

EXCELINA

CESAR  
CIPHER GABRIEL

TAMMY  
TORRES

YESSENIA  
COSSIO

CAROLE  
WOOD

RICARDO  
PROTHEUS RODRIGUEZ



WHEN WE DO BUSINESS, PEOPLE GET HURT!

# CALISE & EFFELT

the *movie studio*  
PRESENTS

A PROSTREAMZ FILM

IN ASSOCIATION WITH MJP PRODUCTIONS

EXCELINA · CESAR CIPHER GABRIEL · TAMMY TORRES · YESSENIA COSSIO · CAROLE WOOD · RICARDO PROTHEUS RODRIGUEZ  
 ALEXANDER LEATY · AILEEN ROSARIO · CHRIS BOGDANSKI · JOHN PHOENIX LE GRAND  
 EXECUTIVE PRODUCERS GORDON SCOTT VENTERS DIRECTOR OF PHOTOGRAPHY NATHAN TAUPEZ PRODUCED BY GORDON SCOTT VENTERS & EXCELINA ORDONEZ  
 WRITTEN BY CALEB ELIJAH FERNANDEZ BASED UPON THE CHARACTER OF CESAR CIPHER GABRIEL PRODUCED BY GISELLE CASTILLO  
 DIRECTED BY JOSEPH STAX BILELLA III DIRECTED BY RICARDO PROTHEUS RODRIGUEZ

NR  
 THIS FILM RATES NOT YET  
 RATED BY THE MPAA

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 www.themoviestudio.com





**AN AVERAGE KID NAMED STREET (CESAR CIPHER GABRIEL) GETS THE CHANCE OF A LIFETIME WHEN KHALIL (RICARDO PROTHEUS RODRIGUEZ), AN INFAMOUS BUSINESS OWNER, OFFERS HIM A JOB THAT WOULD CHANGE HIS LIFE.**

**THE JOB OF THE FIRST MALE ASSASSIN IN AN ALL FEMALE AGENCY, WHERE KHALIL'S GENTLEMEN CLUB IS RUN BY QUEEN B (EXCELINA) AND HER TEAM OF FEMALE ASSASSINS. AS HE BECOMES BETTER THAN HIS FEMALE CO-WORKERS, HE BEGINS TO MAKE ENEMIES WITHIN THE AGENCY. IN DOING SO, KHALIL GIVES HIM HIS FIRST FEMALE TARGET WITH SPECIAL INSTRUCTIONS. WHEN HE MEETS THE TARGET, DEJA (TAMMY TORRES), HE DISCOVERS THAT NOTHING IS AS IT SEEMS AND EVERY CAUSE HAS ITS EFFECT.**

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(OTC Symbol: MVES)

[www.themoviestudio.com](http://www.themoviestudio.com)  
954-332-6600

ARTISTS NOT CONTRACTUAL



EXCELINA

CESAR  
CIPHER GABRIEL

TAMMY  
TORRES

YESSENIA  
COSSIO

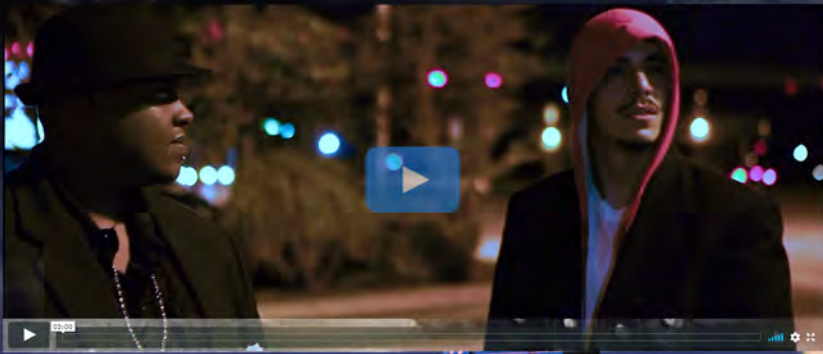
CAROLE  
WOOD

RICARDO  
PROTHEUS RODRIGUEZ

WHEN WE DO BUSINESS, PEOPLE GET HURT!

# CALL & EFFECT

WATCH THE TRAILER  
CLICK SCREEN



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ALEXANDER LEATY · AILEEN ROSARIO · CHRIS BOGDANSKI · JOHN PHOENIX LE GRAND

EXECUTIVE PRODUCERS: GORDON SCOTT VENTERS · DIRECTOR OF PHOTOGRAPHY: NATHAN TAUPEZ · PRODUCED BY: GORDON SCOTT VENTERS & MICHAEL J. PETER

WRITTEN BY: CALEB ELIJAH FERNANDEZ · STORY BY: CESAR CIPHER GABRIEL · PRODUCTION ASSISTANT: NICOLE EUSEBI

DIRECTOR: JOSEPH STAX BILELLA III · DIRECTOR OF PHOTOGRAPHY: RICARDO PROTHEUS RODRIGUEZ



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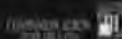
# 15 GREAT LOW BUDGET MOVIES THAT MADE A KILLING!

