



# TERRIFIC TRUCKS



ELECTRICKITE

# INTRODUCTION

## A NOTE FROM STEVE

On behalf of everyone at Center City Film & Video, thank you for choosing us to participate in the RFP for *Terrific Trucks*.

Sprout and CCF&V have grown quite a bit together, each contributing to the other's successes. It has been a pleasure working with Sprout for all these years. It is this history and experience we share that puts us in a unique position to capture the spirit and energy of *Terrific Trucks*. This history has also shown that CCF&V will deliver — on time, on budget, and to Sprout's exacting standards.

The Sprout gang you already know and love — James Doolittle, Lisa Fassano, Kelly Peterson, Kelly Ralabate, and I — will be heavily involved. This team, and the rest of the CCF&V family, is a proven commodity, instrumental in large-scale Sprout productions from *The Sunny Side Up Show* and the *Good Night Show* to *The Chica Show*. *Terrific Trucks* will give us an opportunity to shine even brighter on an even larger scale.

But what will really drive *Terrific Trucks* to the next level is the creative team we're assembling. From show runners and writers to directors and composers, our worldwide search

has turned up incredible talent with the experience to get this done, and the Sprout-tacular creative drive and sensitivity it will take to bring *Terrific Trucks* to life.

The following pages outline in detail the how, where, why, when and how much for the whole series. And don't miss the iPad in back. It's packed with little extras to give you a taste of what's to come. Now without further ado — pop the clutch, rev the engines, and enjoy the ride!



Steve Cipollone  
Executive Vice President  
Center City Film & Video



Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget

# SHOW RUNNERS

*Terrific Trucks* is an unprecedented production, so our selections for show runner reflect a fearless few **who can get behind the wheel and go!**

The folks on the following pages have the **miles behind them** to prove they can get the job done, and their eyes up the road in excitement about what lies over the next ridge.

We've driven a few roads with each of them and think you will find them **capable, creative leaders** who are up to the task.

# SHOW RUNNERS

## JOHN SEMPER

John is an Emmy Award winning Harvard graduate with over twenty-five years of experience as a show runner, writer, story editor and producer in the entertainment industry, focusing primarily on animation and children's television.

His extensive writing and story-editing credits include multiple episodes of *Scooby Doo*, *The Smurfs*, *The Jetsons* (Hanna-Barbera Productions); *My Little Pony*, *The Moondreamers* (Marvel Productions); *Duck Tales* (Disney); *Alvin and the Chipmunks* (NBC Productions); and many others.

He produced, story-edited and wrote the *Fraggle Rock* animated series for Jim Henson Productions and he co-created the original, live-action *Dog City*, also for Jim Henson. He is probably best known for his work as both producer and head writer on *Spider-Man*, the hit animated series for Fox Television.

John's wit, charm and experience would be a great asset to *Terrific Trucks*. There's just something about this guy!

Please visit the link below for a personal message from John. It can also be viewed on the iPad, included with the printed proposal.

Personal message from John



*I love trucks! All kinds of trucks! I love them so much, I could kiss them. I like big trucks, wide trucks, and yellow trucks. Trucks with big tires. I love trucks. I. Love. Trucks. I'm right at home with trucks. In fact, even though I've made a gazillion dollars over the years working in kids' TV, and I can afford expensive hobbies like yachting, collecting rare gems or owning an F-15, I much prefer to spend my time around trucks.*

*But the most important thing that I want to point out is that over the years I seem to have become something of an expert on bringing many modes of transportation to the animated TV screen, including trucks! I created the very first, computer animated talking vehicle character for a TV series; a little fire truck by the name of Revvin' Evan who was featured on "Jay Jay, The Jet Plane." I was hired by Disney some years back to create a show around their popular character, Herbie the Love Bug and several of the characters we created for that show were trucks. Most recently for the Hub, I wrote several episodes of a series called "The Adventures of Chuck & Friends" based upon a popular toy line by Hasbro, featuring, you guessed it, trucks. So you see, these are just a few examples of the many ways I've already been writing and creating shows about trucks over the years. Trucks. Love'em, love'em, love'em!*

# SHOW RUNNERS

## JOHN SEMPER

*Click each to view weblink of a video sample.*



THE ADVENTURES OF CHUCK & FRIENDS  
Writer - 2010 to 2011



FRAGGLE ROCK: THE ANIMATED SERIES  
Writer / Producer / Story Editor - 1987



JAY JAY THE JET PLANE  
Head Writer / Producer /  
Executive Story Editor - 2001



SPIDER-MAN: THE ANIMATED SERIES  
Producer / Story Editor - 1995



BETSY'S KINDERGARTEN ADVENTURES  
Writer - 2006



CASTLE IN THE SKY  
English Language Script Writer -  
1986 (1989 US)



THE BISKITTS  
Writer (13 Episodes) - 1983

# SHOW RUNNERS

## CRISTINA FIUMARA

From a small Italian studio to media giant Zodiak Kids, Cristina has created, developed, financed, produced, and written animated and live action programs for television and digital outlets. All of that experience combined makes her a great candidate for show runner.

Her work has aired on Rai, The Disney Channel, Dea Kids, Cartoon Network, Ferrero and MTV. She has a deep understanding of the international television marketplace and a knack for complicated projects.

It was clear to us from our first conversation with Cristina that she possesses the enthusiasm and passion necessary to bring *Terrific Trucks* to life.

Please visit the link below for a personal message from Cristina. It can also be viewed on the iPad, included with the printed proposal.

[Personal Message from Cristina](#)



*What is resonating with me about “Terrific Trucks” is the idea of giving a personality to the trucks, “humanizing” them. I have always believed that objects have a soul and a*

*history. Trucks are no exception. I love the idea of something huge and strong like an eighteen-wheeler having a sensitive side.*

*With “Terrific Trucks” I like the idea of showing how these huge machines have feelings AND fears AND weaknesses, exactly like the kids who will watch them.*

# SHOW RUNNERS

## CRISTINA FIUMARA

1921, N BUENA VISTA STREET, UNIT 313 • BURBANK 91504 • USA  
PHONE +1 407 780 1192 • E-MAIL [CRISTINA.FIUMARA@GMAIL.COM](mailto:CRISTINA.FIUMARA@GMAIL.COM)

### PROFESSIONAL SUMMARY

Executive Producer/Development Executive with a specific experience in strategically managing a portfolio of projects, developing and producing children's properties, animated and live action television series, managing a project and a division P&L, possessing a deep understanding of the international television marketplace and with a strong know-how in creating cross-media projects.

### WORK EXPERIENCE

August 2013 – present (Los Angeles)

August 2012 – August 2013 (London)

*Freelance Development executive, Creative producer and Showrunner*

- Creator and Showrunner of "The Unconventionals", a Zodiak Media and Disney EMEA animated comedy
- Showrunner of "Boy Girl Dog Cat Mouse Cheese", a Mercury Filmworks, AG Properties, Disney USA and Teletoon Canada animated comedy
- Development executive on "XYX" (international version) for Disney International (USA)
- Development consultant on "Real Life", a Disney EMEA teen live action franchise
- Show co-creator and development executive of "Ever, Catboy and Dogboat", a Meindbender Studio and Nickelodeon EMEA animated comedy
- Development consultant on "Tee&Mo", a Plug-in Media and Cbeebies preschool cross-media property
- Development executive and story editor of "Big Billy Little Billy, a Plug-in Media and Nick Jr USA preschool show
- Showrunner of "Counterfeit Cat", a Disney EMEA and Wildseed Studios animated comedy
- Showrunner of "The animated talent show", a Wildseed Studios cross-media production
- Development executive for Wildseed Studios on various young adult animation projects
- Creative consultant on "Out of step, a fully owned Disney EMEA show

2007 – July 2012 Zodiak Media Group (Milan, London, Paris)

*Director of Kids Entertainment – Zodiak Active*

- Executive Producer on several animated, live action and cross-media projects
- Manage development slate (animation, live action and formats) and implement multi-platform approach
- Create and develop new concepts from scratch
- Produce videoboards, trailers and pilots for development properties
- Give creative brief and notes to designers and writers to set the vision of a show, both aesthetically and editorially
- Scout for new projects and talents
- Maintain agent and talent relations in Europe, the US and Asia and expand talent pool
- Negotiate talent deals, option agreements, development agreements, work-for-hire contracts and co-production agreements
- Manage production budget as well as the budget of the division
- In charge of a team of 8 people
- Maintain relations with main broadcasters, production companies and service studios
- Expanded core business by securing the division's first live-action feature deal

- Attend all major international industry festivals and markets

2005 - 2006 Studio Campedelli

(Milan)

*Head of Creative Affairs*

- Oversaw all development properties and expanded development slate
- Pitched and sold shows to broadcasters and potential co-production partners
- Creative Producer on Pulcinella award winner 'Rat-Man'
- Served as chief liaison between the international creative teams in the co-production of several animated series
- Prepared promotional materials such as pitch books, one-sheets and posters for use at international markets

2003 – 2005 L'Oreal

(Milan, Paris)

*Group Brand Manager, Garnier Skin Care*

- Managed the skin care product portfolio (€ 40M value, 33% market share)
- Created the strategy and the look&feel of the brand
- Responsible for the media budget related to the products of the brand
- Organized focus groups
- Shot the commercials and created marketing campaigns
- Managed a team of 5 people

2002 - 2003 L'Oreal

(Milan, Paris)

*Product Manager, Maybelline NY*

- In charge of the strategic and operative marketing management of Lips and Nails product lines (63% of the brand value)
- Responsible for new product development within the international development team
- Created and successfully launched several product lines (young girls' brand; curative line for problematic skins; French manicure kit)
- Managed the national marketing strategy and media campaigns
- Managed a junior product manager

### EDUCATION

1998 - 2002 Bocconi University (Milan)

*BA, Business Administration and Finance, with Honors*

2000 - 2001 University of Richmond, Virginia (Richmond, VA)

### LANGUAGES

Mother tongue Italian, Fluent English, Basic French, Basic Japanese.

### INTERESTS AND PASSIONS

Cartoons and comics, Japanese culture, drawing, stand-up comedies and sit-coms, travels, cats, studying addictions, piano and saxophone, volleyball and snowboard. Wrote and published a children's book "Drooly the potato kitty". Developing content with various artists.

References available upon request.

# SHOW RUNNERS

## PHIL McCORDIC

Toronto-based, multi-award winning writer, producer and director best known for being the creative force behind the smashtacular *Zerby Derby*, Phil has been on our radar since we first gazed on the creative exploits of Zack, Lily, Rex and Axle last year. Our interactions have been consistently entertaining – he’s a warm, exuberant multitasker who we feel would be a strong creative lead as show runner for our writing team.

His experience at the CBC as the Senior Producer / Director also bodes well as we move into production, where we feel Phil would be a natural fit when it comes to working with the directorial pool.

Please visit the link below for a personal message from Phil.  
It can also be viewed on the iPad, included with the printed proposal.

[Personal Message from Phil](#)



*I love comedy through enthusiasm; characters who are so excited to be doing something they dive in and shoot past the mark in their exuberance. It’s a truthful and kid-like way for characters to constantly make mistakes, a very approachable and positive character flaw.*

*I’ve always been drawn to themes of inclusion – where kids feel like they are part of something when they watch a show. Something that makes them feel like they are part of a club.*

*“Terrific Trucks” is going to be a one-of-a-kind show. The chance to have full-on trucks come to life as they dig and build is a super idea. There’s a real chance to make this show something truly special.*



# SHOW RUNNERS



## PHIL McCORDIC

Writer/Producer/Director/Story Editor

### Television

**Hi Opie!**  
Director  
Live action preschool series

**Science Max**  
Creator/Producer/Host  
Science series for kids in development

**Pattyversary**  
Creative Producer  
Live stage show for CBC Kids

**Zerby Derby I & II**  
Creator/Producer/Writer/Director/ Story Editor  
Live action preschool series

**Fantastic Forest**  
Writer  
11 minute animated preschool series

**Ella the Elephant**  
Writer  
11 minute preschool series

**Franklin & Friends II**  
Writer  
11 minute preschool series

**Almost Naked Animals**  
Writer  
11 minute animated series

**marblemedia**  
TVO

**Breakthrough Films & Television**  
TVO

**CBC Kids**

**Breakthrough Films & Television**  
TVO/TFO

**CCI Entertainment**

**Cookie Jar Entertainment**  
Disney Junior

**Nelvana**  
Treehouse

**9 Story Entertainment**  
YTV

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Agent  
TRACY ESSEX-SIMPSON

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## PHIL McCORDIC

Writer/Producer/Director/Story Editor

**2011 Awards of Excellence Gala**  
Live Event Scriptwriter  
Non-broadcast awards ceremony honouring excellence in children's and youth television

**The Good Hood**  
Writer  
Animation/live action preschool series

**Bash Boys**  
Writer  
Animated kids series

**Battlegate**  
Writer  
Pilot script for animated adventure series

### EcoKids

Writer  
Bible and pilot script for animated eco-edutainment series

**Doodlebops Rockin' Roadshow**  
Writer  
2x scripts for animated version of popular kids show

**Great Civilizations**  
Writer  
Polishes on 32 x 11 minute animated Spanish edutainment series

**Marfy of Dreams**  
Writer

### Youth Media Alliance

**CGA Productions Inc.**  
CBC

### 9 Story Entertainment

**CCI Entertainment**

### The Nightingale Company

TVO/ Earth Day Canada

**Cookie Jar Entertainment**  
CBC

**CCI Entertainment**

**CCI Entertainment**

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## PHIL McCORDIC

Writer/Producer/Director/Story Editor

Rewrite of pilot and scripts for animated kids series  
Canada/Italian co-production in development

**Super Ewe**  
Writer  
Polish of bible  
Animated kids series

**Razzberry Jazzberry Jam I&II**  
Writer  
Animated kids musical series

**Life's A Zoo**  
Writer  
Animated comedy serie

**Turbo Dogs**  
Writer  
Kids animated series  
*Nominated for a 2009 ELAN award for Best Animated Short Subject for episode "Stink Positive"*

**Kids Canada**  
Senior producer  
Preschool block for CBC Kids  
*Nomination for a 2009 ACT Award in Preschool category*  
*Winner of 2009 Gemini Award for Best Preschool Program*

**Erky Perky I & II**  
Writer  
8x 11 minute animated kids comedy series  
Canada/Australia co-production

### Science Max

**9 Story Entertainment**

**Trapeze Animation Ltd.**  
CBC

**Cuppa Coffee Animation**  
Teleton

**CCI Entertainment/ Scholastic US**  
CBC

**CBC Kids**

**CCI Entertainment/ Ambience Entertainment**  
YTV

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# SHOW RUNNERS



## PHIL McCORDIC

Writer/Producer/Director/Story Editor

Creator/Writer/Host/Co-producer  
Half hour kids edutainment series

**Mr. Meaty**  
Writer  
2x11 minute live action comedy series

**Lenz Entertainment**  
Nickelodeon

**Weird Years**  
Writer  
7 x half hour animated family series

**Lenz Entertainment**  
YTV

**Foolish Girl**  
Co-writer  
Half hour pilot script and bible

**CCI Entertainment**  
Teletoon

**In2**  
Writer/Consultant  
2 x half hour MTV-styled youth series

**WowWee Entertainment**  
TVO

**Vibe Academy**  
Writer  
Half hour tween series

**CCI Entertainment**

**CG Kids**  
Writer  
Half hour kids adventure series

**Summerhill Entertainment**  
TVOntario, APTN, BBC Kids

**The Reading Rangers**  
Head Writer/Producer  
Series of Educational Interstitials for kids

**TVO**

**Medabots**  
Writer  
3D action series

**Nelvana Ltd.**  
YTV, Fox Kids

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## PHIL McCORDIC

Writer/Producer/Director/Story Editor

**Tumble Town Tales** **TVO**  
Creator/Writer/Producer  
Series of interstitials featuring "Tumbleweed"  
*Nominated for a 2008 Gemini for Best Live Action Fiction*  
*Nominated for an A.C.T. Award*

**Time Trackers** **TVO**  
Creator/Writer/Producer  
Series of interstitials with web component  
*Winner of a 2004 Gemini Award for "Best Interactive"*  
*Nominated for a 2003 Gemini Award for "Best Interactive"*

**Deaf Planet** **marblemedia**  
Writer  
Short series on Deaf Culture  
TVOntario

**D.S.S.** **TVO**  
Head Writer  
Touring stage show

**TVOKids: The Crawlspace** **TVO**  
Host/Writer/Producer  
Daily after-school interstitials

**YTV News-"Sci-NON-Fi"** **Corus Entertainment**  
Writer/Reporter  
Segment of YTV News  
YTV

**The Bzone** **Corus Entertainment**  
Writer/Host  
Morning interstitials  
YTV

Education/Related Experience

Agent  
TRACY ESSEX-SIMPSON

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## PHIL McCORDIC

Writer/Producer/Director/Story Editor

Honours BFA-University of Windsor  
Second City/Theatresports-Improv, sketch comedy since '88

**Citizenship:** Canadian  
**Resident:** Toronto

Agent  
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# DIRECTORS

When we began assessing directorial options to present, we went with two directors. **One familiar and one fresh** to the hills of Sprout.

