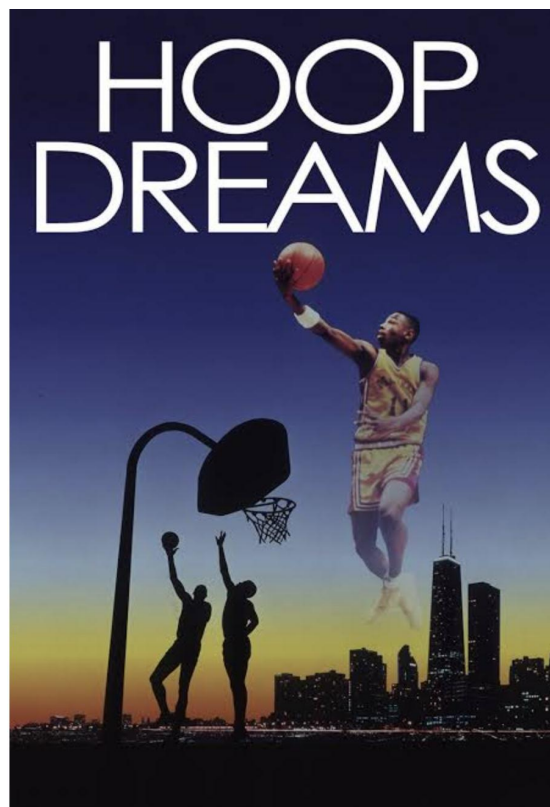


# Packaging Document

1. General Information
2. Synopsis
3. The Concept
4. Directors Vision
5. Setting The Story
6. Cast & Support
7. Executive Team
8. Company Information
9. Sales Focus
10. Impact Comparative
11. The Buyers Market
12. International Film Market
13. Below Line & Deferral
14. Contact Details

