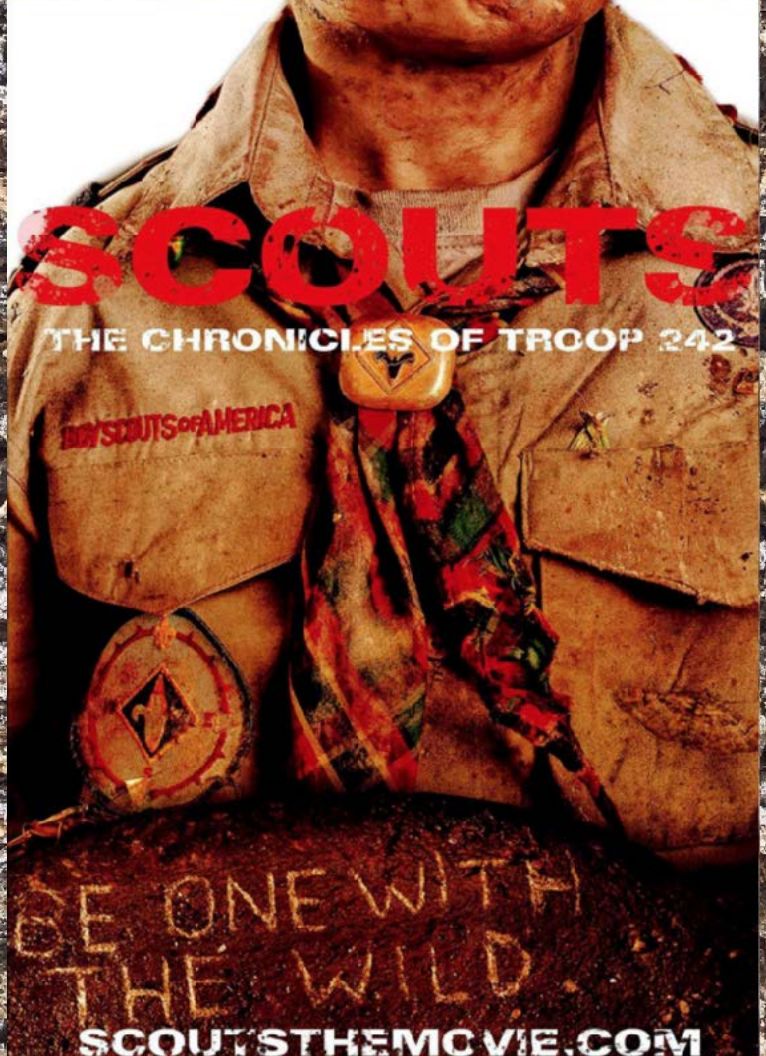

SCOUTS
THE CHRONICLES OF TROOP 242
BOY SCOUTS of AMERICA
BE ONE WITH
THE WILD
SCOUTSTHEMOVIE.COM





LOGLINE

CHESTER MARSHALL, A YOUNG DELINQUENT, IS FORCED TO JOIN BOY SCOUT TROOP 242 TO AVOID JUVENILE DETENTION. MR. HALL, A RETIRED MARINE VETERAN AND THE FORMER TROOP LEADER, IS RELUCTANT TO RETURN AFTER HIS SON'S DEATH. UNDER MR. HALL'S LEADERSHIP, THE MISFITS MUST COME TOGETHER AND COMPETE IN THE REGIONAL BOY SCOUT COMPETITION. ALONG THE WAY, THEY LEARN THE VALUE OF COMMUNITY, TEAMWORK, AND RESPONSIBILITY.

SYNOPSIS



SCOUTS, THE CHRONICLES OF TROOP 242 IS A PG13 COMING OF AGE COMEDY/ACTION FILM ABOUT A STRUGGLING BLACK BOY SCOUT TROOP IN 3RD WARD HOUSTON, TEXAS. TROOP 242 WAS A PRIZE-WINNING TROOP, BUT OVER THE YEARS THEY HAVE LOST THEIR WAY. MEMBERSHIP IS DOWN AND THEY ARE ON THE VERGE OF BEING DISMISSED FROM THE COUNCIL. MR. HALL, A RETIRED, ICONIC TROOP LEADER, RELUCTANTLY RETURNS TO THE TROOP AS ITS LAST HOPE. CHESTER, A GOOD KID CAUGHT IN THE WRONG PLACE, IS FORCED TO JOIN TROOP 242 TO GET OUT OF JUVENILE DETENTION. WILL CHESTER SURVIVE THE TROOP? WILL THE TROOP SURVIVE MR. HALL? THE CHALLENGES AND COMPETITION OF THE REGIONAL CAMPOREE WILL DECIDE IT ALL! BE PREPARED FOR A SHOWDOWN!