While we have an expectation that our show runners will come to the table with some worthy candidates to review, we wanted to suggest folks **“perfectly suited”** to such an original endeavor.

The prerequisites were simple – **creative geniuses** with an ability to think outside of the box, who will be invigorated by a project for which the rulebook hasn't been written.

And by box, we mean **way outside** of the box. Excelling in conditions that might not be great, working against time constraints that might not be considered ideal, these two are ideally suited to work together to form a firm foundation on which we'll layer on two additional directors, to shape a more perfect creative union.

# DIRECTORS

## JACK JAMESON

When presented with the chance to work with Jack Jameson on season two of *The Chica Show*, one's natural concluding inclination seems to be the same.

"When can we do this again?!"

We love Jack. He's the rare combination of being completely prepared and completely personal, and hit all the right notes with Team CCF&V when it came to diplomatic persuasion. He would always let us know firmly when "I need" something, but it was always presented in the form of "we," an attribute we feel is important when dealing with the crewing scale of *Terrific Trucks*.

More than any production we've had the pleasure of executing for Sprout, *Terrific Trucks* will necessitate having a firm directorial touch at the helm with a personality willing to hear out the various departments at play – especially when it comes to directing the operation of our fleet. We need someone interested in both the mechanics of our rigs as much as the composition of a shot, someone who can easily direct a trucker while bending the ear of a seasoned DP. We need a man of the people. His name is Jack Jameson.

*For the last few days I've been caught up preparing for a trip to Scotland. I promised myself that I'd write something on the way to Islay (an island just off the west coast), but got distracted watching them load cars on and off the ferry. They had an impressive second car-deck that was lowered into place once the first was full. I should've gone below deck to write once the boat had left the port but they were re-painting one of the funnels and I wanted to see how they did it - a series of winches and very long paint-rollers, just so you know.*



*It's not unusual for me to be distracted by these kinds of things and it was at this point I realized, I have the habit, or maybe it's an ability, to still view the world through a child's eye.*

*I hope that I can bring everything you would expect from a director to your project; creativity, innovation, commitment and leadership to name a few, but I'll also bring "the boy watching trains with his dad from the foot bridge," wanting to know what it would be like to be sitting in the driver's cab.*

*The prospect of directing "Terrific Trucks" is something that can't help but engage and excite me. I want to bring these same feelings alive in the audience.*

# DIRECTORS

## TED PASSON

We've been touting Ted Passon for years, and it's not just because he's the most creative kernel in our backyard. He's also one of the most talented up-and-coming directors in America, and one who we know will one day mimic the career of Spike Jonze, leapfrogging from some amazing music videos and commercial spots to his own private *Being John Malkovich*. And then, he'll be theirs!

But for now, we affectionately think he's ours – our favorite director option, local to Philadelphia under his All Ages Productions umbrella, brimming with creative energy that feeds a seeming 30hr work day, where he conceptualizes possibilities brilliantly. In other words, we'd love for *Terrific Trucks* to be that *Malkovich*.

A recent recipient of the Pew Fellowship, he's also an artist recognized in a world chock full of other conceptualizers that he's been very keen on sharing with us over the years. In that regard, he's amazingly unselfish, in an industry where that's not always the case. We feel Ted's superhuman ability to provide fresh, brilliant and – more importantly – economical options for any creative obstacle we throw at him is icing on the cake that is his directorial imagination. This combination is what feeds our instincts on why he'd be an optimum addition to the series' directorial roster.

Please visit the link below for a personal message from Ted. It can also be viewed on the iPad, included with the printed proposal.

[Personal message from Ted](#)



*The truth is that I think this is a really, really fun concept and a really brilliant idea.*

*This show is going to be the first of its kind. No one has ever attempted to make a kids' show on this scale before, and I just think it's exciting to be part of something that is the first, that's breaking new ground.*

*I'm really excited at the creative challenges of figuring out how we're going to do this.*

# DIRECTORS

## TED PASSON

### Commercial Work (Selected):

- 2014:** **"The Elephant Room"** *Television Show* Director/Writer on proof of concept pilot for half-hour comedy based on the touring stage show of the same name. *Client: Fox Broadcasting* (in post-production)
- "The Iggy Pop Collection"** *Branded Content* Director for branded content series for Sailor Jerry Rum starring Iggy Pop. *Client: William Grant and Sons Distillery.* (in production)
- "The Name is Aladdin"** *Feature Film* Producer/2<sup>nd</sup> Unit Director for the film starring, Macauley Culkin, Natasha Lyone, and Alia Shawkat. *Client: Port-Au-Prince Films* (in pre-production)
- 2013:** **"New Kind of Morning"** *Commercial* Director of a spot announcing new characters on The Sunnyside Up Show on PBS Kids/Sprout. *Client: PBS Kids/Sprout*
- "Brewed in Czech"** *Commercial/Brand Essence Video/Web Content.* Director/Producer for seven deliverables (national commercial, brand essence video, and five web content spots) on the history and practices of Pilsner Urquell brewery, which invented the "Pilsner" method of brewing in 1842. Filmed entirely in Czech Republic. *Client: Pilsner Urquell*
- "Josh Brogan in ToKalon"** *Branded Content* Director of branded contents series starring singer and songwriter Josh Brogan. *Client: Robert Mondavi Winery*
- 2012:** **"What's Squeaking?"** *Commercial.* Director for promotional spots for the first series of *The Chica Show.* *Client: PBS Kids/Sprout*
- "The Peculiar World of Hendrick's Gin"** *Brand Essence Video.* Director/Producer for a live action and animated branded content spot that tells the story of the history of Hendrick's Gin. *Client: William Grant and Sons Distillers*
- "The WWWild Web"** *Educational/PSA.* Director for a four-part long-format narrative PSA special for kids about internet literacy and safety for NBC's "The More You Know Campaign". *Client: NBC*
- "Nothing's Gonna Stop Us!"** *Music Video.* Director/Producer for the animated and live action music video for international British rock band *The Darkness.* *Client: The Darkness.*
- "Where Eagles Dare"** *Commercial.* Director/Producer first national broadcast spot for Sailor Jerry Rum. *Client: William Grant and Sons Distillery.*
- 2011:** **"Music Toons"** *Children's television show.* Director/Producer/Writer for 10 episodes on Comcast channel, Activity TV. Featuring the puppeteer talents of John Kennedy. Also developed the original concept. *Client: Comcast.*
- "Gross World"** *Children's television show.* Director/Producer/Writer for 10 episodes on Comcast channel: Activity TV. Also developed the original concept. *Client: Comcast.*
- "Let's Eat!"** *Children's television show.* Director/Producer/Writer for 23 episodes on Comcast channel: Activity TV. The show features: SpankRock, Amanda Blank, and The Hydra (professional wrestler). Also developed the original concept. *Client: Comcast.*
- "Nursery RhymeZ"** *Children's television special.* Director/Producer/Writer for 10 episodes on Comcast channel: Baby Boost. Also developed the original concept. The show features MC Paul Barman and Del Tha Funkee Homosapien. *Client: Comcast.*
- "The Notebook"** *Children's television special.* Director/Producer/Writer for 5 episodes on Comcast channel: Activity TV. This series focused specifically on helping kids who were dealing with bullying. Worked closely with nationally renowned bullying expert Brooks Gibbs. *Client: Comcast.*
- "Joke Summer School"** *Children's television show.* Director/Producer/Writer for 10 episodes of a sketch comedy show on Comcast channel: Activity TV. Also developed the original concept. *Client: Comcast.*

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**"Shadow Magic"** *Children's television show.* Director/Producer/Writer for 12 episodes on Comcast channel: Activity TV. Also developed the original concept. *Client: Comcast.*

**"Street Magic"** *Children's television show.* Director/Producer/Writer for 20 episodes on Comcast channel: Activity TV. *Client: Comcast.*

**2010:** **"Shadow People"** *Music Video.* Director/Producer music video for Dr. Dog. *Client: ANTI Records*

**"Talent"** *Children's television show.* *Producer* for animated segment commissioned by: "Yo Gabba Gabba!" *Client: Yo Gabba Gabba!*

**"Dinner Party Download"** *Web Content.* Director/Producer for a content series based on the popular NPR podcast "Dinner Party Download." *Client: CNN*

**2009:** **"OWN: Let's Do It!"** *Commercial.* Director: Branding spot for Oprah Winfrey. *Client: OWN/Harpo*

**"Famous Quotes"** *Commercial.* Producer for a series of ten branding spots for The Biography Channel. *Client: Biography Channel*

**"LOVE"** *Commercial.* Director/Writer: Commercial for Philadelphia "Feel the Love" campaign. *Client: Greater Philadelphia Tourism and Marketing Corporation.*

### AWARDS/Commendations:

**2014:** Pew Artist Fellowship Nominee and Winner for Film and Media Art: \$60,000.00 Award.

**2013:** Selected for Master Directing Workshop with Judith Weston in Los Angeles.

**2012:** "Gross World" Emmy nominated for "Best Children's Television Show" by the Mid-Atlantic Emmy Association.

"Let's Eat!" Emmy nominated for "Best Children's Television Show" by the Mid-Atlantic Emmy Association.

**2011:** "Tender Forever Forever" Live video performance commissioned by the TBA Festival in Portland, Oregon.

**2010:** "Inside the Mattress" Live video performance commissioned by the Whitney Museum and the FIAF.

**2009:** "Feel the Love" *Commercial:* 2009 Adrian Award from Hospitality Sales and Marketing International

**2007:** "Dopeness" *Music Video:* Voted "One of the best music videos of 2007" by both GBH.tv and UK industry magazine "The Reel".

"The World Championship of Experimental Film" invited artist to participate in selected competition at the Portland Documentary Experimental Film Festival.

**2004:** Robot Boy: Philadelphia Film Festival ("Best Short Narrative")  
Robot Boy: Chicago Reel Shorts Film Festival (Audience Award "Best Film")  
Robot Boy: DC Independent Film Festival ("Best Student Film")

**2003:** Robot Boy: Black Bear Film Festival ("Best Student Film")  
Robot Boy: Temple University Film Festival ("Best Director", "Best Film", "Best Cinematography")

**2002:** Adam Grikis Memorial Fellowship  
Whittiker Memorial Scholarship  
Flaherty Film Seminar Dodge Fellowship

1026 Arch Street 2<sup>nd</sup> floor Philadelphia, PA 19107 \* 267.908.5238 \* allagesproductions.com

# DIRECTORS

## ANIMATION DIRECTORS

Directing the animation that is so central to *Terrific Trucks* will be no small feat. It will require a sensitive director with a keen attention to detail and the drive to go the extra mile. Here are some seasoned animation directors that are up to the task and ready to move mountains!



### DOMINIC MINNS

Dom has been designing, animating and directing animated and interactive projects for more than a decade. He is currently at Plug-In Media, where he directs the BAFTA winning *Big and Small* and *Zingzillas* sites. He is involved with all levels of production, including writing, directing, and overseeing all illustration and animation.



### BEN MARSAUD

Ben Marsaud is a storyboard artist for *The Amazing World of Gumball*. He has worked for Cartoon Network Development Studio Europe, Dandelion Studios, and Alphanim. Ben is a gifted animator who is comfortable in the director's chair as well.



### JOHN AOSHIMA

John has worked with some of the biggest names in the animation business on some of the most viewed properties of the last 10 years. He has worked as a director and animator on *Futurama*, *The Simpsons*, *American Dad*, and *Gravity Falls*.

# WRITERS

While Sprout's rolodex of writers runs deep with high-octane talent, we've endeavored to present a few that are **new to the fold**.

We've selected an experienced group from diverse backgrounds and visions. These writers are as **interesting and engaging** as the show's characters themselves.

Here's a garage full of proven team players that can bring a **unique voice and spirit** to *Terrific Trucks*.



# WRITERS

## KATE BOUTILIER

Kate Boutilier is an American screenwriter best known for *Rugrats*, *The Wild Thornberrys* and *All Grown Up!*

Fresh off her second season of *Poppy Cat* for Sprout, Kate is ready to kick her writing skills into high gear for a spin on *Terrific Trucks*.



*At first glance, it might not be obvious why I would be interested in contributing to a show called “Terrific Trucks”... but let me present these facts:*

*a) I drove an SUV, which is classified as a ‘truck,’ in six-lanes of Los Angeles freeway traffic for twenty years, long before it was trendy, and*

*b) I grew up on a farm in Maine where I drove a pick-up truck in hayfields, as well as complicated farm machinery, at the early age of ten years old, which can only be described as exhilarating.*

*Additionally, I have actually been a guest on Willie Nelson’s bus, which, while not a truck per se, is home to America’s preeminent entertainer whose signature song is, of course, “On the Road Again.” So you might wonder why it has taken me so long to become interested in writing about trucks. This charming pre-school vehicular comedy could finally unlock all those gridlocked ideas burning rubber in my brain!*

# WRITERS

## KATE BOUTILIER

### FILM

RUGRATS GO WILD (Paramount 2003)

THE WILD THORNBERRYS MOVIE (Paramount 2002)

RUGRATS IN PARIS (Paramount 2000)

Writer

Writer

Co-Writer

### TELEVISION

#### 2003-2014

POPPY CAT (Nick UK/Sprout, 104 episodes)

SPACE RACERS (PBS Kids, multiple episodes)

IT'S FRED (The Collective, 9 webisodes)

MINNIE'S BOW-TOONS (Disney Jr., 6 episodes)

THE MR. MEN SHOW (Cartoon Network, 104 episodes)

OLIVIA (Nick Jr., 26 episodes)

Exec Producer & Writer

Writer

Exec Producer & Writer

Exec Producer & Writer

Executive Producer & Writer

Co-Exec. Producer & Writer

#### 1997-2003

RUGRATS (Nickelodeon, episodes 66-141)

THE WILD THORNBERRYS (Nickelodeon, episodes 20-84)

AS TOLD BY GINGER (Nickelodeon, episodes 1-12)

ALL GROWN UP (Nickelodeon Special Presentation)

Co-Producer/Writer

Co-Producer/Writer

Co-Producer/Writer

Co-Writer

### HONORS & AWARDS

2009 Daytime Emmy Nomination,  
Best Writing in an Animated Series  
THE MR. MEN SHOW, Executive Producer/Writer

2001 Daytime Emmy Nomination, Best Children's Program  
THE WILD THORNBERRYS, Co-Executive Producer

2001 Primetime Emmy Nomination,  
Best Animated Program One-Hour or Less  
AS TOLD BY GINGER, Executive Producer

2000 Primetime Emmy Nomination, Best Children's Program  
RUGRATS, Co-Executive Producer

2004 STAR Education – Media Environmental Award –  
THE WILD THORNBERRYS

2002 The Ark Trust Genesis Award for  
THE WILD THORNBERRYS MOVIE

2003 Emerson College Alumni Association Achievement Award

2007 EVVY Award – Alumni Award of Distinction

# WRITERS

## PAUL BARMAN

Paul Barman (aka MC Paul Barman) describes himself as a writer and idea volcano. Rolling Stone Magazine describes him as a “...Brown graduate, sometime illustrator and puppet-maker, short...” whose work “...has nothing but surprises.”

He’s the kind of writer you want around to shake things up and approach challenges from a completely fresh perspective. He’s been writing for TV and advertising, creating music and running a record label. When asked about writing for *Terrific Trucks*, he replied, “This show is my DESTINY!”

His writing portfolio includes work for American Express, Uniqlo, Sprint, Intel, Sprout and Michel Gondry.

