

RISEUP / THE NEXT BIG THING / BIG RECORDS WORLD

RISEUP

6 artists. 1 bus. No script.

An unscripted road series and a live global awards show, built on one production engine.

Investor Presentation | August 2026 | Confidential

Three companies. One production engine.

01

Unscripted is the cheapest scripted

No writers room, no talent scale, no soundstage. Six strangers, deadlines and a bus generate story at a fraction of scripted cost per hour.

02

The casting pipeline is already owned

Big Records World, one of the three partner companies, signs and develops artists. Casting comes from inside the group rather than from an external budget line.

03

The season has a finale you can sell tickets to

The Next Big Thing awards show turns the series into a live event with its own sponsorship, streaming and ticket revenue.

Bourdain meets the tour bus.

Six independent artists who have never met climb onto one tour bus. They play shows together and discover each town the way Anthony Bourdain discovered a city, through its history, its food, its music and its people. Each artist's life journey runs underneath the road story.

There is no writers room because there does not need to be. Put six ambitious strangers in a confined space, add deadlines, breakdowns, sold out rooms and empty ones, and the story writes itself.

Content, everywhere

Daytime activities in every city put the artists inside local businesses, charities and landmarks. That is promotion for the town, service for the cause and footage for the show. Three outcomes from one shooting day, feeding broadcast, social, livestream and sponsor assets at once.

The format repeats. The story never does.

ACT I

Roll out

Load in, tensions carried onto the bus, the drive. The driver's problem of the day surfaces.

ACT II

The town

Daytime immersion in history, food, a local business, a charity build. Artists as travellers.

ACT III

The show

Soundcheck friction, a set that lands or does not, one artist's backstory paid off on stage.

ACT IV

After

Teardown, the honest conversation, the next city. A cliffhanger built from something real.

Repeatable structure means predictable budgets, predictable shoot days and a season that can be greenlit on a template rather than a script.

THE CURRENT TOUR

Five cities. Five nights. Two episodes.

NOV 18

Pittsburgh

Roll out

NOV 19

Harrisburg

Show two

NOV 20

Delaware

Show three

NOV 21

New Jersey

Combined with The Next Big
Thing awards

NOV 22

New York

Final night, filming ends

One tour is six artists, five shows and five days, cut into two episodes. Multiple tours run each year with a new cast each time, so the format scales by repetition rather than by budget.

THE CONSTANTS

Three characters in every episode.

THE DRIVER

Jimmy Allan Sine

Four decades behind the wheel for Cher, Rod Stewart, Rick Springfield, Warren G and 21 Savage. His nightly problem is the least glamorous one: keep the bus alive and get everybody to the next city on time.

THE MENTOR

Tim Steinruck

Production manager and the steady hand in the chaos. Signed as a young artist by Paul Stanley of KISS, and since then a collaborator with some of the biggest names in the business.

THE ROAD MANAGER

Lana Solomon

An accomplished influencer who pulls attention toward whatever she touches. She owns call times, artist expectations and the interpersonal weather on the bus.

The artists rotate every season. These three do not. They are the returning relationship the audience follows.

What already exists.

Pilots delivered

Episodes have been produced on multiple continents, including a five day western Canada run with six artists.

Casting supplied in house

Big Records World, founded 2018, carries an international roster of over 30 signed artists, so each tour casts from inside the group.

Six nonprofit partners

Fisher House, City of Hope, Stigma Free Mental Health, MADD Canada, GameChanger and Zeteo, with more added weekly.

Tour booked and dated

Five cities from November 18 to 22, 2026, with the New Jersey night combined with The Next Big Thing awards show.

Audience, reach and viewership figures for the pilots are to be supplied and verified before this deck is circulated.

The path to a platform deal.

Pilots

COMPLETE

Sizzle and format bible

IN HAND

Platform conversations

UNDERWAY

Term sheet

TARGET

Season one greenlight

TARGET

Current status

The project is in conversation with a major streaming platform regarding financing and distribution. No agreement has been signed and no terms are committed. The stage of that conversation, and any competing platform interest, should be stated precisely and in writing before this page is shown to a prospective investor.

The Next Big Thing.

NOV 21, 2026

NEW JERSEY | LIVE AND STREAMED

A live awards show honouring creators across music, television, film, tech, dance, fashion and innovation. Grammy style production values, a comedian host, major visuals and live performances, fully livestreamed worldwide.

