

# Sketch Comedy Pilot Proposal

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FAME AND FORTUNE

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## Executive Summary

My job down here in Miami is to create countless business proposals for Real Estate ventures. I am even being certified as a Professional Risk Management Professional, thus the following will be laid out the way it's done in the field. I will then modify it and make it more formal to present it to key players in my plan. It will attempt to highlight pros, cons and risk mitigation for the lucrative idea I'm about to propose to you, so don't hesitate to ask about anything I might have left out.

I have decided to come back to CO on March 1<sup>st</sup> 2009 with a 3 or 4 month deadline to accomplish this while simultaneously be working with a partner of mine analyzing possible acquisitions of Distressed Properties in South Florida. I don't have too much time to invest into this venture, but I have been researching the profitability and feasibility of mass entertainment production and I found it to be feasible with huge returns with the production of a sketch comedy pilot to pitch to Paramount and Viacom, the owners of cable television networks like Comedy Central, Spike TV, MTV, etc.

I have some contacts within those studios as well as others in the Hollywood mainstream. I am sure others involved in this may know someone that knows someone too. In addition, I have access to countless investors, specifically "angel investors" for start-ups who will provide between \$10,000 to \$100,000 when we have something to show them for a promised return of probably 12% of the profit. I will take up some of that risk with \$5,000 to \$10,000 skin in the game so my investors have some security. Only I won't cough it up until we have some preliminary skits.

Statistics show that comedy sitcoms like American Dad, Family Guy, Chappelle's Show are extremely profitable. Chappelle's Show was the highest selling television series on DVD to date and Chappell was the highest paid comedian on TV with a \$50 million part-time contract with Viacom. The writer of American Dad and Family Guy, Seth MacFarlane, is the highest paid TV writer in history.

We will provide a combination of the two, not cartoons, but physically acting which I will describe in more detail below. Either individually or hanging around a sofa blazing or drinking coming up with funny stuff for the masses. Our boys have mad talent and can come up with some ideas (10 to start) then act it out behind two cameras. The process would be to review it on a big screen, add or take out lines from other's constructive criticism, then finally include special effects and quality props from my resources. We do a couple takes and move on to the next one until we crank out between 6- 26, 23 minute episodes for it to be considered a full season for the pilot.

In conclusion, it may be considered unrealistic and chances of succeeding are 15% if done right. However, there is no harm in trying because there is less than 5% of a risk factor due to little or no upfront investment of time and finance. The potential returns on the investment could well exceed any of our imaginable ambitions. I consider the right type of fame and fortune is the best quality of life in the entire universe, today's celebrities live better than the most powerful kings of past decades with the world in their back pocket, so why not give it a dedicated and realistic attempt for a shot at extreme wealth and power.

## Writing Sketches

Sketch comedy as defined by Wikipedia: "Consists of a series of short comedy scenes or vignettes, called "sketches," between one and ten minutes long. Such sketches are performed by a group of comedic actors, either on stage or through an audio or/and visual medium such as broadcasting."

Everyone interested in participating should try to come up with a funny short story and we will set a date in the near future to meet up and go over. Alternatively for people outside of the Denver Metro Area can contribute by emailing theirs back and forth and we add and take as deemed necessary. Let me know if you are down and I will email some short script ideas in the appropriate format so you get a feeling for what I'm talking about.

Let's be thrifty but with Class A quality. Think about skits that take place in the streets or in our houses so they don't require much prop and wardrobe costs. Nevertheless, if we need a costume here and there I will personally buy it online. Determining a good film scene is just like a good photo. Think of it as if throughout the hole sketch it can be paused at any place and it could serve as an artistic, interesting, or simply good photo.



It needs to reference American Culture, including racial stereotypes, sex, drugs, politics, pop culture, and current events. It will be funny to add references to old school TV culture like Hanging with Mr. Cooper, Blossom, Clarrisa Explains it All, Saved by the Bell, Martin, etc. A funny tactic that they use in family guy is those short memories or references of completely unrelated sketches just to throw the joke out there and go back to the main topic. Smaller sketches within the sketch.