### Agency portfolio:

[cargocollective.com/paulbrhymingresume.com](http://cargocollective.com/paulbrhymingresume.com)

### Comedy resume:

[mcpaulbarman.com/jewsume.pdf](http://mcpaulbarman.com/jewsume.pdf)

*As a father of two and an artist with unlimited energy and imagination, I will bring a serious sense of fun and gigantor story making abilities.*

*When I integrate informational moments into my art, no one notices that they learned something until the next day; it was layered into laughs and insights.*

*I have a sensitive feel for dialogue, an artery stream of collaborative lava, and a history of magical work in film, tv, music, and education. Thank you for inviting me to roll with your convoy.*



# WRITERS

## PAUL BARMAN

### TERRIFIC TRUCKS - EPISODE SAMPLE

#### MIXY'S STORY:

*Molly sends the Terrific Trucks to go lay a foundation for the new barn at Anthill Farm outside of town. The trucks bring a new friend Mixy the Cement Mixer to help. Everything goes according to plan until Anthill's delivery truck breaks down and Mixy is entrusted to carry the eggs back to town. Ollie flips Mixy's rotation switch and hundreds of baby chicks hatch while spinning round and round! With some quick thinking, the Terrifics change gears and end up laying a foundation for a new coop as well as a new barn foundation.*

#### Scene 1

##### MOLLY

Good morning Terrifics! We have a visitor today-- I want everyone to give a warm welcome to Mixy!

**TRUCKS** (honk their horns, rev up, and hydraulicize)

##### MIXY

Everyone hello! Meet you happy to l'm! Mix up words I sometimes!

##### MOLLY

Mixy, we're so happy to have you join us today. We have a very special assignment today. Our friends at Anthill Farm are growing so fast. Today we will build and pour a foundation for a big new barn. That means we need to dig a giant rectangle in the earth, add cement powder and water into Mixy, and then pour the cement into our hole. All buildings need strong connections to the land so that they can withstand bad weather and protect everything inside.

##### SUSIE

Just like the Terrific Trucks need thick tires! And fresh treads to keep us from slipping!

##### MOLLY

That's a beautiful point Susie. Great thinking! Okay Terrifics -- Roll out!

#### THEME SONG (90 SECOND EDIT):

Headlights on!

Terrific Trucks! We know our stuff!

Tom the dump truck leads the group

Susie the front loader makes us whoop

Doug the digger loves a dirty sport

Francis the flatbed works, a worrywart

We wash down when we've had enough

Terrific Trucks -- we know our stuff!

Ollie the tow is on the go

Billy baby excavator checks ya later

Molly the screen is heard but never seen\*

we work as a team

and talk it out when we're stuck

Terrific Trucks -- we know our stuff!

Every morning we get a new task

When we're confused, we know how to ask

We form a plan so we're sure we can

We make our own luck, honest and tough

Terrific Trucks -- we know our stuff!

Roll out! No doubt!

Honk-honk!

Vroom!

\*Character names subject to change

# WRITERS

## LOUISE GIKOW

She put words in the mouth of Robert Redford and Whoopie and Mary Kate and Ashley. She ghost wrote for Miss Piggy and novelized movie hits from *Labyrinth* to *Shark Tales* to *Madagascar*. She ran Nickelodeon's publishing branch. Won Emmys for the *Muppet Babies*. Wrote and co-created (the Emmy-nominated) *Johnny and the Sprites* for Disney.

Before that she won a purple heart for courage at the notoriously chauvinistic *National Lampoon*. Louise Gikow has the grit and pedigree to tear it up on *Terrific Trucks*.

She could write it hung-over sitting next to a chicken traveling on the roof of an Ecuadoran bus.



*First—love the show, love the fact that it's live action, love the structure and ideas behind it. It feels very appealing and for the most part accessible. But speaking of accessible:*

*My interest in "Terrific Trucks" comes not from my long career as a children's creator, head writer and publishing exec...it comes from an incident in my daughter's childhood. When she was two, her grandparents gave her a set of toy matchbox cars, which she loved. I came home one day and*

*found her playing with them. She had four—two larger ones and two smaller ones—"standing" on their taillights. The larger were the mommy and daddy car...the smaller were the two baby cars.*

*Ever since, I've been thinking about what causes the sometimes profound differences between boys and girls...how much they're born with, what our culture does to them socially and psychologically, what it all means.*

*The material I saw on the "Terrific Trucks" proposal made me wince in that regard—only one girl truck, and a pink one at that? I was thrilled to hear from Kelly that this was changing, since I think it's incredibly important to bring more girls into the mix of a show like this.*

*"Terrific Trucks" has great curriculum, potentially wonderful characters, and a lot of humor and heart. I'd be thrilled to help make it popular with both boys AND girls.*

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

# WRITERS

## JILL GLUCKSON

Jill Gluckson produced and wrote *Reading Rainbow* for 14 of its 26 delightful years. She quite literally helped inspire the love of books in three generations. In her time the show won eight Emmys and was nominated for 19, so it was no surprise when Sesame Workshop wooed her, then Disney.

That's where she dreamed up *Johnny and the Sprites*, a mixed-breed of puppet show/Broadway cavalcade that belted tunes on the Disney Channel till 2010.

When she cut loose to do her own thing (Home Girl Productions) we lured her to CCF&V for a spell. Jill Gluckson is not just a legend and resume to us. We've seen her in action in person — and kicking butt in our dreams for *Terrific Trucks*.

*“Terrific Trucks” sounds like great fun. When my daughter was three, she was in love with “Tonky” her radio controlled dump truck. I was thrilled — because she wasn’t yet playing with Barbies. And when she did engage in Barbie play a bit later... it was*

*Tonky that picked up those long-limbed beauties and dumped them wherever she wanted them. That took some of the sting out of the Barbie parade in our house. So for me, trucks and kids — a natural fit.*

*I’ve worked on a number of children’s series... and each has meant a great deal to me. But the show that has a special place in my heart is my first. “Reading Rainbow” gave me the opportunity to write and produce shows with strong social messages of child empowerment, justice and critical thinking... and featured literacy as its underlying goal. Working with an amazing team for fourteen years, I was thrilled to win awards and accolades for the series.*



# WRITERS

## Jill R. Gluckson

306 West 100 Street #25  
New York, NY 10025 (212)-865-8992  
© 914-393-7960  
jrgjrg@nyc.rr.com

**Executive Producer, Project Director, Writer, Curriculum Consultant, Academic Skills Coach**

### Experience

#### *The Disney Channel*

**Creator/Executive Producer, "Johnny and the Sprites"**  
*A live action television series based upon a curriculum of social-emotional goals, and original Broadway music. Hired and supervised a staff of 60 creative and administrative professionals including writers, producers, artists and designers. Managed relationships with the Disney corporate and creative teams.*

#### *Sesame Workshop NYC*

**EXECUTIVE PRODUCER, "Sesame Stories" for Israel, Palestine and Jordan**  
*A co-production of Israel, The Palestinian Territories and Jordan. Responsible for overseeing budget, curriculum, and production of 3 coordinated 26 episode series. Conducted informational workshops for the various departments at the Workshop. Reported to EU and other funders on a regular basis. Negotiated cooperation among the 3 partners.*

**SUPERVISING PRODUCER, "Sesame English"**  
*A 52 part series utilizing music, live action films, Sesame library material, studio comedy and graphics to teach English as a foreign Language. Managed writers, production staff; created content and production presentations for Sesame Workshop management, funders and international partners.*

#### *Lancit Media NYC*

**SENIOR PRODUCER/Writer, "Reading Rainbow"**  
*the award-winning, national PBS series utilizing a 30-minute magazine format to motivate children to read.*

#### *NBC Universal*

**Researcher/Writer for E-book, "Growing Up Online."**  
*distributed online by NBC's "The More You Know" corporate initiative. Book is designed to help parents keep kids safe on the internet.*

### *Independent Projects*

**Academic Skills Coach:** *working with adolescents with Executive Function deficit, developing curriculum to teach life skills and financial literacy*

**Writer, Anti-Bias Web Program** *scripts for teachers. Designed for the Anti-Defamation League*

**Writer/Executive Producer:** *College Board on-Line Professional Development courses*

**Writer, "Wilderness: A Lost Girls Novel"** *a novel for young adults- (with agent)*

**Writer, Producer, WIC Good Nutrition Videos**

**Writer, National Geographic's "Animal Tales"**

### AWARDS

**Emmy Award-** Outstanding Writing in a Children's Series, *Reading Rainbow*, 2005

**Emmy Award -** Outstanding Children's Series, Senior Producer, *"Reading Rainbow"* 2005, 2001, 2000, 1999, 1997, 1996, 1994

**Cine Golden Eagle**  
Senior Producer *Reading Rainbow* 1995, 1994, 1993

**Prix Jeunesse**  
Producer, *Reading Rainbow 1992*

**The Peabody Award**  
Producer, *Reading Rainbow 1993*

**Telly Gold Award**  
Supervising Producer, *"Elmo's Magic Cookbook"*, 2001

**Parent's Choice Gold,**  
Supervising Producer, *"Elmo's Magic Cookbook"* 2001

**Emmy Award Nominations**  
*Writer, Reading Rainbow* 2003, 2001, 1997, 1996, 1993, 1991, 1990,

Producer *Johnny and the Sprites"*, 2008

**Fulbright Fellowship**  
*International Educational Studies*

### EDUCATION

**Post Graduate Studies,** Columbia University  
**Master of Sciences,** Special Education, Fordham University  
**Bachelor of Arts,** International Relations, Educational Studies, Ithaca College and Cornell University, *The Sister Program*

# WRITERS

## ANDREW JEFFREY WRIGHT & ROSE LUARDO

Artists Andrew Jeffrey Wright and Rose Luardo are The New Dreamz, a creative duo from Philadelphia who we had the pleasure of introducing to Sprout during production of *The Chica Show*. We love their creative energy and hallmark eccentricity, which spans several mediums, including comedic writing, video and theatrical performance. Wright and Luardo have created several projects together - children's programming for Comcast, an after-school arts program for the Free Library of Philadelphia, and most infamously, their high-wire comedy show, Comedy Dreamz.

Wright is a founding and current member of Philadelphia's Space 1026 art collective, and writer of the weekly web comics Nu Liife and Bananazz. Luardo is a graduate of NYU and the Headlong Performance Institute, whose live oeuvre focuses on character based performance installations. She is a founding member of the Sky Sisters, a collaborative workshop with a focus on creating character and theatrical plays for children.

Besides their live act, the duo were creative leads on *Joke Summer School*, *Shadow Magic* and the Emmy-nominated *Gross World*. It was through that collaboration with CCF&V that lead us to an introduction in 2012 to facilitate some script punch-ups for *The Chica Show*, and while that tenure was short-lived, we hope it left an impression of what this creative one-two could achieve - delivering necessary laughs with a tone and feel that is uniquely Sprout.



*As a creative duo we simply love, love, love working with children - for and on children's programs. We "get" kids, due in large part to our own fabulous immaturity. This is a level of immaturity that not many adults can achieve, and we cultivate it with our careers in the arts.*

*Working with them as equals in creative endeavors and as creatives in their own right has given us a particular insight that many writers may not have. This is the special magic of The New Dreamz - we work with kids as co-creators, working as equals to produce authentic relationships with kids as creators and art generators. We have a natural affinity for children's writing and a successful series of kids' programs under our belt. We will bring these talents to "Terrific Trucks" and you'll be happy you chose us because the kids will be happy you chose us.*



# SCHEDULE

**Taking into account the delivery dates relayed, we crafted a masterpiece of cascading colors illustrating the tremendous opportunity at hand.**

Consider this a road map for the next two years of production – a script to screen schedule that will keep the *Terrific Trucks* machine moving in the right direction, so we all arrive at our destination on time and on budget.

In approaching the schedule, we balanced the obvious pre-production haul of creating our featured characters and their topographical locale with our production plan of splitting principal photography between New Mexico and Pennsylvania. The result is three distinct production legs that maximize our time, teams and resources.

We also built out the creative review with you in mind – our writing leg takes a “2 fresh scripts per week” approach that we feel is just the right amount to provide ample focus and creative input. Having a keen awareness of the projects that also vie for your attention, we’d hope to maintain this pace through post, where two lead editors maintain the cuts, while two teams of animators tackle the magic.

The following pages outline the route we’ll take to drive *Terrific Trucks* on to a successful series!



52 x 11 minute episodes - Seasons 1&2  
 Production Schedule (8 Writers) - RFP DRAFT  
 6/25/2014

	8/4/2014	8/11/2014	8/18/2014	8/25/2014	9/1/2014	9/8/2014	9/15/2014	9/22/2014	9/29/2014	10/6/2014	10/13/2014	10/20/2014	10/27/2014	11/3/2014	11/10/2014	11/17/2014	11/24/2014	12/1/2014	12/8/2014	12/15/2014	12/22/2014	12/29/2014	1/5/2015	1/12/2015	1/19/2015	1/26/2015	2/2/2015	2/9/2015	2/16/2015	2/23/2015	
MONDAYS					HOLIDAY		Internal Review Eps 1-2	Internal Review Eps 3-4	Internal Review Eps 5-6	Internal Review Eps 1-2	Internal Review Eps 3-4	Internal Review Eps 5-6	Internal Review Eps 7-8				HOLIDAY	Internal Review Eps 7-8		Hannukah Begins	HOLIDAY	HOLIDAY									
FRIDAYS					Labor Day												Thanksgiving														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	

**SCRIPTING Eps 101-108**  
 Premise w/Review, Outline w/Review, 1st Draft w/Review, 2nd Draft w/Review, Polish Delivered

**STORYBOARDS Eps 101-108**  
 w/Review

**LOCATION PREP (Home Base)**

**Scout Home Base**

**Props & Wardrobe Design**

**COMPOSER DEMO & SELECTION / SONGS**  
 (Theme, Episodic Work / Planning, Wash-Up, Library B)

**Writers:** Writer 1, Writer 2, Writer 3, Writer 4, Writer 5, Writer 6, Writer 7, Writer 8

**Process:** SCRIPT, PREMISE, Notes, OUTLINE, 1D, Notes, FIRST, 2D, Notes, SECOND, Notes, POLISH DELV'D, SB1 STORYBOARD, NOTES, FINAL, HOLIDAY WEEK



**VOICE CASTING & SELECTION (Approval by MARCH 1, 2015)**

**SCRIPTING Eps 109-116**  
 Premise w/Review, Outline w/Review, 1st Draft w/Review, 2nd Draft w/Review, Polish Delivered

**STORYBOARDS Eps 109-116**  
 w/Review

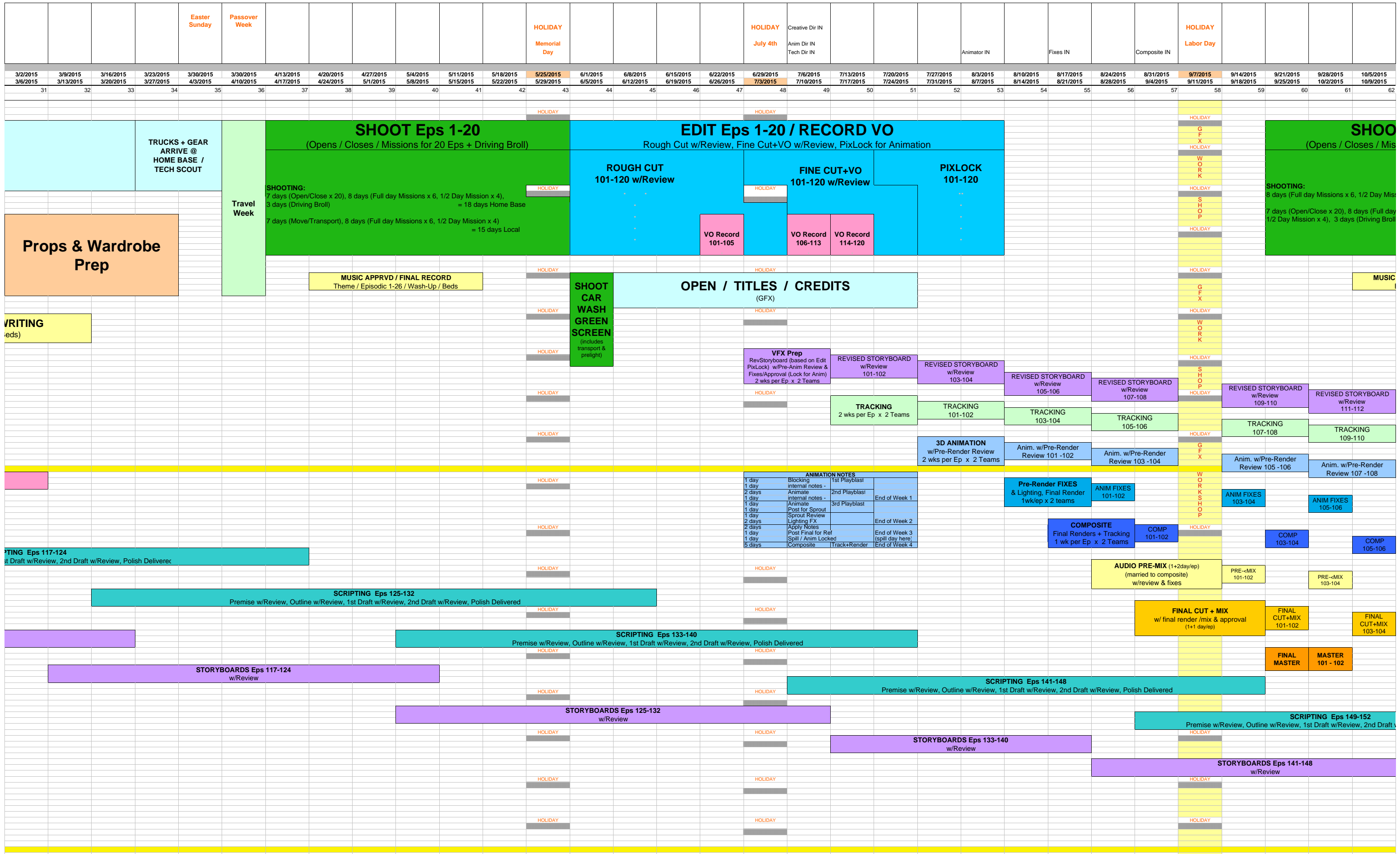
**Final Designs / Truck Purchase & Prep**

**Truck Fabrication Begins / Set Build Begins**

**Land Scout / Purchase**

**Writers:** Writer 1, Writer 2, Writer 3, Writer 4, Writer 5, Writer 6, Writer 7, Writer 8

**Process:** SCRIPT, PREMISE, Notes, OUTLINE, 1D, Notes, FIRST, 2D, Notes, SECOND, Notes, POLISH DELV'D, SB1 STORYBOARD, NOTES, FINAL, HOLIDAY WEEK







# LOCATIONS

Our locations discussion this month was really our tax credit discussion – where could we provide external beauty for our cast of characters, in states with a variety of looks that also helped bring the cost of production down through the leveraging of their tax credit programs?