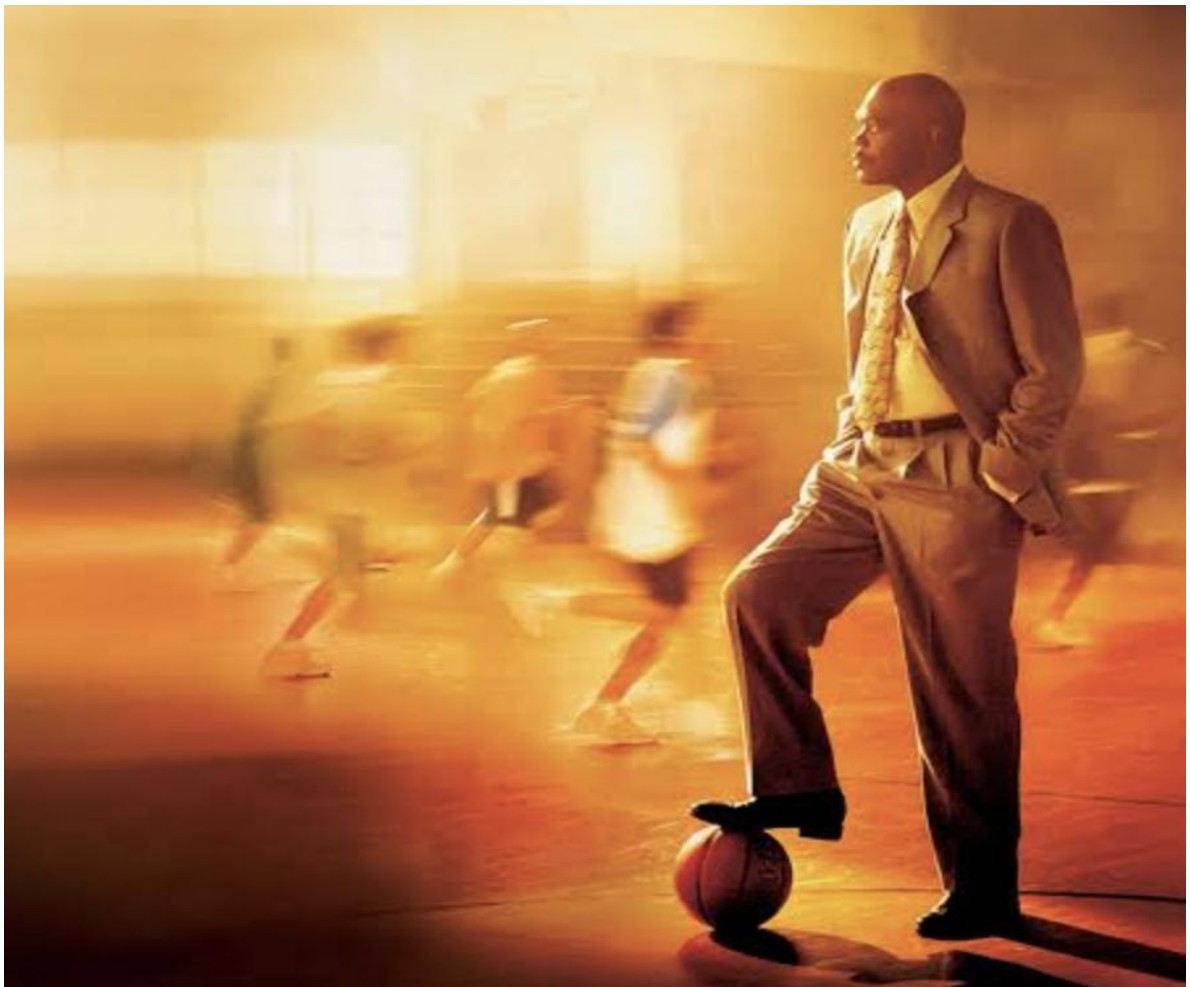
## 1. General Information /

Packaged as a commercial story of hope for both 'Television and Streamer' 'Triumph' is a personal journey opening chapters for every man and woman to reflect on. Life's struggles are different for us all, some bring us lessons and inner strengths, others allow us new reflection and to keep on evolving. Pushing through life barriers is the biggest hurdle to success, our message being to 'TRIUMPH' No Matter What!' and this film is the reflection of that. Our story re-visits love, loss and battles self doubt in the face of adversity. 'Coming from nothing, losing everything and re-visiting the darkness that's consumed him, the light and hope when he least expects it shines though!' 'Inspired by true events and life affirmed chapters in the pursuit of success 'TRIUMPH' is the story for mixed audience's and the modern demographic.'



## 2. Synopsis /

**‘TRIUMPH’ is a compelling and emotionally charged film about perseverance, redemption, and the transformative power of love. Our story follows an ambitious young basketball prodigy poised for greatness whose life is suddenly upended by the devastating loss of his parents. Spiraling into a deep personal crisis, he finds himself grappling with addiction as a means to numb his profound grief. As he seeks treatment, an unexpected and forbidden bond develops with his therapist, complicating their professional boundaries yet igniting undeniable passion that begins to heal his scars. Through the strength of this powerful connection, he embarks on a journey of self-discovery and healing, determined to reclaim the future he has always dreamed of. Against all odds, he rises from the depths of tragedy, proving the human spirit can triumph when faced with unimaginable adversity. TRIUMPH captures the heart and resilience of a man who refuses to surrender to fate, boldly stepping onto the court and into life to claim his destiny.**





### 3. The Concept / Mood Board



## 4. Directors Vision /



Josh Isaacson was born with Asperger Syndrome, which is high functioning Autism. After college, he worked in many facets of the entertainment industry from top talent and literary agencies like CAA and WME, to reality and scripted television production companies like Pilgrim Films & Television, Warner, Horizon, the creative development department for features at Warner Brothers, and new media department at 20th Century Fox. After spending time with industry pros, reading a variety of screenplays, pilot scripts and diligently working in corporate Hollywood, pushing Isaacson further into becoming a writer.

**Directors Foreword :** *Triumph* — is a new feature just submitted to Cannes, it blends the grit of basketball drama with the rarely-told reality of sex addiction. Loosely based on the true experiences of actor/musician EL-JAY, the film follows a young baller whose future collapses after tragedy strikes — and whose comeback is anything but simple. What sets *Triumph* apart is its honest portrayal of masculinity, grief, addiction, and the healing power of unconventional therapy. The film dares to take on themes we rarely see in sports narratives — vulnerability, taboo struggles, and emotional rebirth. The creators, including filmmaker Joshua Isaacson, have lived these battles and bring a rare depth to the screen.