I advise you to watch a couple of shows of chapel show to get the same flavor, I'm not talking like Jackass style, but we can include some acrobatic stunts within a skit like break dancing, gainers off houses, 1080s over table tops, etc. This will broaden the target demographics to include more viewers.

For the time being I will continuously create a couple more sketches as should you. Once we get like 20 ideas to start knocking out, I will drop like \$5k on proper audio visual equipment, and set up shop in the basement of 1656 Waneka Lake Trail, Lafayette, CO 80026.

Click [here](#) for more information on how to write a sketch comedy script.

### **Production Method**

Using us pals that we share sense of humor and just in our spare time, maybe set a specific day and time that works for everyone once a week to shoot what we've come up with. It will be a lot of fun just to give this multi-million dollar idea an honest shot.

I propose the main concept very similar to Chappell Show where someone introduces different skits that we have created on a screen to a live audience. However, instead of having two twin screens we have one big one. To do this I was thinking maybe Steve Herrach can rent us a room at the Louisville 24 Mann during slow business hours. All businesses are looking for side business to make some extra cash in the current economy. We will put a dismountable stage in front of the screen. We can offer to pay royalty from ticket sales if we were to advertise it and charge people less than the average cost of a theater ticket of \$10/person. If we don't need to pay for our use of a space, we really don't need an audience and add fake audience laughter later. Other options would be someone's Home Theater Screen and if all else fails, I know for a fact we could utilize a lecture hall at the University of Colorado's Boulder Campus.



However, if we can get people to pay \$5 bucks to watch our funny antics, it can serve not to pay anyone's salaries but to buy more props and shit to have more quality. It has to be a real effort with some industry standards competitive quality. We can have fun drink and blaze and knock out a sketch or two but do it so it looks like we are professionals and not fucking around here.

I was trying to find a place around here that I could buy and use as a makeshift theater like this, and during all the other days have some classy jazz or something nice to drink martinis while listening to light tunes like [The Girl from Ipanema](#). Maybe this can materialize in CO if all goes as planned.

## Marketing

Marketing to gather people for the actual performance can be handled by all of us telling our friends and family. Marketing to the big league television producers will be handled by me submitting the pilots through the appropriate channels I got. During my time at Harvard I made contacts with significant figures in the Hollywood industry that we can have an edge over other submissions.

**Plan A** is to have a studio contract us 2 or 3 more seasons. **Plan B** is to create DVDs and distribute them with a \$5000 marketing campaign through online sales and local distribution, the secondary effect from this will provide exposure for possible future work. **Plan C** is to sell our concept to the studio, but they will substitute in famous actors and expensive writers to create a franchise out of it.

## Financial Breakdown

I plan on dropping 5 Gs to get the ball rolling. The below breaks it down in order of priority:

1. Two quality video cameras to get two perspectives of each scene and edit different views. \$877/unit.
2. Various softwares associated to editing. (possibly free)
3. Portable stage lights to film outdoors. \$400
4. Boompole for acoustic clarity. \$345
5. Green screens to digitally add the backgrounds, \$300
6. 62" Plasma flat screen TV to view our product in the best format and in the same perspective that investors and studio executives will be analyzing our work. \$2,200



Maybe someone knows someone with access to these like possibly Ryan Millard.

If I can get some investor backing, the next line item will be a Mobile Office in an RV that we can shoot, edit, and complete skits on the go. Estimated cost of \$100,000.

Once we have enough episodes for a pilot I will copyright it for close to \$1000 and submit it to the proper broadcasting networks. If anything hits we divide the profit where the investors gets paid first with a minimum 12% return on their investment. I will receive 60% of what is left over as founder and CEO. However, 60% of that will be redistributed into our possible future projects. The final 40% is

divided evenly based on amount of effort invested per person which could easily be in the millions of dollars.

For example, if an investor puts in \$10,000 and the project generates \$500,000. The investor would receive \$11,200. I get \$293,280. Of that I reinvest \$175,968. The remaining \$195,520 is divided to about 10 people each getting an average of close to \$20,000 for 4 months of less than part time work.