We’ve had discussions with two states – New Mexico and Pennsylvania, and suffice to say, both are pumped for the possibility to host the home base location for *Terrific Trucks*. We’ve all but received the bill of goods from New Mexico, which is showcased here. And while Pennsylvania can’t promise anything monetarily until August, they believe wholeheartedly that we’ve done an amazing job in regards to building a great case for the state.

So for the purposes of the RFP – in regards to the specifics on locations and how it feeds the mechanics of schedule and budget – we’ve gone with a split approach, to keep us entertained in both locales. A home base build in New Mexico, followed by mission splits between there and Pennsylvania. Obviously, we continue to have a case for doing as much as we can accomplish where we call home, whether it be a minimum to get us closer to the 60% threshold, or the production in its entirety.

Either way – we love both states. Rich in natural beauty, diverse scenery within state boundaries, and experienced local workforces.

## Our schedule and budget is built against:

### Spring 2015

#### Principal Photography Eps #1-20

- New Mexico “Home Base” Locale
- New Mexico “Missions” for Eps #1-10
- Production Move to PA
- Pennsylvania “Missions” for Eps #10-20
- B-Roll and Car Wash Shoots

### Fall 2015

#### Principal Photography Eps #21-40

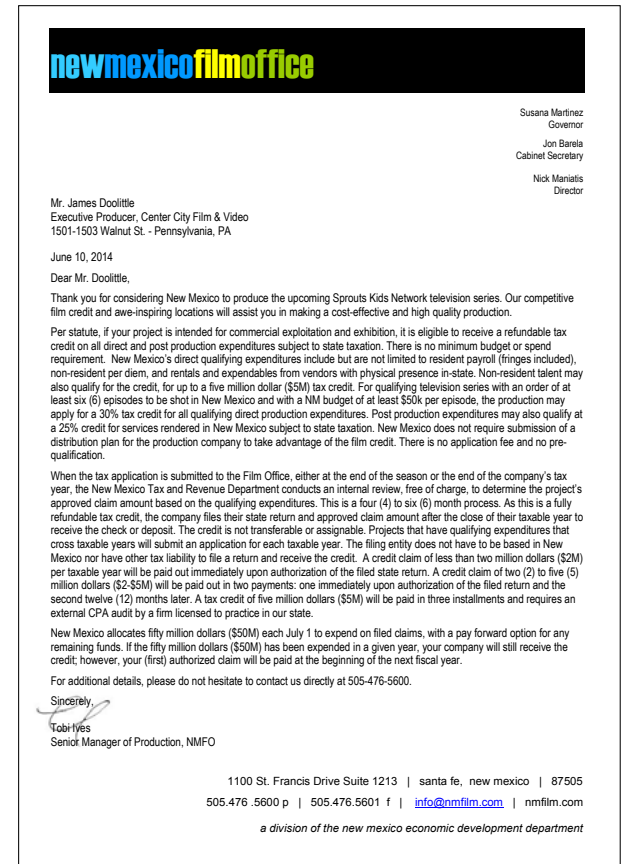
- Pennsylvania “Missions” for Eps #21-35
- Production Move to NM
- New Mexico “Home Base” Locale
- New Mexico “Missions” for Eps #36-40

### Winter 2016

#### Principal Photography Eps #41-52

- New Mexico “Home Base” Locale
- New Mexico “Missions” for Eps #41-52

Buy some work boots, folks.



Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget

# LOCATIONS

## PENNSYLVANIA

### “Permitted Quarry Operation,” Gettysburg

- 1800 Baltimore Pike, Gettysburg, PA 17325
- By Gettysburg National Military Park
- 0.52 AC
- Zoning: Rural Residential
- Weblink

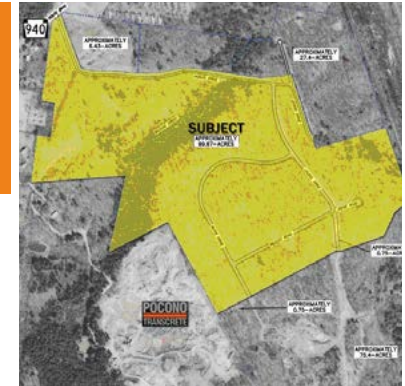
### Durham Township, Bucks County

- Mine Hill Road and Lehnenberg Road, Kintnersville, PA 18930
- 7.86-11.81 AC
- Residential farmland (all utilities)
- Vacant land with scenic Delaware River views. Rolling hills & farmland
- Weblink



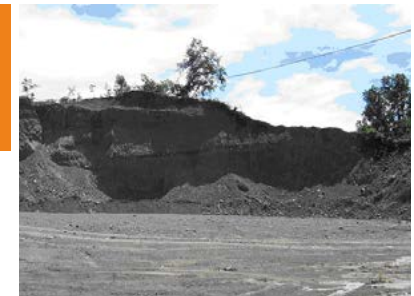
### Sand And Rock Quarry Site With Marcellus Shale Gas, White Haven

- SR 940 and Pointe Dr, White Haven, PA 18661
- 99.97 AC
- Industrial, Residential, Leased Land, Zoned B3 & A1, Commercial/Other Lot Type
- Potential sand & rock quarry. Full geological study showing more than two million cubic yards of sand and nearly 26 million tons of red rock. Site previously had mining permit and is adjacent to existing quarry. Study also finds Marcellus Shale gas at 7,000 feet down. Conceptual plan also shows subdivision into 37 lots. Eastern border fronts the Lehigh Gorge Trail.
- Weblink



### “Station Road” At Station Road In Lawrenceville

- 7.51 AC
- Great Business Venture! This fully operational industrial gravel/stone extraction pit has a large mining permit. Estimated approx. 1 million tons of different size aggregate in a very lucrative construction area. This is two parcels totaling 17.51 acres. Tax numbers 19-03.00-023B & 023C.13.13 ac. The parcels also sit alongside railroad tracks, which could be useful for railroad spurs or branch lines to serve the gas industry once gravel has been extracted.
- Weblink



# LOCATIONS

## NEW MEXICO

### Santa Rosa, Guadalupe County

- 20 AC
- Excellent views, gentle terrain, lots of tree cover! This area is known for a moderate climate.
- Weblink



### Santa Rosa, Guadalupe County

- 20 AC
- The terrain is gently rolling with cedar and juniper trees with sandstone outcroppings and some expansive views of the Canyon Milagro. At 5800 feet in elevation it offers mild four season climate.
- Weblink



### Santa Rosa, Guadalupe County

- 21 AC
- The terrain is gently rolling with cedar and juniper trees with sandstone outcroppings and some expansive views of the Canyon Milagro. At 5800 feet in elevation it offers mild four season climate.
- Weblink



### Bluewater, Cibola County

- 5 AC
- Weblink



### Tumcari, San Miguel County

- 19.07 AC
- There are buttes and mesas surrounding and adjoining this area. Some wildlife, very few people. Secluded but not isolated. Garita Creek borders the back of the parcel. Mobiles, Modulares, Site builds, RVs allowed.
- TYPE OF TERRAIN: level - rolling
- VEGETATION: high desert
- ZONING: residential
- POWER: Yes at road
- Weblink





# SET DESIGN

**This is no mere set.**

**It's an entire alternate world, a microcosm of multiple parts and massive dimensions.**

**A real world.**

**With no digital abracadabra to pave the way!**

**Instead we have a tanker full of careful planning and logistical ingenuity. With Scott Cobb in our convoy, we have **horsepower to spare.****

**Here's our plan and schedule for creating the world of *Terrific Trucks* — as **speedily** and **efficiently** as the laws of thermodynamics allow.**



# SET DESIGN

One of the reasons New Mexico is desired as our locale for the Home Base build is its accessibility during the dead of winter. Wide open spaces, pockets of greenery, and a relatively worry-free stretch from December – March. When assessing against your schedule, our chief concerns for East coast locations were:

- The dreaded “ground freeze” – would need the earth to thaw or could be prohibited from adequately terraforming a tract of land for use.
- Wet weather – whether melting snow or damp seasonal attributes, dry conditions are a plus where grading and paving are concerned.

All in all, the topography and relative no-brainer in regards to drainage make New Mexico a slam-dunk. However, we have continually surmised whether Pennsylvania would / could come into play for the Home Base build if the tax credit scenario proved beneficial. It’s a tough sell against your delivery dates – theoretically, we could push the Home Base dates to accommodate a summer shoot in Pennsylvania, but that would most likely mean a delay on at least six episodes slated to deliver in April of 2016.

It’s even more difficult envisioning an earlier start to get our “build on” in 2014. Our current scheduling outlay with Scott Cobb showcases a preliminary schedule that needs a definite pre-production leg, the truncating of which would not be a possibility unless we could begin work locking in a location in a relatively immediate fashion.

## A Note from Scott Cobb

*“Terrific Trucks” is a unique opportunity for me to combine my background in construction, design and art. I bring to this project a passion for a show that I feel will be both educational and an inspiration for children, like my own son. The challenge of bringing these characters to life in a fun, interactive environment is both invigorating and appealing.*

*When I was six, I have a specific memory of watching concrete being poured for a soon-to-be-house in the neighborhood. I was excited—the cement truck barrel rotating with the churning of the gray mud amidst the big piles of dirt and lumber was something of a wonder most children can relate to. The exposure to the process of turning a raw environment into a practical, live-able and ultimately beautiful place fostered my own artistic interest in design and architecture. “Under Construction” is a theme of progress, growth, and renewal.*

## THE CURRENT SCHEDULING OUTLAY READS AS FOLLOWS:

**1. Location Scouting:** August through early September, 2014

**2. Design Process:** September through December, 2014

1. Complete conceptual designs for approval process (6W)
2. Site visit & survey (1W)
3. Draw up all construction and landscape drawings (6W)
4. Submit drawings to contractors for bids (2W)
5. Begin shopping process for set decor

**3. Construction and Installation:** January through March, 2015

1. Manufacturing of set walls and elements (10W)
2. Installation (5W)

**4. Location Environment Conditioning:** January through March, 2015  
Parallel process with off-site construction

1. Contractor survey of land
2. Excavation of top soil and grading of areas and roads
3. Paving and concrete pad installation
4. Set Structures floor base excavation, framing and footings
5. Structures floor installation (asphalt or concrete)

**5. Set Decoration and Installation:** March - April, 2015

1. Procurement of set decoration elements
2. Individual set pieces for each structure
3. Exterior elements, ie. signage, shipping containers
4. Installation of lighting fixtures in coordination with electrical contractor
5. Selection of additional landscaping

**6. Final Prep:** Early-April, 2015

1. Installation of additional landscaping
2. Final installation and inspection of all scenic elements

**7. Production Commences**

# ANIMATION

The *Terrific Trucks* **boldly go** where no real trucks have gone before!

They start their journey on the live action set, make a pit stop in the editor's suite, and **travel into the world of animation!**

It is at this stop along their adventure where our trucks will transform from mere metal beings to endearing, funny and **lovable characters.**

Our skilled artists will breathe emotion, attitude, and a sense of wonder into our Trucks.

Animation will **draw us into the magic** of these characters, allowing them to truly come to life!



# ANIMATION

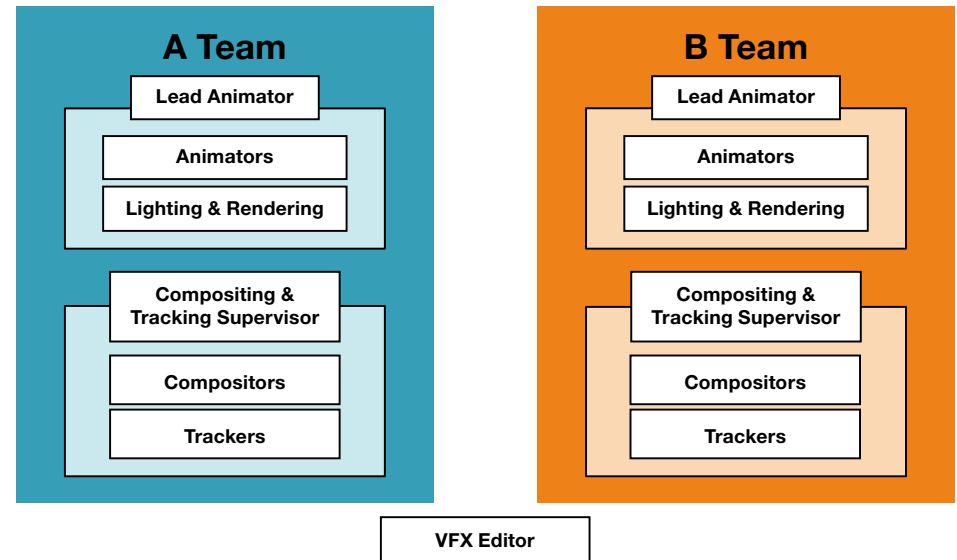
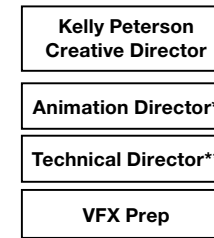
After our Trucks haul out of Edit, they will pull on into Animation. Here they will stay for a spell, while we carefully tool and craft them into real characters! To keep things moving along on time and on budget, our crew will be comprised of two identical teams per department. Tracking, 3D Character Animation, and Compositing will each house an A and B team, working on concurrent episodes.

The first stop in the Trucks' journey though the land of Animation is the Tracking Department. It is here where we will take the exported shots from Edit, and painstakingly track where our Trucks' eyes will be placed. Our Trackers will also replicate the live action camera in a digital, three-dimensional world that they have constructed. They will also forge the preliminary work for later rotoscoping.

Once the Trucks have been successfully tracked, they will drive over to 3D Character Animation. This is where their engines really start revving! Overseen by our Animation Director, and guided by strong team leaders, our animators will drive our characters out of the imaginary, and into the real. Our process will allow for almost instant playback of their animation laid over our real tracked footage, facilitating both the creative process, and also reviews with the directors and Sprout. After the animation has been approved, our specialists give it the final once over, adjusting lighting, and overseeing the final renders.

Now we have two roads that must merge together: our tracked footage, and our rendered animated eyes. The Compositing Department oversees the smooth flow of traffic between these assets. Keen eyed compositors will merge our elements into a fully realized world. Color and light can be adjusted, shadows and reflections added, and puffs of smoke or dust can be sprinkled in to really immerse our viewer in this world.

Our map lays out a plan to drive our trucks into Animation as a collection of shots, and drive out as fully realized, living characters, ready to charge ahead on their next adventure!



**\*ANIMATION DIRECTOR:** Works closely with the Show Runner, Creative Director, and Producers to relay the vision of the story to the animators. Provides acting direction to the team leads, and animation crew. Reviews animation to ensure that the Trucks' acting remains true to character, and reflects their unique personalities.