**In Collaboration :** *Triumph* is the most challenging and rewarding journey i've undertaken as a filmmaker. Mark Twain said, "It's not the size of the dog in the fight, it's the size of the fight in the dog," and I carried that spirit through every moment of this project. From the initial writing collaboration on El-Jay's powerful story to locking the final cut, this film tested every fiber of my being, pushing me to places creatively and personally I'd never known. I wanted *Triumph* to inspire audiences to realize every underdog has their day, a message amplified by Les Brown's insight that "The harder the battle, the sweeter the victory." Setting the film against the backdrop of basketball and exploring Malcolm's battle with a deeply taboo addiction brought complexity that resonated universally.



## 5. Setting The Story /



## 6. Cast & Support /



Elliot Michael 'El Jay' Woods is a seasoned actor and musician who embraced the world of music and social media in a way not yet seen. In a medium built around new landscapes its important to consider a social media angle and route to market pre runner's aside world exploitation. Taking the lead role, creating it's sync and producing 'Triumph', his plate is full. Building brand and name 'El-Jay' taking lead from his father the multi platinum artist 'Rome', he learned how to control and steer a project; 'the way is to multi task.'

'It takes a village to raise a child and breathing life in small story's of hope is no different, teams essential.'



Darren "Actin Up" Miller launched his entertainment career at 16 as MONEY 1 in the Boston-based hip-hop group EDO.G & Da Bulldogs, known for classic hits like 'I Got To Have It' and 'Be a Father to Your Child.' The group toured with legends like Tupac, Tribe Called Quest, and ONYX. When the music slowed, Darren pivoted to acting, landing national commercials and earning his SAG card with a principal role in Celtic Pride alongside Damon Wayans. He went on to book roles in Star Trek, He Got Game, The Preacher's Wife, and more. Music pulled him back in when he joined ONYX's extended group 100MAD under the name "Actin' Up," touring globally and releasing solo work like Skype Man on his label, Corporate Takeover. Based in L.A., Darren continues to thrive as a multi-hyphenate — acting, writing, directing, producing, and performing. His grind hasn't slowed, and the best is still to come.





Paris Nicole is an LA based dynamic artist whose work spans acting, film making, comedy, choreography and poetry. After becoming the host of Disney Jr. Live on Tour (2018-2019), performing over 200 shows, she developed a passion for film. In 2019, she began writing and directing, gaining recognition as a unique voice. Her latest film, 'Talk To Me,' won many awards and circles the festival circuit. The film explores mental health, connection, and motherhood and resonating well with audiences. As an actress,

Appearing in White Men Can't Jump (Hulu) House Party (Max), Bel Air (Peacock) & Bromates (Hulu) showcasing her versatility. As a voice she aims to create films that challenge norms, and elevates the underrepresented voice.



Brian D Mason is a talented actor who has grown his career in television and film. He has built a reputation for delivering present and historic characters with his stamp of method acting that allows a classic delivery.

Appearing in Bosch (2014) Criminal Minds (2016) and Never Heard (2018).



Tyrone Perry holds a career that spans Song writing and Screenwriting, Acting and Producing. He brings seasoned talent to 'Triumph' and to its writing team.

His label H1t Entertainment is an American Billboard-charted. His career as music producer and actor has elevated him to higher ground. Known for genre-defying production style and emotionally resonant sound, Trudotp (Tyrone) emerged as a multifaceted creative force. His work blends global influence with deep core innovative storytelling, earning him a reputation as one of the most dynamic, visionary exports in the international entertainment industry.

## 7. Production Team /

### Eliot Michael ‘El Jay’ Woods / Producer

With over ten years of experience from working in film, television, El-Jay leads the way as actor and musician. His company brings a multi layer of competency to the table in the level he targets with the integrated crew package and library of licence IP product.