**Plan B:** If a main stream studio does not pick it up for any reason we would only have to sell about 500 copies at \$10/piece, to meet the hurdle rate return.

**Plan C:** The final option will be to sell the idea and not ourselves for a cool million. This might be what they bargain at first because it will be the most lucrative method for them, but not for us in the long term.

If nothing works, I bust, but you have nothing to lose and it was fun making it.

### **Requirements**

Each of our boys has different talents and knowledge. Everyone think of what they could contribute to be most beneficial for the ultimate goal here. To get the ball rolling I can throw some names out and tell me if your comfortable with it or not.

- Story board Artist, **Andrew Rouse and Roby Metz.**
- On the cameras, myself, **Kelvin Xuna and Mike Conley.** Second up, my good friends from CU **Michal Deleon and David Darling.**
- I will also take the position of Director & Producer. I will do most of the editing with some help from friends at CU.
- Special Effects may have to be done by an intern from a school of performing arts.
- We have tons of connections that can be beneficial for audio tracks/scores like **Tony Rodelli.** I think we need to use monumental beats like almost all [Notorious BIG](#) stuff, some [50 cent](#) material, diddy, JayZ, etc. The kind of stuff that has a catchy repetitive beat with some deep base. The problem is that if we make money with their songs we have to pay a certain amount of royalties that I will investigate.
- Audio and sounds will be **Elliot Brun.** Second up, my friend **Eduardo Coutinho** in Cambridge whom received a PHD for his research on the effect of noise and sounds on the human psychology.
- Set construction, my old boss **John Payne** when I worked Internship Designs can create quick and dirty sets if the green screen doesn't work out of we just need them physical spaces.
- Acting, everyone knows **Josh Valdez** is a whimsical character. Josh will be one of the main actors in the sketches. His ridiculous facial expressions will take us to the big leagues. My brother **Jason Xuna** does hilarious imitations and accents. **Everyone** will write sketch ideas and have a chance at acting. We will streamline those who do best in those. I will need a Talent Management Agreement from everyone who will act such that if they end up blowing up, I get a significant cut for putting all this together and making it possible for you to go off and get rich & famous leaving your 9 to 5.

We will need other positions we find necessary as the process unravels such as Production Assistant, make up artist, interior designer, errand boy, office bitch, etc.

We got hundreds in our network of contacts so give me suggestions of knowledgeable people who may be down for the cause.

### **Schedule**

Your miscellaneous script ideas can begin immediately and commence to exchange between each other to smooth out the edges. Hopefully we can have 10 solid scripts within 30 days of this letter and begin preliminary shooting on or around mid April 2009.

We will set a 4 month deadline to try all this out and leave it on the desks of executive producers to marinate while we go on about our lives.

### **Conclusion**

The reason I decided to propose this was because during my education at Harvard, I realized that anything is possible and if you focus on a goal and aim for it, you have a good chance of hitting it if you do it strategically. If you don't try you will always wonder 'what if.' To get a big goal you set smaller realistic goals that will lead up to the big one. In this case the realistic goal is to make a minimum of 138 minutes of entertaining footage. The big goal is fame and fortune. These small and big goals require scientific precision using good organizational skills, ability to adapt priorities, and improvise unforeseen scenarios. To accomplish this for our purpose, I used current consumer data research, demographic target studies, statistics, and read the leading industry 2009 reports on the subject.

I spent a lot of time thinking about where I want my life to go if I could have anything in the world. If I stay in Commercial Real Estate Development I could do one or two projects and retire, but a good amount of fame and extreme wealth is better than that.

Life is so precious, that we gotta do it right and not settle for less than perfect. We only live once and its like the best fucking lottery in the universe to exist with intelligent thought. The quality of life of celebrities supersedes by a landslide that of the modest white collar individual and trumps the simple life of an average Joe working 9 to 5 check to check. To live life literally like kings did just a couple hundred years ago, except much better because of all the cool shit they got out there, like that ShamWow rag I see on TV.

Fame and fortune is setting a high unrealistic goal, but like I said there is not much to lose and we will have a fun time doing it.