**\*\* TECHNICAL DIRECTOR:** Head nerd. They have significant technical expertise of the entire production pipeline, from the video being digitized by the camera sensor to the last bytes of the final render pass. The TD is an expert in all the software we use and can develop the architecture that links all of the teams and departments together in the most efficient way possible.

Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget

## A NOTE FROM KELLY PETERSON

The Animation Department is abuzz with excitement over the prospect of constructing the *Terrific Trucks* series! It has been a moving experience to watch the trucks evolve from initial concept, to design, to testing. To breathe life into these huge metal trucks and turn them into engaging personalities has been a fantastic ride!

The CCF&V animation crew has spent the last year tooling around with the designs and the process. Constructing the pipeline for this show has many special requirements for all of the departments within Animation: Tracking, 3D Animation, and Compositing. Each piece of the process needs to be built correctly for this finely tuned engine to run. Much like a job foreman, I will work with our team to oversee and build a solid crew and infrastructure.

But the Trucks aren't all about tech. They aren't just metal and data – they are emotional, they are funny, and they are *real*. It takes a sensitive eye to see the color that looks off, while ensuring that our characters are consistently engaging and relatable to a 4 year old!

My sensitivities to both detail and storytelling were first cultivated in college, and grew as I worked on a number of series, interstitials, and commercials for Nick Jr, Noggin, PBS, Cartoon Network, MTV and more. Traveling through various departments and projects has crafted my unique view of the entire animation pipeline and workflow. This knowledge was furthered while on Disney's *Little Einsteins* at Curious Pictures. Primarily a Storyboard Artist on the production, I was part of the team from inception to final delivery, fully immersed in many different aspects of the production.

Here at CCF&V, I have had the pleasure of designing, crafting and overseeing numerous projects for Spout. When the opportunity arose to bring our beloved Chica into the world of animation, we jumped at it with all the enthusiasm of the little bird herself! Chica allowed CCF&V to expand its reach into character animation, and I was very happy to have had the opportunity to head that convoy, and am ready to charge forward down the road with the *Terrific Trucks*!



Premiering our Final Hi-Rez *Terrific Trucks* dialogue test

Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget

# TRUCK FABRICATION

## So we're going to have to make some trucks, lots of them.

Two of each of the six main characters to be exact. Which means we're going to need the finest shops in the design and fabrication business to realize these trucks in all their diesel powered glory.

Over the last year we've worked with the amazing Josh Henson to shepherd these characters along. We've arrived at a group of diverse vehicles that share a Sprout-errific truckyness that will bring a smile to the faces of fans everywhere. But now, after a few final tweaks to these designs, some virtual heavy lifting needs to begin.

The next phase of the character design and construction process finds us in the hands of a team of 3D modelers. They will work from the existing character illustrations to create scale accurate three-dimensional illustrations of the trucks and each part that goes into putting them together. All in an effort to give our fabrication shop exactly what they need to build the *Terrific Trucks* that we'll be working with in the field. Every curvy fender, shiny stack, and blinking brow will be created with engineering-grade precision. Talk about nuts and bolts!? We'll need to model those too!

After these models are created, checked and double checked, they will be delivered to the fabrication studio where construction can begin. Using the latest in molding, pressing, 3D printing and painting technologies the trucks will begin to literally take shape.

We will drive this adventure from illustration to renderings, parts to completed trucks with the same energy, creativity, and professionalism that you have come to expect from the team here at CCF&V.



# TRUCK FABRICATION

In theory, our plans for the fabrication process have remained fairly consistent against the initial overview supplied by Josh Henson back in the fall of 2013.

Upon being contracted for the series, CCF&V will go to work with one of a number of vehicle consultants at our disposal to secure a fleet of used vehicles that adhere to the makes and models we designed against over the course of the last year. We've budgeted based on current market averages that we are seeing in regards to these vehicles in the used market, and our vehicle consultant will help scour the available inventories to find perfect matches for our need – vehicles that will allow us to easily match fabrication across the two sets, while being assessed for functionality. In other words – an expert who will ensure we can have a usable fleet that we can fabricate against, assuredly eschewing any lemons.

Once a fleet has been procured and staged in a geographically convenient area for further fabrication needs, we will layer in our 3D Modeling team to the process. Based on a solid recommendation from Henson, we have procured the services of a California based entity to roll with.

And by roll, we mean literally roll. A laser scanner will be flown to our staging site to digitally scan each vehicle, making note of every contour, every ding, every custom flair, importing the data into a centralized 3D build that will serve three distinct purposes:

- Custom data points for the fabrication team to begin modeling against.
- Custom data points for the 3D modelers to create 1/16th model representations, if so desired by Sprout (cost not included for their creation until need is dictated by network).
- 3D models that can be utilized effectively by our post teams, thus reducing post's need to remodel for the purposes of match moving against footage.

Through this process, we still plan on having Henson on-board in an oversight role, working with the 3D modelers to create the parts digitally while thinking ahead to potential molding strategies for fabrication. This will aid in streamlining the fabrication costs by simplifying the parts before they are sent to that team.

In the modeling phase, Henson will also be designing the ¾ back end views we never advanced on earlier. He will also stay creatively engaged with the individual part drawings, the exactness of which will help keep costs down with the modeler, who can execute in exact dimensions, relaying imagery for revisions and approvals along the way. The more info we can prepare to kick-off and guide the 3D modelers, the more money we'll save in time with them via less rounds of revisions.

## 3D MODELING PHASE WILL INCLUDE:

1. Orthographic part drawings of the complete 5 vehicles (including our design mods) from all views; front, side a, side b, rear and top. These drawings will include overall dimensions of the vehicle as well as any part break-ups that will need to be designated.
2. Detail drawings of each custom part, featuring dimensions that will correspond to the laser scans.
3. Begin communication with fabrication firm. This will consist of the modeler sending design screen shots or engineering photos of the parts being developed. Design will then comment on the development by making notes on the images and drawing out any revisions needed as the part is modeled. Very important to keep this line of communication going before the parts are finalized and sent to fabrication. During this part of the process many issues can be addressed as a team to keep the styling on track and keep the team comfortable with each vehicle's parts development.
4. Once the molding strategies and part break ups are determined for each component, each digital file will be checked for 'part draw', which will determine how much 'surface draft' will need to be added in the digital model before the part is sent to fabrication. This is simply just to make sure each part of each component can be pulled from a mold without breaking or cracking the part. Once these variables are solved, the digital models can be sent to fabrication.

# TRUCK FABRICATION

As for the fabrication phase, we have begun discussions with a handful of firms to get ballpark costs to build into the attached budget. Specifics will follow with more detailed discussions, but our key determining factor in regards to proceeding forward with any of these firms is – at present – “where.”

We entered this phase with a key contact of Henson’s based in California. Their business model didn’t meet our need, but they did refer us to two other California firms that we have initiated contact with.

We are also examining options in both New Mexico and Pennsylvania, as the process could also be beneficial to our tax tallies in both states. New Mexico has all but confirmed it, with Pennsylvania a strong “we’ll look into it.” Obviously, when one adds the purchase cost to that tax liability, the savings are equally impactful. To this end, the conversations will continue past the submission of the proposal, and we would hope to have a substantial update if CCF&V has the chance to regroup with Sprout in July.



## A NOTE FROM JOSH HENSON

*If we’re producing two of each vehicle it would be smart/great/amazing to introduce little bonus features that justify having a ‘workhorse’ vehicle AND a glory vehicle.*

*The glory vehicles also make great characters to have on hand at a live event for kids if that happens later. Vehicles that look super amazing up close and have neat things that can happen in person for kids to see - also making a great toy feature later down the road.*

*We could even do a chassis glow light feature, with each character’s signature color - to express a ‘super strength’ mode or signify the ‘call to duty’ when each character prepares for the job. We could add things like that in post, or install simple ground effects lighting into the chassis areas of the glory vehicles and really get a cool reaction - especially for a sunset worksite job. I remember we talked about making the eye light up like headlights too, that might also go hand in hand with a ‘night build’ feature that would be awesome with a chassis glow for the entertainment and toy aspect.*

*Obviously, I know the budget probably dictates otherwise on these. But what I do know - kids would go nuts for these characters lighting up with emotional moving parts if they ever come face to face!*

*I get more excited about these trucks every day! Truly hope there comes a day when we see them interacting with real kids!*

Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget



## THE MAKING OF TERRIFIC TRUCKS

BEHIND THE SCENES OF THE NEW SPROUT ORIGINAL SERIES

**In terms of technical and creative innovation, we think *Terrific Trucks* is a big deal.**

If it's a big hit, kids will want as much of the Trucks as they can get their hands on. As part of our bid to produce the series, Center City Film & Video is offering to add an action-packed half-hour documentary to the package. Informative to parents, tantalizing to curious kids and a valuable addition to your electronic press kit, *The Making of Terrific Trucks* is practically begging to be made, and we'll make it ridiculously easy and affordable for you. More about that later.

***The Making of Terrific Trucks* will take viewers behind the cameras for an insider's experience of the production process.**

Along the way we'll have lots of close encounters with all the shiny hulking truck stuff kids love. We'll tell the story behind the story in interviews, and show the nuts and bolts of how the idea turned into a TV show: from buying and retrofitting the trucks, to field, motion, and dialogue testing. We'll reveal the secrets behind how the *Terrific Trucks*' eyes move, and

ride along on the big cross-country rumble to their new hangout. We'll shoot nine days: one in Philadelphia, two in New York City, and six on location at the final stop.

Sprout creative directors and EP's will guide production and can get involved as little or as much as you see fit. Steve Cipollone will direct and edit. Our most accomplished director, Steve has made over 15 documentaries including three Emmy winners, *Caddy for Life: The Bruce Edwards Story* (Golf Channel) and the *Good Night Show New Year's Eve Special* for Sprout. You'll find a detailed list of Steve's credits at [stage3productions.com/about](http://stage3productions.com/about).

**As an incentive and a thank you for the 10 terrific years of collaboration with Spout that we've enjoyed so far, all expenses for *The Making of Terrific Trucks* —from pre-pro to delivery—are on us.**

See the attached budget for shifts and giggles.

# DOCUMENTARY

## PROJECT ESTIMATE

### PRE-PRODUCTION

ITEM	# UNITS	COST PER	TOTAL
Scripting/Writer (PER HOUR)	40	125.00	5,000.00
Executive Producer (weekly)	3	2600.00	7,800.00
Producer (weekly)	3	2600.00	7,800.00
Director Prep (per day)	5	650.00	3,250.00
Associate Producer (weekly)	3	1400.00	4,200.00
Scout (Per Person)	2	780.00	1,560.00
Insurance = 3% of Sec. 2 Total			1,906.95
Airfare (3 crew)	3	650.00	1,950.00
Hotels/Lodging (3 crew x 10 days)	30	292.50	8,775.00
Airport Parking (per person/per day)	30	19.50	585.00
Misc Travel Expenses (valet, tips, etc.)	5	130.00	650.00
Full Day Travel Per Diem (per person/per day)	6	97.50	585.00
Half Day Travel Per Diem (per person/per day)	27	52.00	1,404.00
Additional Airfreight	2	650.00	1,300.00
			\$46,765.95

### PRODUCTION

ITEM	# UNITS	COST PER	TOTAL
HD or XD Camera Package (no crew)	9	1430.00	12,870.00
XD Disks	24	130.00	3,120.00

### CREW MEMBERS

	DAYS	COST PER	TOTAL
Director	9	650.00	5,850.00
Producer	9	500.00	4,500.00
Associate Producer	9	330.00	2,970.00
Cameraman	9	650.00	5,850.00
Audio/Sound with Package	9	845.00	7,605.00
Gaffer	9	715.00	6,435.00
Grip	9	585.00	5,265.00
PA	18	260.00	4,680.00
Meals/Craft Services (per person)	90	26.00	2,340.00
Petty Cash	9	130.00	1,170.00
OT Video (Per Person/Per Hour)	10	91.00	910.00
			\$63,565.00

### POST PRODUCTION

ITEM	# UNITS	COST PER	TOTAL
Director Supervision	5	650.00	3,250.00
Post Production Supervisor	5	500.00	2,500.00

### GRAPHICS

Photoshop & Design	16	210.00	3,360.00
After Effects - HD	16	350.00	5,600.00
			-

### AVID EDIT

Avid Digitize	24	85.00	2,040.00
Avid On-Line Edit- HD	200	250.00	50,000.00
HD Cam Output Stock (32:00)	2	125.00	250.00

### AUDIO SOUND DESIGN

VO Record	8	110.00	880.00
Pro Tools Audio Editing/Mix	16	150.00	2,400.00
Music Drop (Check Usage)	8	338.00	2,704.00

### FIRST COMPRESSION - HD

Compression (MPEG1, MPEG2, AVI, Flash, etc.) 20:00-30:00	2	500.00	1,000.00
			\$73,984.00

### PROJECT ESTIMATE

PRE-PRODUCTION TOTAL	\$46,765.95
PRODUCTION TOTAL	\$63,565.00
POST-PRODUCTION TOTAL	\$73,984.00

**TOTAL \$184,314.95**

# MUSIC

To bring the world of the trucks to life will take fun music with **heart, energy and a lot of character.**

The composers detailed here all have the experience, dedication, and attitude to get the job done.

But more importantly, these folks have very **unique** voices and spirits. It is in this voice and spirit that we will find so much more than musical wallpaper.

We will find music that **inspires, energizes, and delights.**



## LARRY FREEDMAN

Larry has been running his own audio/music production company since 1987 here in the City of Brotherly Love. He is a jack of all trades - editing, composing, producing and creating radio and TV spots. Hear his work at: [www.2ndstprod.com](http://www.2ndstprod.com)



*First, I'd be fibbing if I told you I love trucks and this is my dream job. I mean, I like trucks but the real ones come down my street and make a racket, so...*

*What I like, well love, is solving problems. What I love is the challenge of figuring out what it is that the producer wants and giving back something that they didn't expect and couldn't have imagined. That is pure fun.*

*I've written for every situation and every style of music. I dig figuring*

*out what makes all those genres tick. Tons of Jingles, News Stations, TV Shows, Sound Design - it's way more fun than writing about your life and waiting for inspiration.*

*For "Terrific Trucks", I feel that age group is much more sophisticated than we realize. They want to rock and dance and hear cool melodies and fun lyrics. It wasn't long ago that I would lay with my son and watch Sprout and look forward to certain shows just because we loved the theme song.*

*My goal is to have everyone singing these tunes, dancing to the grooves and smiling cause the words tickle you when you say them. If that's what you're looking for, I'm your man.*

*Terrific Trucks Theme*

*Wash Down*

*Work Song*

# MUSIC

## KITTY, DAISY AND LEWIS

London based siblings Kitty, Daisy & Lewis are a group of highly talented and original musicians who play more or less anything they can lay their hands on. Their musical references and skills are rooted in the old tradition where songs and music are handed down, played and enjoyed at gatherings of family and friends. From a very young age Kitty, Daisy & Lewis' performances have been blowing away and inspiring audiences, building up an impressive fan base from the likes of Amy Winehouse, Chris Martin and Eagles Of Death Metal to Dustin Hoffman and Ewan McGregor. They have had worldwide success with sold out tours and have opened for Coldplay, Razorlight, Richard Hawley, Jools Holland among others.

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

*Terrific Trucks Theme*



*Kitty, Daisy and Lewis recorded their demo for the "Terrific Trucks" theme song on a portable reel-to-reel recorded in a hotel room while on the road in the UK!*

## LOW

Partners Alan Sparhawk and Mimi Parker form the nucleus of the heralded band Low, who celebrated their 20th anniversary in 2013. Their latest release – *The Invisible Way* – was released on Sub Pop Records last March. The duo are very excited about the possibilities for *Terrific Trucks*. After we contacted them, they consulted with their kids – Hollis and Cyrus - who gave the project their enthusiastic blessing!

*Terrific Trucks*

*Hands So Small*

*The Stone*



*Thank you for your time and please enjoy what Mimi and I have made. We think it's beautiful.*

*— Alan Sparhawk from Low*

## DURKEE & JACOBS

New York City songwriting team, Sarah Durkee and her husband Paul Jacobs have won five Daytime Emmy Awards for their musical & writing contributions to the popular *Sesame Street* and *Between the Lions*. Since the 1980s, Durkee & Jacobs have been frequent contributors to many children’s series including *Arthur*, *Wonder Pets*, *Dora the Explorer*, and *Lomax: The Hound of Music*. Now they’re ready to dig into the soundtrack of *Terrific Trucks*.

