a whole is an Asian-European to domestic, as emphasizing its genre and type yet selecting the best person for each role.

A realistic budget planning, responsible financing oversight will control costs, and foreign and US distribution prior to principal photography will be sought, while investigating pre-sales to key international territories and/or domestic rights may be pre-sold. A Collection Agency with a collection account manager will be secured to protect all investors.

It is equally important to monitor the collection process, the allocation and payment of revenue, and the exploitation of all potential revenue streams. The exploitation of film generates numerous revenue streams from various countries, which are to be allocated and paid to financiers, producers, sales agents and other parties. The Collection Account Manager computes revenue streams, provides the relevant parties with regular reports and splits revenues between each party in accordance with their contractually agreed entitlement.

Each step of the way, every decision will be made with investor's interests foremost in mind, to reduce risk and provide every opportunity for success and profitability for the film, the investors and the Otaku Iru Transmedia LLC.

6.4 The Perks

Exposure of your company's brand or business with product placement and/or brand tie-ins to a global audience.

- Based upon the level of investment you could receive credit on the film. Executive Producer - \$5,000,000 investment or greater.
- VIP access to the set.
- First priority tickets to all premieres, parties, and screenings.

Access to the producers for discussions about family/friends being involved in the process, either as an intern (if student) or observer. Extras if needed and a handful will be featured. If

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a family member or a friend is studying film, for example, or acting, or considering getting involved in the film business, they will be welcome on the set to observe and participate.