- Entries double as creator fundraising campaigns.
- Half of everything raised goes to the creator's chosen charity.
- Voting and marketing campaigns are live now.
- Sponsor inventory: commercial spots, category naming, on site activation.
- Full tour bus wrap available to the lead sponsor, on camera every episode.
- Shared marketing spend with the series across one audience.

The series builds the talent. The show gives that talent a stage, a season finale and a reason for an audience to vote, watch and care.

Six ways the engine earns.

Licence fee

Per episode fee from the distributing platform or network.

Sponsorship

Bus and tour integration, daytime activation, category naming.

Livestream

Commercial inventory and pay per view on the live show.

Ticketing

Live awards show seats plus tour date box office.

Awards entries

Creator entry fees, half retained, half to charity.

Music and roster

Recording, publishing and merchandise from signed artists.

Revenue mix by line, and which lines are contracted today versus projected, is to be supplied by management.

Cost and return per episode.

LINE ITEM	SEASON ONE	SEASON TWO
Production cost per episode	to confirm	to confirm
Cost per season, all in	to confirm	to confirm
Licence fee per episode	to confirm	to confirm
Sponsorship revenue per season	to confirm	to confirm
Live event contribution	to confirm	to confirm
Contribution margin per season	to confirm	to confirm

Every figure on this page must come from management before the deck is used. An investor will open the model here, and blanks that are labelled are far safer than numbers that are guessed.

Why unscripted, why now.

- Unscripted travel and competition formats remain the highest volume, lowest cost per hour category in streaming commissioning.
- Music documentary and tour content has proven repeat audience value across platforms and generations.
- Creator economy audiences already vote, share and fund. The awards show is built natively for that behaviour.
- Charity integration opens brand budgets that scripted entertainment cannot access.

Comparable formats

Name three to five comparable unscripted franchises with their season budgets, licence fees and audience figures. Named comps are the fastest way to make an unfamiliar format legible to an investor, and their absence is usually read as a lack of homework.

FIGURE TO CONFIRM

THE RAISE

What the money buys.

Production

Season one shoot, crew, bus, insurance and post.

___ %

Live event

Venue, staging, host, broadcast and streaming build.

___ %

Marketing

Voting campaign, social, publicity and paid acquisition.

___ %

Working capital

Rights, legal, clearances and operating runway.

___ %

THE ASK

Amount raising

to confirm

Instrument, valuation, investor return structure and IP ownership all to be confirmed by management and counsel before circulation.

Who is behind it.

Mark Rosner

BIG RECORDS WORLD

More than 30 years in music. Founded Big Records in 2018 and built an international roster. Creator of The Next Big Thing.

Jimmy Allan Sine

RISEUP

Four decades of touring logistics for Cher, Rod Stewart, Rick Springfield, Warren G and 21 Savage. Drives the bus and runs touring operations.

Barry Perkins

HIVED MUSIC

Senior enterprise technology leader, including a vice president role at Oracle. Hived powers entry, voting and fundraising for The Next Big Thing.

Tim Steinruck

PRODUCTION

Signed young by Paul Stanley of KISS, and since then a working collaborator with major touring artists. Runs production on the road.

Lana Solomon

ROAD MANAGEMENT

Influencer and road manager, responsible for artist compliance, tour deadlines and audience attention.

RISK

What could go wrong, and the answer.

No platform deal closes

Format is built to run as a direct to social and livestream property with sponsor funding, at a reduced but viable budget.

Cast chemistry fails in a season

Artists rotate every season and three anchor characters carry continuity, so a weak cohort is contained to one cycle.

Live event underperforms

Event is dated and sponsor led. Break even is a function of committed sponsorship, not walk up ticket sales.

Production overruns on the road

Repeatable four act shoot template and an experienced touring crew give tight, forecastable shoot day costs.

Insurance, IP ownership and platform exclusivity terms to be confirmed with counsel.

THE ASK

The bus is already on the road.

Season one is designed, cast and crewed. The live show is dated. What capital buys is the production and marketing to put both in front of a global audience at the same time.

Mark Rosner, Founder, Big Records World

bigrecords.world

The Next Big Thing, November 21, 2026, New Jersey