### CREDITS

*Dora the Explorer* (TV Series) composer 2001-2003

*Between the Lions* (TV Series) 1999

*Square One TV* (TV Series) 1987

*Sesame Street* (TV Series) 1998-1999

*Lomax: The Hound of Music* (TV Series) 2008

*The Octonauts* (TV Series) 2010 - 2011



*As I watched the demo for “Terrific Trucks”, I was treated to a rush of family nostalgia. THIS is the way I remember playing with toy cars and trucks with my kids when they were little :)!*

*We did not simply ‘vroom vroom’, nope, not us. There would be drama, friendship, competition, slapstick. Who needs dolls when there is such a wide world of story everywhere we look? I am already “Terrific Trucks” biggest fan, and contributing songs that help bring this terrific show to life would be a total joy!*

*Between the Lions  
Q Without U*

*Between the Lions  
When Two Vowels Go Walking*

*Between The Lions  
My House*

*Between the Lions  
It’s Metal!*

Introduction	Show Runners	Directors	Writers	Schedule	Locations
Set Design	Animation	Truck Fabrication	Documentary	Music	Budget

# MUSIC

## JOHN KENNEDY

Hey, it's this guy!

You love him as Mr. C. You know him as John. And over the years we here at CCF&V have had the pleasure of working with Mr. Kennedy - we've come to know him as a creative jack-of-all-trades. Puppets, check. Voices, check.

But musical maestro? Have a listen!

And for the record, we could watch John play the mechanical arms of our "car wash" all day!

Please visit the link below for a personal message from John. It can also be viewed on the iPad, included with the printed proposal.

Message from John

*Earth Day*

*Eat on Food Street*

*Muppet Halloween*

*Toe Jamboree*



*As Mr. C, I got to make up some of the crazy "chicken show tunes" that he and Mrs. C got to perform on "The Chica Show", but I've also written music for the Jim Henson company and Comcast.*

*I am totally on board with "Terrific Trucks" if the opportunity presents itself. Having been a character I understand how to write great songs with character for characters and I LOVE trucks! It's a match made in big rig heaven!*

## JOHN KENNEDY

### SAMPLE EPISODE LYRICS

#### WORKING PLAN

Let's get up, get out, get goin'. Got cool things to dig up  
Get in and get dirty once again.

1. Time to clean debris around a house that's been knocked down.
2. Time to dig a new foundation for a new store to be built.
3. Time to make some brand tunnels way deep and underground.

Time for us to make a working plan.

Working plan!

Got a big job working on the land.

The energy's so right as we head off to the site.

Move it out as we make our working plan.

Working plan!

*Episode 1 - Workin' Plan*

*Episode 2 - Workin' Plan*

*Episode 3 - Workin' Plan*

#### WASH UP

Wash up! Wash up! It's been a long day. Wash up!

We had fun but now we're done.

It's time for us to wash up!

1. Doug was very careful while clearing up debris  
That's how he found a flower and now the flower's free
2. Susie lost her charm and she thought her luck was blown  
But her friends helped to convince her she's talented on her own
3. Francis feared tight spaces while tunneling today.  
Doug's humor and singing sent Francis' fears away.

Wash up! Wash up! It's been a long day. Wash up!

We had fun but now we're done.

It's time for us to wash up!

Wash up! Wash up!

*Episode 1 - Wash Up*

*Episode 2 - Wash Up*

*Episode 3 - Wash Up*



# BUDGET

## Well, we hope you enjoyed all of the amazing insight, cascading detail, and glorious creative.

Now for the part we've assumed you've all been waiting for...the final tally, the numbers, the total ...everyone's favorite four letter word: cost.

This show ain't cheap.

But this budget is realistic, ceilinged against expectations and discussions we've had with each and every department presented, reflecting the detail and processes found in this proposal.

This series is also unique in that it requires a significant investment up front into the trucks themselves and their "home." To that end we have split the budget into two parts; "One Time Only Costs" and "Series Production Costs." There are many variables to the One Time Only costs that can be paired down or bumped up depending on final designs. It is for that reason that we split vehicle purchase, fabrication and set build out of the regular production budget. We feel that without the One Time Only costs, our production budget reflects a more accurate bottom line that falls in line with any two season show of this nature and scale.

Where the credit is concerned, we're still going to be working past this submission on solidifying costs against locales. Getting the fabrication done with a New Mexico or Pennsylvania outfit – along with purchasing

the vehicles in those states - would be huge, but stands unassumed against what we have presented here.

In assessing the discount on the series, we're basically giving you our New Mexico tax credit at 100% of the 25% we expect to land by rolling the majority of principal photography in New Mexico. In the coming month, we'll have a better assessment of whether the Pennsylvania tax credit is a possibility at the 60% threshold. If not, we'll be able to shift more principal photography to the "Land of Enchantment" and reflect a larger discount against a 30% credit.

Considering it's still a question mark, we've kept Pennsylvania off the table in regards to the presentation here. But if we do continue to press and impress successfully in state, we will discount against any awarded Pennsylvania credit at 50% in addition to the New Mexico credits already reflected in the current budget.

Along with our expertise, the no-cost-to-you documentary, and our usual commitment to DiBruno breakfast sandwiches whenever you are in town, we think it's still a significant value for a two-season commitment on such a *Terrific* series.

One Time Costs	\$3,858,641
52 Episode Series Budget	\$9,836,702
Expected NM Tax Credit	-\$660,954
<b>TOTAL</b>	<b>\$13,034,389</b>

# BUDGET

## 52 EPISODE SERIES BUDGET

ABOVE THE LINE: PERSONNEL & ITEMS	
Category	Total Cost
PRODUCERS	\$33,000
ASSOCIATE PRODUCER	\$6,000
DIRECTOR	\$46,000
WRITERS	\$182,000
SHOW RUNNER	\$410,000
ASSISTANT DIRECTOR	\$21,700
LOCATIONS	\$20,400
COORDINATING PRODUCER	\$7,125
DP	\$6,000
PER DIEM	\$19,450
LODGING / HOTEL	\$58,800
SET BUILD	\$95,000
TRANSPORTATION	\$26,400
ART DEPT HEAD	\$18,750
ART DEPT ASSIST	\$16,000
ART DEPT EXPENSES	\$52,000
CRAFT SERVICE PERSONNEL	\$6,000
OFFICE SUPPLIES	\$6,500
STORYBOARDS	\$140,000
VEHICLE TRANSPORT	\$23,200
WARDROBE EXPENSES	\$7,500
SCRIPT SUPERVISOR	\$6,750
WARDROBE STYLIST	\$1,275
VEHICLE INSURANCE & REGISTRATION	\$72,000
DRIVER TRAINING	\$1,200
VEHICLE STORAGE	\$24,000
<b>TOTAL PREP</b>	<b>\$1,307,050</b>

PRODUCTION: PERSONNEL & ITEMS (Cont)	
KEY GRIP	\$33,500
ART DEPT HEAD	\$56,250
ART DEPT ASSIST	\$38,000
PRODUCTION ASSISTANTS	\$62,500
VEHICLE DRIVERS	\$78,000
LOCATION FEES / PERMITS	\$64,500
GEAR VAN / GAS SURCHARGE	\$13,000
PRODUCTION OFFICE TRAILERS	\$66,150
F5 CAMERA PACKAGE	\$153,750
GOPRO CAMERA PACKAGE	\$3,000
G&E	\$92,800
CAMERA ACCESSORIES/ MONITORS	\$39,000
COMMUNICATIONS	\$2,600
LUNCH	\$50,500
CRAFT SERVICE PERSONNEL	\$26,000
CRAFT SERVICES	\$20,200
PETTY CASH	\$13,000
HOTELS & LODGING	\$151,800
TRANSPORTATION	\$4,875
PER DIEM	\$38,400
OT	\$24,000
STUDIO RENTAL	\$7,500
WARDROBE STYLIST	\$24,650
ADD'L VEHICLES	\$6,000
SECURITY	\$32,500
ACCOUNTANT	\$60,000
MECHANIC	\$16,250
TALENT - EXTRAS	\$31,200
SCRIPT SUPERVISOR	\$29,250
<b>TOTAL PRODUCTION</b>	<b>\$1,901,600</b>

ADMINISTRATIVE	
Category	Total Cost
PRODUCTION FEE	\$859,104
PRODUCTION INSURANCE	\$57,048
E&O INSURANCE	\$13,000
ATTORNEY FEES	\$30,000
CONTINGENCY FEE	\$286,506
<b>TOTAL ADMIN</b>	<b>\$1,245,658</b>

<b>SUBTOTAL</b>	<b>\$9,836,702</b>
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TAX CREDIT	
Category	Total Cost
EXPECTED PA TAX CREDIT	TBD
EXPECTED NM TAX CREDIT	-\$297,804
<b>TAX CREDIT ADJUSTMENT</b>	<b>-\$297,804</b>

<b>GRAND TOTAL</b>	<b>\$9,538,898</b>
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PRODUCTION: PERSONNEL & ITEMS	
Category	Total Cost
PRODUCERS	\$68,600
ASSOCIATE PRODUCER	\$26,000
DIRECTOR	\$120,000
ASSISTANT DIRECTOR	\$45,500
LOCATIONS MANAGER	\$25,800
LOCATIONS ASSIST	\$15,200
PRODUCTION COORDINATOR	\$35,625
DP	\$67,500
ASSISTANT CAMERA	\$88,200
JIB OP W/PACKAGE	\$72,000
JIB TECH	\$24,000
CAMERA CAR	\$15,000
CAMERA CAR DRIVER	\$3,750
CAMERA CAR TECH	\$3,000
GFX SUPERVISOR	\$16,250
GAFFER	\$36,000

POST PRODUCTION: PERSONNEL & ITEMS	
Category	Total Cost
COMPOSER (Composition)	\$6,000
COMPOSER (Underscores)	\$52,000
POST PRODUCTION SUPERVISOR	\$200,000
ASSOCIATE POST PRODUCER	\$80,000
ANIMATION & VFX	\$3,818,520
CAR WASH ANIMATION	\$24,000
AVID DIGITIZE	\$28,800
AVID EDITORIAL	\$520,000
HDCAM OUTPUT STOCK (incl. tax)	\$8,424
SIGNIANT DELIVERY	\$1,300
VO RECORD	\$21,840
AUDIO EDIT/MIX	\$357,760
SERIES TALENT	\$172,050
CLOSED CAPTION	\$11,700
SAP	\$80,000
<b>TOTAL POST PRODUCTION</b>	<b>\$5,382,394</b>

## PRE-PRODUCTION EXPENSES

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>PRODUCER PREP</b>							
EP Prep	Series Wide	N/C for any prep done before October 1st, 2014	1	10	weekly	\$1,800	\$18,000
Producer Prep	Series Wide	N/C for any prep done before October 1st, 2014	1	10	weekly	\$1,500	\$15,000
<b>ASSOCIATE PRODUCER PREP</b>							
AP Prep	Series Wide	15 days of prep	1	15	daily	\$400	\$6,000
<b>DIRECTOR PREP</b>							
Director Prep	Series Wide	36 days of prep	1	36	daily	\$1,000	\$36,000
Director Prep	Series Wide	10 days of scout	1	10	daily	\$1,000	\$10,000
<b>WRITERS</b>							
Writers	Series Wide	52 scripts	1	52	script	\$3,500	\$182,000
<b>ASSISTANT DIRECTOR PREP</b>							
Assistant Director Prep	Series Wide	21 days of prep	1	21	daily	\$700	\$14,700
Assistant Director Prep	Series Wide	10 days of scout	1	10	daily	\$700	\$7,000
<b>LOCATION MANAGER PREP</b>							
Location Manager Prep	Series Wide	24 days of prep	1	24	daily	\$600	\$14,400
Location Manager Prep	Series Wide	10 days of scout	1	10	daily	\$600	\$6,000
<b>COORDINATING PRODUCER PREP</b>							
Coordinating Producer Prep	Series Wide	15 days of prep	1	15	daily	\$475	\$7,125
<b>DP PREP</b>							
DP Prep	Series Wide	10 days scout	1	10	daily	\$600	\$6,000
<b>PER DIEM</b>							
Per Diem	Series Wide	Show Runner prep/post	1	110	daily	\$75	\$8,250
Per Diem	Writers Workshop	Writers for workshop	5	5	daily	\$75	\$1,875
Per Diem	Series Wide	Scouting for Home Base	3	4	daily	\$75	\$900
Per Diem	PA Shoots	Scouting Mission Locations	2	5	daily	\$75	\$750
Per Diem	NM Shoots	Scouting Mission Locations	5	5	daily	\$75	\$1,875
Per Diem	NM to PA	Mechanic/Driver per diem for vehicle transport	13	4	daily	\$50	\$2,600
Per Diem	NM to PA	2nd driver per diem for return	6	1	daily	\$50	\$300
Per Diem	PA to NM	Mechanic/Driver per diem for vehicle transport	13	4	daily	\$50	\$2,600
Per Diem	NM to PA	2nd driver per diem for return	6	1	daily	\$50	\$300
<b>LODGING / HOTELS FOR PREP</b>							
Show Runner Lodging	Series Wide	Local prep/post/writer's workshop	1	110	daily	\$200	\$22,000
Writers Lodging	Writers Workshop	5 days for local workshop	5	5	daily	\$200	\$5,000
Crew Lodging	Series Wide	Scouting for Home Base	3	4	daily	\$200	\$2,400
Crew Lodging	NM Shoots	Scouting Mission Locations	5	5	daily	\$200	\$5,000
Crew Lodging	PA Shoots	Scouting Mission Locations	2	5	daily	\$200	\$2,000
Mechanic/Driver Lodging	NM to PA	Mechanic / Driver Lodging during vehicle transport	13	4	daily	\$200	\$10,400
Mechanic/Driver Lodging	June-Sept PA	Round trip travel for mechanic - returning in Sept	2	4	daily	\$200	\$1,600
Mechanic/Driver Lodging	PA to NM	Mechanic / Driver Lodging during vehicle transport	13	4	daily	\$200	\$10,400
<b>SET</b>							
Land	Home Base	Land lease for home base location	1	1	2 years	\$95,000	\$95,000
<b>TRAVEL</b>							
Show Runner Transportation	Series Wide	Local prep/post/writer's workshop	1	12	indv.	\$550	\$6,600
Prep/Scout Transportation	Series Wide	Home Base scout - flights & ground transportation	4	1	indv.	\$550	\$2,200
Crew Transportation	April-May '15 NM	Flights & ground transpo for director, show runner	2	1	indv.	\$550	\$1,100
Crew Transportation	April-May '15 NM	Travel to NM for 2nd drivers	1	1	rental	\$1,000	\$1,000
Crew Transportation	June '15 PA	Return flights & ground transpo for director, show runner	2	1	indv.	\$550	\$1,100
Crew Transportation	June '15 PA	Return travel for 2nd drivers	6	1	indv.	\$300	\$1,800
Crew Transportation	June '15 PA	Round trip travel for mechanic - returning in Sept	2	4	indv.	\$200	\$1,600
Crew Transportation	Sept '15 PA	Flights & ground transpo for director, show runner	2	1	indv.	\$550	\$1,100
Crew Transportation	Oct NM '15	Flights & ground transportation for PA team	9	1	indv.	\$550	\$4,950
Crew Transportation	Jan-Feb '16 NM	Flights & ground transportation for PA team	9	1	indv.	\$550	\$4,950

## PRE-PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>ART DEPT HEAD</b>							
Art Dept Head Prep/Scout	Series Wide	1 month prep (25 days)	1	25	daily	\$750	\$18,750
<b>ART DEPT ASSIST</b>							
Art Dept Assist	Series Wide	2 assists with 20 days prep each	2	20	daily	\$400	\$16,000
<b>ART DEPT EXPENSES</b>							
Art Dept Expenses	Series Wide	Props	52	1	per episode	\$1,000	\$52,000
<b>CRAFT SERVICE PERSONNEL</b>							
Craft Service Personnel Prep	Series Wide	4 days startup, 1 day per following week	1	15	daily	\$400	\$6,000
<b>OFFICE SUPPLIES</b>							
Office supplies	Series Wide	Office supplies for shoot days	1	13	weekly	\$500	\$6,500
<b>STORYBOARDS</b>							
Storyboards	Series Wide	Character Library	1	1	flat	\$10,000	\$10,000
Storyboards	Series Wide	Storyboards for each episode	1	52	per episode	\$2,500	\$130,000
<b>VEHICLE TRANSPORT</b>							
Vehicle Transport	NM to PA	Moving vehicles to long-distance shoot location	13	4	daily	\$200	\$10,400
Vehicle Transport	NM to PA	Return travel day for 6 drivers	6	1	daily	\$200	\$1,200
Vehicle Transport	PA to NM	Moving vehicles to long-distance shoot location	13	4	daily	\$200	\$10,400
Vehicle Transport	PA to NM	Return travel day for 6 drivers	6	1	daily	\$200	\$1,200
<b>SHOW RUNNER</b>							
Show Runner	Series Wide	Yearly salary for Show Runner	1	2	yearly	\$205,000	\$410,000
<b>WARDROBE EXPENSES</b>							
Extras Wardrobe	Series Wide	Monotone costuming for human extras	1	1	flat	\$7,500	\$7,500
<b>SCRIPT SUPERVISOR</b>							
Script Supervisor	Series Wide	Prep (4 scripts per day) and Wrap (1 day per season)	1	15	daily	\$450	\$6,750
<b>WARDROBE PREP</b>							
Stylist Prep	Series Wide	Stylist prep for human extras	1	3	daily	\$425	\$1,275
<b>VEHICLE INSURANCE/REGISTRATION</b>							
Vehicle Insurance/Registration	Series Wide	Registration & Insurance for 12 vehicles	12	2	yearly	\$3,000	\$72,000
<b>DRIVER TRAINING</b>							
Driver training with vehicles	Series Wide	Training on vehicles for primary drivers	6	1	daily	\$200	\$1,200
<b>VEHICLE STORAGE</b>							
Storage Unit Rental	Series Wide	Storage unit rental for trucks, June '15-June 16	1	48	weekly	\$500	\$24,000