### Josh Isaacson / Producer

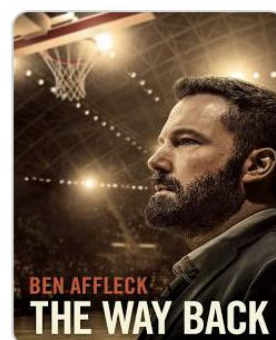
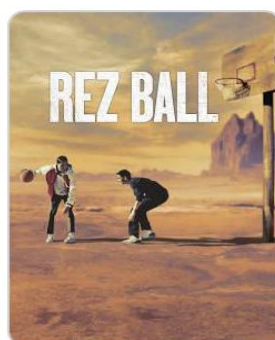
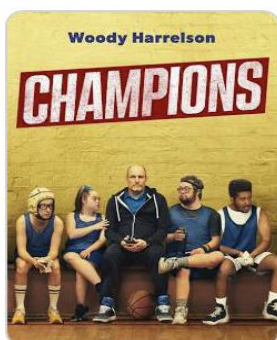
With over ten years working in film, television and advertising Josh brings the wild card to the consortium with an ability to zero in on work commissions and concepts holding potentially successful adaption that can be licensed and re-sold as extended property.

### Ray Davies / Executive Producer

With twenty years in distribution, International finance relations, packaging for film & tv, production servicing, he bringing both completion and equity partnerships to the table. With partners in the independent and the studio system he brings pedigree to the team.

### Chris Samwells / Executive Producer

With a career spanning four decades as writer, creative producer, completion finance. He has servicing industry links in the (EU) between co-financing and studio VFX. Over the last ten years he has focused his attention on stabilizing both (UK & EU) structure.



## 8. Company Information /

Savant Entertainment is a US based IP development / production company dedicated to creating inspiring, altruistic, commercially successful property. The mission is to make the world a more compassionate place through the power of world storytelling with a focus on producing socially responsible IP that resonates with audiences and creates projects that entertain and spark a positive change making the catalyst difference one story at a time.

Pinnacle Wave Studios brings the art of creating stories that captivate audiences from the ground level. Bringing diverse and innovative ideas to life is the focus and it is the hope that in creating captivating film and television projects that the message behind these is shared. From 'Script to Screen', Pinnacle pushes creative boundaries to deliver quality productions.

Extraordinary Features holds thirty plus years of studio level experience in the film and tv industry and has been instrumental in hundreds of films, tv projects, campaigns and commercials. Their best reference is their wish to work together as 'the team', to produce film and tv of the highest standard and develop technology and embrace it to render this ambition into a reality. Sitting at the front line they are both strategic and catalyst with a go to team of 'risk assessors, packagers, freelance studio pedigree.

Silent Wolf Partnership is the strategic partner working in the Studio & Independent arena. It's remit is to develop, optimize existing projects that drive international appeal as the catalyst for change in a market. Themes 'Self Growth, Affirmation & Atonement.' Partners include : 'MED (International), Pham Factory, FVG, Kirshner, Jones & Davies.'





## 9. Sales Focus /

### Proposed Sales Partnering Cycle:

Upon sign off on the final master cut version the principal executives and financier will discuss the world route to market through a sales agency. With terms agreed market discussions will take place as the sales cycle roll out it takes shape across 'Cannes, EFM, Toronto, AFM' other markets.