## THE BLAIR WITCH PROJECT (1999)



### THE BLAIR WITCH PROJECT

ARTISAN ENTERTAINMENT PRESENTS A FLUXUS FILMS PRODUCTION HEATHER DONAHUE MICHAEL WILLIAMS JOSHUA LEONARD "THE BLAIR WITCH PROJECT"  
PRODUCTION DESIGNER BEN ROCK ART DIRECTOR RICARDO R. MORENO COSTUME DESIGNER NEAL FRIEDERICKS MUSIC BY ANTONIO CORA EDITOR PRODUCED BY BOB EICK AND KEVIN J. FONE  
EXECUTIVE PRODUCED BY MICHAEL MONELLO PRODUCED BY GREG HALE & ROBIN CLYBEE WRITTEN, DIRECTED AND EDITED BY DANIEL MYRICK & EDUARDO SANCHEZ



[www.blairwitch.com](http://www.blairwitch.com)



**BUDGET: \$35,000**  
**WORLDWIDE GROSS: \$248,300,000**

When a movie is made for relatively very little money and through marketing, buzz, or just being a great movie, makes a killing at the box office. When movies with budgets of nine figures bomb and cost studios money, it's pretty cool to see low budget films make a return of literally over 1000%. Take a look at 15 low budget movies that turned out to be – from a commercial standpoint – phenomenal investments.



# CAUSE & EFFECT (2019)



**BUDGET: \$1,000,000**

**WORLDWIDE GROSS: ?**

# MOVIE THEATERS TO DIRECTLY ACQUIRE INDIE MOVIES



Regal Entertainment Group and AMC Entertainment Inc. are close to launching a joint venture to acquire and release independent movies, according to people familiar with the situation, a part of the business historically dominated by the Hollywood studios.

The move potentially disrupts the longtime and delicate business relationship between theater operators and studios, in which they have acted as partners and divided a movie's box office ticket sales. Instead, the venture would essentially thrust theaters into the studio's role of distributor, turning a partner into a rival as the theaters' own movies compete for screens against those from the studios.



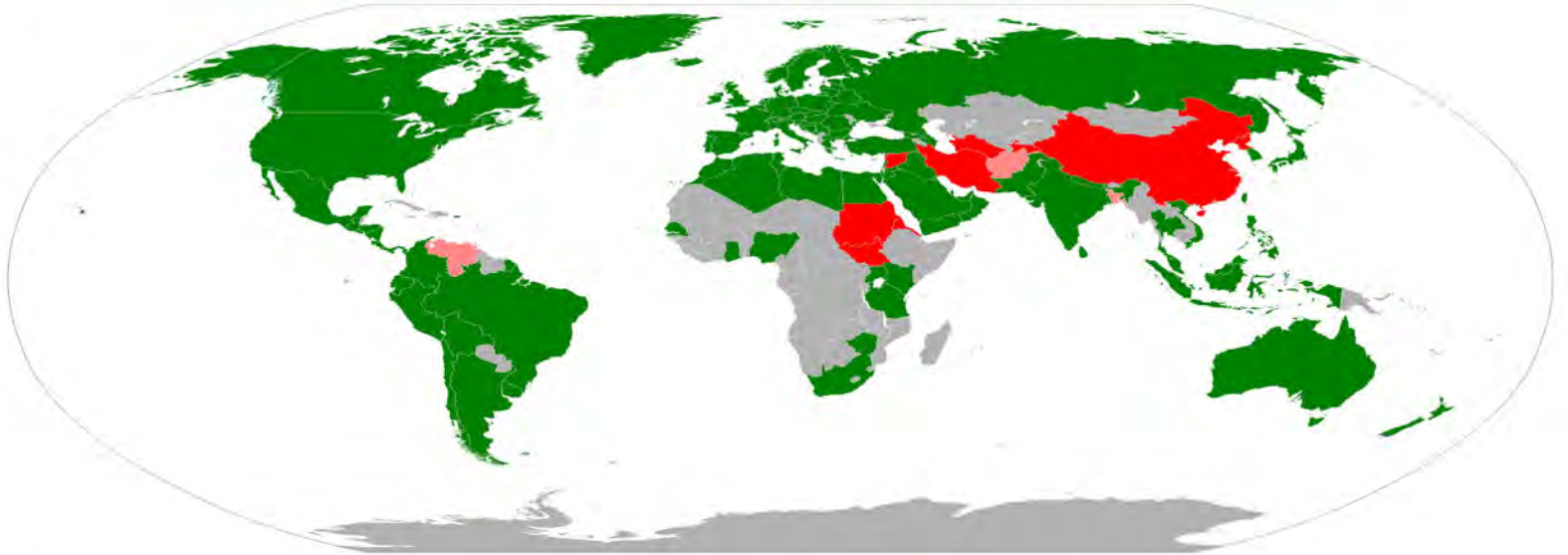
AMC and Regal hope in part that by acquiring their own movies for distribution they will fill the supply-and-demand gap created by Hollywood's downshift in movie making. From 2007 to 2010, the number of movie releases in the U.S. dropped 16%, according to Box Office Mojo. At the same time, the theater industry's trade group estimates that the number of screens in the country has risen 3%, making fewer pictures available for a larger number of screens.

And with attendance flat over the last five years and down 5% in 2010, theater owners have been experimenting with ways to draw more people into their venues, such as showing live sports events and concerts.

The venture's movies will have automatic access to theaters owned by AMC and Regal, which together control 31% of the nation's nearly 40,000 screens, but will also be offered to other cinemas. AMC and Regal also will aim to release movies on DVD, television and the Internet, which would also provide new sources of revenue that theater companies sorely need.



# Monetization includes worldwide territories



Video On Demand is estimated to be worth 61.4B as of 2019

<https://www.marketwatch.com/story/disney-and-other-studio-could-benefit-from-video-on-demand-worth-up-to-three-times-more-than-movie-tickets>

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