## PRODUCTION EXPENSES

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>PRODUCER</b>							
EP	April-May '15 NM	7 days home base / 8 days missions / 2 days travel	1	17	daily	\$550	\$9,350
Line Producer	April-May '15 NM	7 days home base / 8 days missions / 2 days travel	1	17	daily	\$475	\$8,075
EP	June '15 PA	8 days missions / 2 days studio	1	10	daily	\$550	\$5,500
Line Producer	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$475	\$5,700
EP	Sept '15 PA	8 days missions	1	8	daily	\$550	\$4,400
Line Producer	Sept '15 PA	8 days missions	1	8	daily	\$475	\$3,800
EP	Oct '15 NM	7 days home base / 8 days missions / 2 days travel	1	17	daily	\$550	\$9,350
Line Producer	Oct '15 NM	7 days home base / 8 days missions / 2 days travel	1	17	daily	\$475	\$8,075
EP	Jan-Feb '16 NM	6 days home base / 6 days missions / 2 days travel	1	14	daily	\$550	\$7,700
Line Producer	Jan-Feb '16 NM	6 days home base / 6 days missions / 2 days travel	1	14	daily	\$475	\$6,650
<b>ASSOCIATE PRODUCER</b>							
Associate Producer	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$400	\$7,200
Associate Producer	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$400	\$4,800
Associate Producer	Sept '15 PA	8 days missions	1	8	daily	\$400	\$3,200
Associate Producer	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$400	\$6,000
Associate Producer	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$400	\$4,800

## PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>DIRECTOR</b>							
Director	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll/ 2 days travel	1	20	daily	\$1,600	\$32,000
Director	June '15 PA	8 days missions / 2 days studio / 2 days b-roll / 2 days travel	1	14	daily	\$1,600	\$22,400
Director	Sept '15 PA	8 days missions //2 days travel	1	10	daily	\$1,600	\$16,000
Director	Oct '15 NM	7 days home base / 8 days missions /2 days travel	1	17	daily	\$1,600	\$27,200
Director	Jan-Feb '16 NM	6 days home base / 6 days missions/2 days travel	1	14	daily	\$1,600	\$22,400
<b>ASSISTANT DIRECTOR</b>							
Assistant Director	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$700	\$12,600
Assistant Director	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$700	\$8,400
Assistant Director	Sept '15 PA	8 days missions	1	8	daily	\$700	\$5,600
Assistant Director	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$700	\$10,500
Assistant Director	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$700	\$8,400
<b>LOCATIONS MANAGER</b>							
Locations Manager	April-May '15 NM	8 days missions / 3 days b-roll	1	11	daily	\$600	\$6,600
Locations Manager	June '15 PA	8 days missions / 2 days b-roll	1	10	daily	\$600	\$6,000
Locations Manager	Sept '15 PA	8 days missions	1	8	daily	\$600	\$4,800
Locations Manager	Oct '15 NM	8 days missions	1	8	daily	\$600	\$4,800
Locations Manager	Jan-Feb '16 NM	6 days missions	1	6	daily	\$600	\$3,600
<b>LOCATIONS ASSIST</b>							
Locations Assist	April-May '15 NM	8 days missions	1	8	daily	\$400	\$3,200
Locations Assist	June '15 PA	8 days missions	1	8	daily	\$400	\$3,200
Locations Assist	Sept '15 PA	8 days missions	1	8	daily	\$400	\$3,200
Locations Assist	Oct '15 NM	8 days missions	1	8	daily	\$400	\$3,200
Locations Assist	Jan-Feb '16 NM	6 days missions	1	6	daily	\$400	\$2,400
<b>COORDINATING PRODUCER</b>							
Coordinating Producer	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll /2 days travel	1	20	daily	\$475	\$9,500
Coordinating Producer	June '15 PA	8 days missions / 2 days studio / 2 days b-roll /2 days travel	1	14	daily	\$475	\$6,650
Coordinating Producer	Sept '15 PA	8 days missions /2 days travel	1	10	daily	\$475	\$4,750
Coordinating Producer	Oct '15 NM	7 days home base / 8 days missions /2 days travel	1	17	daily	\$475	\$8,075
Coordinating Producer	Jan-Feb '16 NM	6 days home base / 6 days missions / 2 days travel	1	14	daily	\$475	\$6,650
<b>DP</b>							
DP	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll /2 days travel	1	20	daily	\$900	\$18,000
DP	June '15 PA	8 days missions / 2 days studio / 2 days b-roll /2 days travel	1	14	daily	\$900	\$12,600
DP	Sept '15 PA	8 days missions /2 days travel	1	10	daily	\$900	\$9,000
DP	Oct '15 NM	7 days home base / 8 days missions /2 days travel	1	17	daily	\$900	\$15,300
DP	Jan-Feb '16 NM	6 days home base / 6 days missions / 2 days travel	1	14	daily	\$900	\$12,600
<b>ASSISTANT CAMERA</b>							
Assistant Camera	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	2	18	daily	\$700	\$25,200
Assistant Camera	June '15 PA	8 days missions / 2 days b-roll	2	10	daily	\$700	\$14,000
Assistant Camera	Sept '15 PA	8 days missions	2	8	daily	\$700	\$11,200
Assistant Camera	Oct '15 NM	7 days home base / 8 days missions	2	15	daily	\$700	\$21,000
Assistant Camera	Jan-Feb '16 NM	6 days home base / 6 days missions	2	12	daily	\$700	\$16,800
<b>JIB OP W/PACKAGE</b>							
Jib Op w/Package	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$1,200	\$18,000
Jib Op w/Package	June '15 PA	8 days missions / 2 days studio	1	10	daily	\$1,200	\$12,000
Jib Op w/Package	Sept '15 PA	8 days missions	1	8	daily	\$1,200	\$9,600
Jib Op w/Package	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$1,200	\$18,000
Jib Op w/Package	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$1,200	\$14,400
<b>JIB TECH</b>							
Jib Tech	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$400	\$6,000
Jib Tech	June '15 PA	8 days missions / 2 days studio	1	10	daily	\$400	\$4,000
Jib Tech	Sept '15 PA	8 days missions	1	8	daily	\$400	\$3,200
Jib Tech	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$400	\$6,000
Jib Tech	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$400	\$4,800

## PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>CAMERA CAR</b>							
Camera Car Rental	April-May '15 NM	3 days b-roll	1	3	daily	\$3,000	\$9,000
Camera Car Rental	June '15 PA	2 days b-roll	1	2	daily	\$3,000	\$6,000
<b>CAMERA CAR DRIVER</b>							
Camera Car Driver	April-May '15 NM	3 days b-roll	1	3	daily	\$750	\$2,250
Camera Car Driver	June '15 PA	2 days b-roll	1	2	daily	\$750	\$1,500
<b>CAMERA CAR TECH</b>							
Camera Car Tech	April-May '15 NM	3 days b-roll	1	3	daily	\$600	\$1,800
Camera Car Tech	June '15 PA	2 days b-roll	1	2	daily	\$600	\$1,200
<b>GFX SUPERVISOR</b>							
On-Set GFX Supervisor	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$250	\$4,500
On-Set GFX Supervisor	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$250	\$3,000
On-Set GFX Supervisor	Sept '15 PA	8 days missions	1	8	daily	\$250	\$2,000
On-Set GFX Supervisor	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$250	\$3,750
On-Set GFX Supervisor	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$250	\$3,000
<b>GAFFER</b>							
Gaffer	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$600	\$9,000
Gaffer	June '15 PA	8 days missions / 2 days studio	1	10	daily	\$600	\$6,000
Gaffer	Sept '15 PA	8 days missions	1	8	daily	\$600	\$4,800
Gaffer	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$600	\$9,000
Gaffer	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$600	\$7,200
<b>GRIP</b>							
Key Grip	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$500	\$9,000
Key Grip	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$500	\$6,000
Add'l Grip	June '15 PA	2 days studio	1	2	daily	\$500	\$1,000
Key Grip	Sept '15 PA	8 days missions	1	8	daily	\$500	\$4,000
Key Grip	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$500	\$7,500
Key Grip	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$500	\$6,000
<b>ART DEPT HEAD</b>							
Art Dept Head	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll / 2 days travel	1	20	daily	\$750	\$15,000
Art Dept Head	June '15 PA	8 days missions / 2 days studio / 2 days b-roll / 2 days travel	1	14	daily	\$750	\$10,500
Art Dept Head	Sept '15 PA	8 days missions / 2 days travel	1	10	daily	\$750	\$7,500
Art Dept Head	Oct '15 NM	7 days home base / 8 days missions / 2 days travel	1	17	daily	\$750	\$12,750
Art Dept Head	Jan-Feb '16 NM	6 days home base / 6 days missions / 2 days travel	1	14	daily	\$750	\$10,500
<b>ART DEPT ASSIST</b>							
Art Dept Assist	Series Wide	Primary Assist	1	65	daily	\$400	\$26,000
Art Dept Assist	Series Wide	Add'l Assist	1	30	daily	\$400	\$12,000
<b>PRODUCTION ASSISTANTS</b>							
Production Assistants	April-May '15 NM	7 days home base / 8 days missions	4	15	daily	\$250	\$15,000
Production Assistants	April-May '15 NM	3 days b-roll	2	3	daily	\$250	\$1,500
Production Assistants	June '15 PA	8 days missions / 2 days studio	4	10	daily	\$250	\$10,000
Production Assistants	June '15 PA	2 days b-roll	2	2	daily	\$250	\$1,000
Production Assistants	Sept '15 PA	8 days missions	4	8	daily	\$250	\$8,000
Production Assistants	Oct '15 NM	7 days home base / 8 days missions	4	15	daily	\$250	\$15,000
Production Assistants	Jan-Feb '16 NM	6 days home base / 6 days missions	4	12	daily	\$250	\$12,000
<b>VEHICLE DRIVERS</b>							
Vehicle Drivers	April-May '15 NM	6 drivers per shoot day	6	18	daily	\$200	\$21,600
Vehicle Drivers	June '15 PA	6 drivers per shoot day	6	12	daily	\$200	\$14,400
Vehicle Drivers	Sept '15 PA	6 drivers per shoot day	6	8	daily	\$200	\$9,600
Vehicle Drivers	Oct '15 NM	6 drivers per shoot day	6	15	daily	\$200	\$18,000
Vehicle Drivers	Jan-Feb '16 NM	6 drivers per shoot day	6	12	daily	\$200	\$14,400
<b>LOCATION FEES / PERMITS</b>							
Location Costs	Series Wide	Mission days - fees & permits	1	43	daily	\$1,500	\$64,500

## PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>GEAR VAN / GAS SURCHARGE</b>							
Gear Van & Gas	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$200	\$3,600
Gear Van & Gas	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$200	\$2,400
Gear Van & Gas	Sept '15 PA	8 days missions	1	8	daily	\$200	\$1,600
Gear Van & Gas	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$200	\$3,000
Gear Van & Gas	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$200	\$2,400
<b>PRODUCTION OFFICE</b>							
Prod Office Trailers	All Locations	Production Trailers	2	63	daily	\$400	\$50,400
Prod Office Trailers	All Locations	Crafty Trailer	1	63	daily	\$250	\$15,750
<b>SONY F5 CAMERA PACKAGE</b>							
Sony F5 Camera Package	April-May '15 NM	7 days home base / 8 days missions	2	15	daily	\$1,250	\$37,500
Sony F5 Camera Package	April-May '15 NM	3 days b-roll	1	3	daily	\$1,250	\$3,750
Sony F5 Camera Package	June '15 PA	3 days b-roll	2	8	daily	\$1,250	\$20,000
Sony F5 Camera Package	June '15 PA	2 days studio	1	2	daily	\$1,250	\$2,500
Sony F5 Camera Package	June '15 PA	2 days b-roll	1	2	daily	\$1,250	\$2,500
Sony F5 Camera Package	Sept '15 PA	8 days missions	2	8	daily	\$1,250	\$20,000
Sony F5 Camera Package	Oct '15 NM	7 days home base / 8 days missions	2	15	daily	\$1,250	\$37,500
Sony F5 Camera Package	Jan-Feb '16 NM	6 days home base / 6 days missions	2	12	daily	\$1,250	\$30,000
<b>GOPRO CAMERA PACKAGE</b>							
GoPro Cameras	Series Wide	Purchase price	6	1	purchase	\$500	\$3,000
<b>G&amp;E</b>							
Grip Truck w/Grip	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$1,250	\$18,750
Generator	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$350	\$5,250
Grip Truck w/Grip	June '15 PA	8 days missions	1	8	daily	\$1,250	\$10,000
Generator	June '15 PA	8 days missions	1	8	daily	\$350	\$2,800
Grip Truck w/Grip	Sept '15 PA	8 days missions	1	8	daily	\$1,250	\$10,000
Generator	Sept '15 PA	8 days missions	1	8	daily	\$350	\$2,800
Grip Truck w/Grip	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$1,250	\$18,750
Generator	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$350	\$5,250
Grip Truck w/Grip	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$1,250	\$15,000
Generator	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$350	\$4,200
<b>CAMERA ACCESSORIES/MONITORS</b>							
Camera Accessories	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$600	\$10,800
Camera Accessories	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$600	\$7,200
Camera Accessories	Sept '15 PA	8 days missions	1	8	daily	\$600	\$4,800
Camera Accessories	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$600	\$9,000
Camera Accessories	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$600	\$7,200
<b>COMMUNICATIONS</b>							
Walkies	Series Wide	Walkies	1	65	daily	\$40	\$2,600
<b>LUNCH</b>							
Lunch	April-May '15 NM	7 days home base / 8 days missions	40	15	daily	\$20	\$12,000
Lunch	April-May '15 NM	3 days b-roll	25	3	daily	\$20	\$1,500
Lunch	June '15 PA	8 days missions / 2 days studio	40	10	daily	\$20	\$8,000
Lunch	June '15 PA	2 days b-roll	25	2	daily	\$20	\$1,000
Lunch	Sept '15 PA	8 days missions	40	8	daily	\$20	\$6,400
Lunch	Oct '15 NM	7 days home base / 8 days missions	40	15	daily	\$20	\$12,000
Lunch	Jan-Feb '16 NM	6 days home base / 6 days missions	40	12	daily	\$20	\$9,600
<b>CRAFT SERVICE PERSONNEL</b>							
Craft Service Personnel	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$400	\$7,200
Craft Service Personnel	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$400	\$4,800
Craft Service Personnel	Sept '15 PA	8 days missions	1	8	daily	\$400	\$3,200
Craft Service Personnel	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$400	\$6,000
Craft Service Personnel	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$400	\$4,800
<b>CRAFT SERVICES</b>							
Craft Services	April-May '15 NM	7 days home base / 8 days missions	40	15	daily	\$8	\$4,800
Craft Services	April-May '15 NM	3 days b-roll	25	3	daily	\$8	\$600
Craft Services	June '15 PA	8 days missions / 2 days studio	40	10	daily	\$8	\$3,200
Craft Services	June '15 PA	2 days b-roll	25	2	daily	\$8	\$400
Craft Services	Sept '15 PA	8 days missions	40	8	daily	\$8	\$2,560
Craft Services	Oct '15 NM	7 days home base / 8 days missions	40	15	daily	\$8	\$4,800
Craft Services	Jan-Feb '16 NM	6 days home base / 6 days missions	40	12	daily	\$8	\$3,840

## PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>Petty Cash</b>							
Petty Cash	Series Wide	13 weeks of petty cash	1	13	weekly	\$1,000	\$13,000
<b>HOTELS &amp; LODGING</b>							
Showrunner/Director Lodging	June '15 PA	8 days missions / 2 days studio / arrival day	2	11	daily	\$200	\$4,400
Showrunner/Director Lodging	Sept '15 PA	8 days missions / arrival day	2	9	daily	\$200	\$3,600
Mechanic Lodging	June '15 PA	8 days missions / 2 days studio	1	11	daily	\$200	\$2,200
Mechanic Lodging	Sept '15 PA	8 days missions	1	9	daily	\$200	\$1,800
Drivers Hotels / Lodging	April-May '15 NM	18 shoot days	6	19	daily	\$200	\$22,800
Drivers Hotels / Lodging	Oct '15 NM	15 shoot days	6	15	daily	\$200	\$18,000
Drivers Hotels / Lodging	Jan-Feb '16 NM	12 shoot days	6	12	daily	\$200	\$14,400
Crew Hotels / Lodging	April-May '15 NM	18 shoot days	9	18	daily	\$200	\$32,400
Crew Hotels / Lodging	Oct '15 NM	15 shoot days + arrival day	9	16	daily	\$200	\$28,800
Crew Hotels / Lodging	Jan-Feb '16 NM	12 shoot days + arrival day	9	13	daily	\$200	\$23,400
<b>TRANSPORTATION</b>							
Transportation	April-May '15 NM	Mileage / Transportation / Tolls	1	18	daily	\$75	\$1,350
Transportation	June '15 PA	Mileage / Transportation / Tolls	1	12	daily	\$75	\$900
Transportation	Sept '15 PA	Mileage / Transportation / Tolls	1	8	daily	\$75	\$600
Transportation	Oct '15 NM	Mileage / Transportation / Tolls	1	15	daily	\$75	\$1,125
Transportation	Jan-Feb '16 NM	Mileage / Transportation / Tolls	1	12	daily	\$75	\$900
<b>PER DIEM</b>							
Per Diem	April-May '15 NM	Crew & driver per diem for shoot days	15	18	daily	\$40	\$10,800
Per Diem	April-May '15 NM	Crew per diem for travel days	8	2	daily	\$75	\$1,200
Per Diem	Oct '15 NM	Crew per diem for shoot days	15	15	daily	\$40	\$9,000
Per Diem	Oct '15 NM	Crew per diem for travel days	8	2	daily	\$75	\$1,200
Per Diem	Jan-Feb '16 NM	Crew per diem for shoot days	15	12	daily	\$40	\$7,200
Per Diem	Jan-Feb '16 NM	Crew per diem for travel days	8	2	daily	\$75	\$1,200
Per Diem	June '15 PA	Drivers/mechanic per diem for shoot days	7	12	daily	\$40	\$3,360
Per Diem	Sept '15 PA	Drivers/mechanic per diem for shoot days	7	8	daily	\$40	\$2,240
Per Diem	June '15 PA	Director / Showrunner per diem for shoot days	2	12	daily	\$40	\$960
Per Diem	June '15 PA	Director / Showrunner per diem for travel days	2	2	daily	\$75	\$300
Per Diem	Sept '15 PA	Director / Showrunner per diem for shoot days	2	8	daily	\$40	\$640
Per Diem	Sept '15 PA	Director / Showrunner per diem for travel days	2	2	daily	\$75	\$300
<b>OT</b>							
OT	April-May '15 NM	5 hrs OT per day	5	18	daily	\$75	\$6,750
OT	June '15 PA	5 hrs OT per day	5	10	daily	\$75	\$3,750
OT	Studio	5 hrs OT per shoot day	5	1	daily	\$75	\$375
OT	Sept '15 PA	5 hrs OT per day	5	8	daily	\$75	\$3,000
OT	Oct '15 NM	5 hrs OT per day	5	15	daily	\$75	\$5,625
OT	Jan-Feb '16 NM	5 hrs OT per day	5	12	daily	\$75	\$4,500
<b>STUDIO RENTAL</b>							
Studio Rental	Studio	Studio Rental for Truck Wash - prelight & shoot	1	2	daily	\$3,750	\$7,500
<b>WARDROBE STYLIST</b>							
Stylist for Extras	April-May '15 NM	7 days home base / 8 days missions	1	15	daily	\$425	\$6,375
Stylist for Extras	June '15 PA	8 days missions / 2 days studio	1	8	daily	\$425	\$3,400
Stylist for Extras	Sept '15 PA	8 days missions	1	8	daily	\$425	\$3,400
Stylist for Extras	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$425	\$6,375
Stylist for Extras	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$425	\$5,100
<b>ADDITIONAL VEHICLES</b>							
Guest Vehicle	Series Wide	Appearing in approx 7 eps / season	1	15	daily	\$400	\$6,000
<b>SECURITY</b>							
On-set Security	April-May '15 NM	On-set security for location shoots (12 hrs/day)	18	1	daily	\$500	\$9,000
On-set Security	June '15 PA	On-set security for location shoots (12 hrs/day)	12	1	daily	\$500	\$6,000
On-set Security	Sept '15 PA	On-set security for location shoots (12 hrs/day)	8	1	daily	\$500	\$4,000
On-set Security	Oct '15 NM	On-set security for location shoots (12 hrs/day)	15	1	daily	\$500	\$7,500
On-set Security	Jan-Feb '16 NM	On-set security for location shoots (12 hrs/day)	12	1	daily	\$500	\$6,000
<b>ACCOUNTANT</b>							
Accountant	Series Wide	Handling accounting/payroll for shoot	1	2	yearly	\$30,000	\$60,000



## PRODUCTION EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>MECHANIC</b>							
On-Set Mechanic	April-May '15 NM	Handling any non-cosmetic issues with trucks	1	18	daily	\$250	\$4,500
On-Set Mechanic	June '15 PA	Handling any non-cosmetic issues with trucks	1	12	daily	\$250	\$3,000
On-Set Mechanic	Sept '15 PA	Handling any non-cosmetic issues with trucks	1	8	daily	\$250	\$2,000
On-Set Mechanic	Oct '15 NM	Handling any non-cosmetic issues with trucks	1	15	daily	\$250	\$3,750
On-Set Mechanic	Jan-Feb '16 NM	Handling any non-cosmetic issues with trucks	1	12	daily	\$250	\$3,000
<b>EXTRAS</b>							
Non-Speaking Extras	Series Wide	Avg 4 per episode	4	52	daily	\$150	\$31,200
<b>SCRIPT SUPERVISOR</b>							
Script Supervisor	April-May '15 NM	7 days home base / 8 days missions / 3 days b-roll	1	18	daily	\$450	\$8,100
Script Supervisor	June '15 PA	8 days missions / 2 days studio / 2 days b-roll	1	12	daily	\$450	\$5,400
Script Supervisor	Sept '15 PA	8 days missions	1	8	daily	\$450	\$3,600
Script Supervisor	Oct '15 NM	7 days home base / 8 days missions	1	15	daily	\$450	\$6,750
Script Supervisor	Jan-Feb '16 NM	6 days home base / 6 days missions	1	12	daily	\$450	\$5,400

## POST-PRODUCTION EXPENSES

ITEM	PHASE	DESCRIPTION	QTY	TIME	PERIOD	RATE	TOTAL
<b>MUSIC</b>							
Music (Composition)	Post	2 Music Tracks for Series as Whole	1	2	per song	\$3,000	\$6,000
<b>MUSIC (Underscore)</b>							
Music (Underscore)	Post	52 Underscores for Series	2	26	per ep	\$1,000	\$52,000
<b>POST PRODUCTION SUPERVISOR</b>							
Post Production Supervisor	Post	Post Production Supervisor	1	80	weekly	\$2,500	\$200,000
<b>ASSOCIATE POST PRODUCER</b>							
Associate Post Producer	Post	Associate Post Producer	1	40	weekly	\$2,000	\$80,000
<b>VFX &amp; ANIMATION</b>							
Animation	Post	Animation for 52 episodes (including show open)	1	1	project	\$3,818,520	\$3,818,520
<b>CAR WASH ANIMATION</b>							
Car Wash Interior Animation	Post	Team of 3 (Animator, Assist, AFX)	1	12	weekly	\$2,000	\$24,000
<b>AVID DIGITIZE</b>							
Avid Digitizing	Post	Digitizing shoot footage	1	360	hourly	\$80	\$28,800
<b>AVID EDITORIAL</b>							
Avid Editorial	Post	Series editorial	1	2080	hourly	\$250	\$520,000
<b>HDCAM OUTPUT STOCK</b>							
HDCam Stock	Post	Stock for final outputs (*tax included in rate)	52	1	per ep	\$162	\$8,424
<b>SIGNIANT DELIVERY</b>							
Signiant Delivery	Post	Final delivery	52	1	per ep	\$25	\$1,300
<b>VO RECORD</b>							
VO Record	Post	VO recording	1	182	hourly	\$120	\$21,840
<b>AUDIO EDIT/MIX</b>							
Audio Edit/Mix	Post	Audio Edit/Mix	1	1664	hourly	\$215	\$357,760
<b>SERIES TALENT</b>							
Series Talent	Post	Series talent for voices of trucks	6	52	hourly	\$350	\$109,200
Series Talent	Post	Series talent for voice of narrator	1	26	hourly	\$600	\$15,600
Series Talent	Post	Series talent for voices of guest trucks	7	15	hourly	\$350	\$36,750
Casting Sessions	Post	Casting Sessions	3	1	per session	\$3,500	\$10,500
<b>CLOSED CAPTION</b>							
Closed Captioning	Post	English Closed Captioning	1	52	per show	\$225	\$11,700
<b>SAP</b>							
SAP	Post	Spanish Translation for all 52 episodes	1	1	project	\$80,000	\$80,000

# BUDGET

## ONE TIME COSTS

<i>Category</i>	<i>Total Cost</i>
<b>ABOVE THE LINE</b>	
<b>SET</b>	
SET BUILD	\$1,633,450
<b>FABRICATION (VEHICLES)</b>	
PROJECT LEAD	\$42,000
VEHICULAR CONSULTANT	\$3,600
DRIVERS	\$34,600
VEHICLES	\$904,835
MODELING	\$7,200
FABRICATION	\$780,000
<b>TOTAL ONE TIME COSTS</b>	<b>\$3,405,685</b>
<b>ADMINISTRATIVE</b>	
PRODUCTION FEE	\$340,569
CONTINGENCY FEE	\$112,388
<b>TOTAL ADMIN</b>	<b>\$452,956</b>
<b>SUBTOTAL</b>	<b>\$3,858,641</b>
<b>TAX CREDIT</b>	
EXPECTED NM TAX CREDIT	-\$363,150
<b>TAX CREDIT ADJUSTMENT</b>	<b>-\$363,150</b>
<b>GRAND TOTAL</b>	<b>\$3,495,491</b>

# BUDGET

## ONE TIME COSTS - EXPENSES

ITEM	PHASE	DESCRIPTION	QUANTITY	TIME	PERIOD	RATE	TOTAL
SET							
SET DESIGN & BUILD							
Set design	Home Base	Production Designer	1	24	weekly	\$3,200	\$76,800
Set design	Home Base	Art Director	1	24	weekly	\$2,800	\$67,200
Set design	Home Base	Set designer/modeler	1	8	weekly	\$1,800	\$14,400
Set design	Home Base	Set decorator	1	8	weekly	\$2,650	\$21,200
Set design	Home Base	Materials & supplies	1	1	flat	\$1,250	\$1,250
Set build	Home Base	Lead & Swing Crew	1	4	weekly	\$4,400	\$17,600
Set build	Home Base	Construction	1	1	flat	\$1,435,000	\$1,435,000
VEHICLES							
PROJECT LEAD							
Project Lead	Fabrication	Modeling & Fabrication Project Lead	1	12	monthly	\$3,500	\$42,000
VEHICULAR CONSULTANT							
Vehicular Consultant	Fabrication	1 day per vehicle	1	12	daily	\$300	\$3,600
DRIVERS							
Drivers	Fabrication	Transporting purchased vehicles to workshop	12	4	daily	\$200	\$9,600
Per diem	Fabrication	Per diem for transporting vehicles to workshop	12	4	daily	\$50	\$2,400
Hotel / Lodging	Fabrication	Lodging for drivers en route to workshop	12	3	daily	\$200	\$7,200
Travel	Fabrication	Return flights for drivers	12	1	per	\$300	\$3,600
Drivers	Fabrication	Transporting finished vehicles to NM location	12	2	daily	\$200	\$4,800
Per diem	Fabrication	Per diem for transporting vehicles to NM	12	2	daily	\$50	\$1,200
Hotel / Lodging	Fabrication	Lodging for drivers en route to NM	12	2	daily	\$200	\$4,800
Travel	Fabrication	Return travel for 2nd drivers	1	1	rental	\$1,000	\$1,000

# BUDGET

## ONE TIME COSTS - EXPENSES - CONTINUED

ITEM	PHASE	DESCRIPTION	QUANTITY	TIME	PERIOD	RATE	TOTAL
<b>VEHICLE PURCHASES</b>							
"Titch"	Fabrication	2 identical models of the Volvo L20	2	1	flat	\$26,411	\$52,821
"Torque"	Fabrication	2 identical models of the International 2574 (2000)	2	1	flat	\$27,221	\$54,442
"Sterling"	Fabrication	2 identical models of the Mack Titan TD713	2	1	flat	\$103,500	\$207,000
"Luella"	Fabrication	2 identical models of the International 7600	2	1	flat	\$64,688	\$129,376
"Dug"	Fabrication	2 identical models of the CAT 330	2	1	flat	\$112,608	\$225,216
"Sparky"	Fabrication	2 identical models of the CAT 950	2	1	flat	\$117,990	\$235,980
<b>MODELING</b>							
3-D Modeling	Fabrication	3-D Modeling of all Vehicles	1	6	per model	\$1,200	\$7,200
<b>FABRICATION</b>							
Fabrication	Fabrication	Fabrication of all Vehicles	12	1	per vehicle	\$65,000	\$780,000

# BUDGET

## PAYMENT SCHEDULE

Payment #	Date	% of Total	Production Milestone	Payment Amount
1	August/September 2014	20%	Upon execution of the Agreement. Vehicle Procurement, commencement of Scripting and Vehicle Fabrication	\$2,606,877.80
2	December 2014	10%	Upon commencement of Set Build and Location Purchase and Prep	\$1,303,438.90
3	February 2015	2.50%	Upon commencement of Pre-Production for First Round of Principal Photography	\$325,859.73
4	April 2015	10%	Upon commencement of First Round of Principal Photography	\$1,303,438.90
5	June 2015	2.50%	Upon commencement of First Round of Post Production	\$325,859.73
6	September 2015	10%	Upon commencement of Second Round of Principal Photography	\$1,303,438.90
7	December 2015	5%	Upon commencement of Second Round of Post Production	\$651,719.45
8	February 2016	10%	Upon commencement of Pre-Production for Third Round of Principal Photography	\$1,303,438.90
9	April 2016	5%	Upon delivery of final masters of entire First Season (26 Episodes)	\$651,719.45
10	June 2016	10%	Upon Vehicle and Location Wrap	\$1,303,438.90
11	October 2016	5%	Upon delivery of first half of Second Season (13 Episodes)	\$651,719.45
12	January 2017	10%	Upon delivery of second half of Second Season (13 Episodes) and completion of project	\$1,303,438.90

# IN CONCLUSION

## And then, there was that moment of contemplation.

That awesome last review of a call sheet, an edit, or even, ahem, a proposal, where the collective team looks at what they have birthed through an awesome combo of organization and creative zeal, derring do and espresso shots – and we smile, because we did it with a team of folks that are more than co-workers. They are family.

No matter the outcome of this proposal process, we are eternally thankful for the opportunity to have worked on *Terrific Trucks*, because once again, it has provided us the opportunity to huddle and muse, to create and concoct. We – the Doolittles, Fassanos, Kellys (squared), Days, Browns, Garitos, Lemneis, Skazenskis, and Willsons of the world – were all mere “kids” when this gig began back in 2005. And our “parents” – Jordan, Cip & Susan – have given us the leeway to grow

relationships with Sprout, both professionally and personally, that continually offer us these moments to push the boundaries of your expectations. They even gave us the keys to a new car this year, which we’ve christened Electric Kite, an imprint within the larger framework of CCF&V that is reflective of the opportunities you’ve provided us with over the years to excel and soar over new terrain.

So as this chapter comes to a close, know that this team – your team – is always eagerly anticipating that next opportunity to fly our creative kite over the hills of Sprout. And until then, we collectively hold hands and say hey, ok, it’s been another fantastic day but now it’s time to say...

Good night.