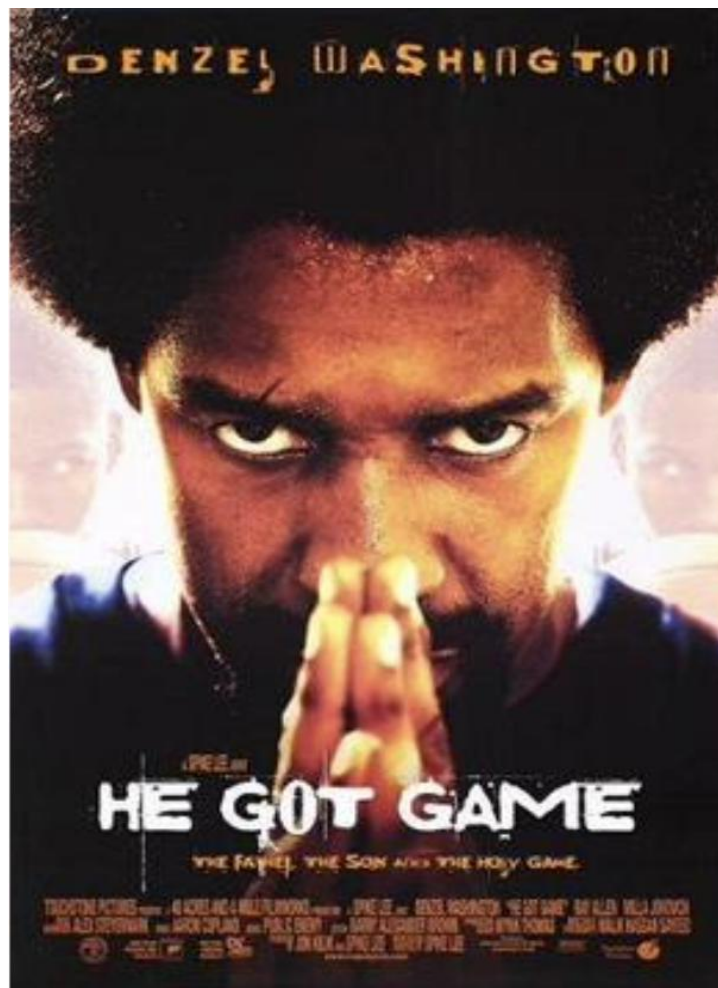
### Proposed Route Partner Cycles:

Traditional 'Distribution, also Digital Streamer' may be agreed as follows:

Negative Pick up (fee) or Sell rights outright / Selected rights in the splits.

International Sales Agent - All rights sales to select purchasing territories

Negotiated to ensure sales exceed profit projections for IP will be required. The company will retain a collection agent to accrue licensing revenue with accounting duties associated to royalties.



## 10.Impact Comparative /

Title	Budget	\$ WWBO	Digital
He's Got Game	–	22.0 m	TBA
Hoosler	6 m	28.7 m	TBA
Coach Carter	30 m	6.7 m	TBA
Hoop Dreams	700 k	11.8 m	TBA
Finding Forester	43 m	80.0 m	TBA
High Flying Bird	2 m	–	TBA
Love and Basketball	14 m	27.7 m	TBA
Uncle Drew	18 m	46.7 m	TBA
Air	70 m	90.0 m	TBA

## Comp. Analysis /

Comparative Budget £ / \$	- Sub 1 M \$ / USD
Comparative Revenue £ / \$	11.8 M \$ (£) - / 22 M \$ (£) - / 28.7 M \$ (£) -
Comparative Features	Hoop Dreams / He's Got Game / Hoosler
Production Assessment	+ 55 % Risk Mitigated
Triumph Film Budget	- 750 K / (BL + AL)

## 11.The Buyers Market /

Territory	High	Medium	Low
Asia			*
North America	*		
Western Europe	*		
Eastern Europe		*	
Australasia / Pacific Rim		*	
South & Latin America		*	
Far East			*
South Africa		*	
Airlines		*	
Appeal :	A	B	C

(The details above are territorial performance models, not identified RTM, it's intended to outline potential performance with the given topic and subject matter identified, it models potential territories that may show interest. Term: Buyer's market.) Its potential across a) N America b) W Europe is solid as the 'Feel good culture' still very much in existence in 'buyer' territories.





## 12.International Film Market /

### Film Industry Performance and Global Trends /

Filmed entertainment is a sector that continues to display significant growth potential. According to predictions made by the Motion Picture Association of America, MPAA, worldwide revenues from filmed entertainment through theatrical release, video/DVD and online are anticipated to grow to \$114.8 billion by 2015 from 2010's level of \$86.24 billion, representing a compound annual growth forecast of 5.9%. Europe, Middle East and Africa accounts for 27% of this forecast growth with 15.1% of this specifically from France and 23.7% from the UK, the two largest markets in this region.

In part this growth is driven by the resilience of theatrical revenues (which have historically proven able to withstand and even benefit from the pressures of economic downturns) and the advances in technology that are enhancing the consumer experience in traditional areas such as cinema (in particular the rapid expansion of 3D screens resulting in increased ticket prices), video and television as well as offering new viewing platforms to consumers such as the internet and mobile phones.

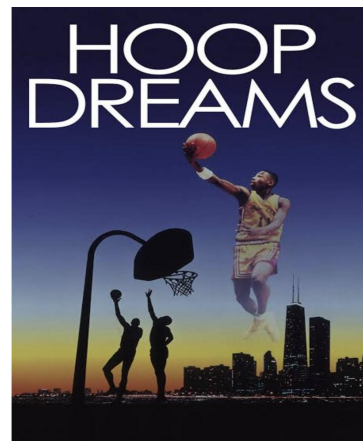
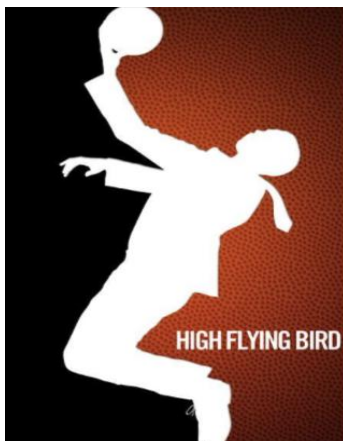
These figures were expected to help drive global box office takings to \$48.7 billion in 2015 at a compound annual growth rate of 8.1%. Digital streaming revenues are set to reach \$12.1 billion by 2017, up from \$5.3 billion in 2010 (an annual compound growth rate of 18%), almost doubling their share of the wider home video market. As more and more households take up broadband connections (and benefit from the associated increase in bandwidth) the internet becomes a viable distribution platform. Numerous legitimate video download businesses now exist including services offered by Apple, Netflix, Tivo and Amazon. All of which have been further boosted by the rapid consumer uptake of tablet devices. The growth of digital television has led to a proliferation of channels and increased demand for filmed entertainment on television. This has created greater demand not just for first-run films but also library titles, thereby extending the revenue generating lifespan of the average film. The global TV subscription market (consisting of revenues generated by cable and satellite television companies) as forecast grew at a compound annual rate of 7.6 % from 2010 forward with exponential growth as the digital tethered acquisition established.

## Growth of International Film Market /

The international market is growing rapidly. In 2002 the domestic revenues accounted for 54% of the world market, totalling \$38.82 billion. By 2011 domestic revenues accounted for 46.7% of total revenues with international revenues contributing 53.5% at \$47.7 billion. 2010 saw huge box office increases for both China (63.9%) and Russia (49.5%). Each international region experienced growth in 2011. The Chinese box office grew by 35% in 2012 to become the second largest International market behind Japan experiencing the largest growth in major markets.

The value of the international box office in U.S. dollars is up 35% driven by returned growth in various markets, including China and Russia. With both countries aggressively expanding multiplexes (including specialist, 3D and IMAX screens), their respective box office revenues were expected to increase at a compound annual rate of 26.6% and 13.4%. Each geographic region contributed to international box office growth for films released in 2012. Latin American box office growth (24%) also centred around major markets, including Mexico and Brazil. The Asia Pacific market increased by 6%, based primarily on growth in China. There onward trends emerged as growth to digital and digital theatrical rights found sustainability. The 2015 through to 2020 the digital landscape continued growth as digital margins began to establish themselves with unprecedented drive toward transformation through a forced changing worlds survival hand against the traditional formats ie. TV, DVD and Blue Ray as the original technology connoisseurs option to 'PPV, SVOD, AVOD / Digital theatrical take it's considerable world position.

After this comes the domination of the OTT streamers and the quality drive accelerates by dominance of subscription and not always by quality of production or even level of intellectual property; instead it is mass well produced dross we see and this is exactly where this consortium formed and intends to build a next chapter.



13. BL / AL & Deferral /

Available by request /



## 14.Contact Details /

**Writer / Director:**

Josh Isaacson (USA)

Savant Entertainment

**Represented by:**

Ray Davies

Executive Producer

MED (International) &

Extraordinary Partners

[mediaeyedigital@gmail.com](mailto:mediaeyedigital@gmail.com)

+ (44) 7392 758696

This document has been compiled in good faith inline with the commercial expectations of the finished film. It is understood that the feature film cut will require market materials and deliverable's per territory as per buyer stipulation. It is confirmed the present edit is to be market ready on hand over and is to be taken to markets as a trailer and screener.