PRODUCERS



PRESTON HOLMES

Executive Producer
Girls Trip
Directed by Malcolm D. Lee

Executive Producer
Almost Christmas
Written and Directed by David E. Talbert
(Box Office Success)

Producer
Birth of a Nation
Written and Directed by Nate Parker
(Broke Sales Record at Sundance)

Executive Producer
The Best Man Holiday
Written and Directed by Malcolm D. Lee

Executive Producer
Something New
Directed by Sanaa Hamri
(Box Office Success)



DOMINIQUE TELSON

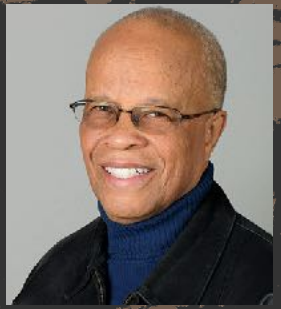
Producer
High-Rise Rescue
Directed by Robert Vaughn

Producer
Best of Enemies
Directed by Malcolm D. Lee

Producer
Here Today
Directed by Billy Crystal

Producer
Never Too Late
Directed by Michael Lembeck

Co-Producer
An Interview with God
Directed by Perry Lang



DWIGHT WILLIAMS

Executive Producer
Illegal Tender
Directed by Franc Reyes
(Produced by John Singleton)

Executive Producer
Hustle & Flow
Written and Directed by Craig Brewer
(Broke Sales Record at Sundance)

Executive Producer
Baby Boy
Directed by John Singleton

Producer
Something New
Directed by Sanaa Hamri

Producer
Higher Learning
Written and Directed by John Singleton

CASTING DIRECTOR



KIM HARDIN

CASTING DIRECTOR

Baby Boy
Friday
Next Friday
Jason's Lyric
Higher Learning
The Players Club
Moesha

Biker Boyz
Four Brothers
ATL
2 Fast 2 Furious
Hustle & Flow
This Christmas
Cadillac Records

Think Like a Man
Think Like a Man Too
Little Monsters
One Night in Miami
Madea Goes to Jail
First Sunday
Blindspotting













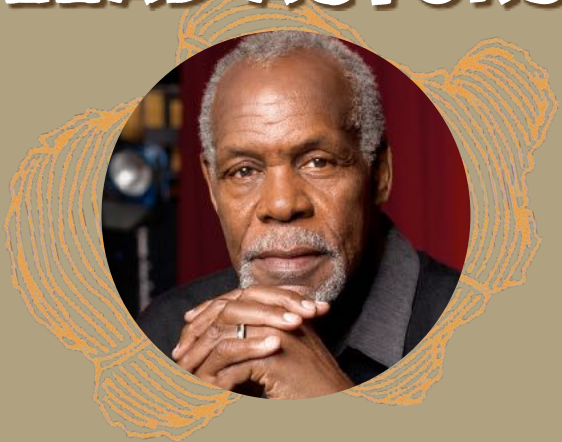


LEAD ACTORS



LIZZO
SISTA PAYNE

Very enthusiastic career church woman. Sista Payne has a unique fashion sense and a personality to match. She has it out for the troop and would rather her Praise Dance Team replace the unpopular boy scout troop.



DANNY GLOVER
MR. JOHN HALL

Mr. Hall Is a Marine Veteran Scout Master for Troop 242. After the loss of his son, Mr. Hall is reluctant to return to Troop 242 when the chips are down for the troop. Mr. Hall attempts to lead this group of misfits to greatness despite themselves.



ASANTE BLACKK
CHESTER MARSHALL

Chester is a short wiry 14 year-old who gets caught up on the wrong side of things when he and a few friends steal mini bikes from a family owned motorbike shop. Chester is forced into Troop 242 to avoid 3 months in juvenile detention. Chester has a challenging time fitting in with the struggling troop.

SUPPORTING TALENT



LORETTA DEVINE
MRS. ELLIE HALL

Family Reunion (Netflix)
Spell



BORIS KODJOE
PASTOR THOMPSON

Real Husbands of Hollywood
Code Black



TIFFANY HADDISH
TERESA (CHESTER'S MOM)

Girls Trip
The Last O.G.



TRACY MORGAN
MR. RICHARDS

30 Rock
The Last O.G.



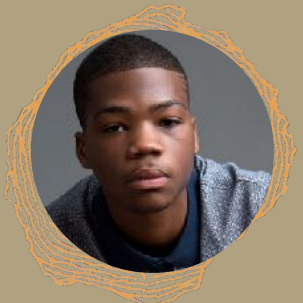
KEENAN THOMPSON
SCOUT LEADER MIMMS

Saturday Night Live
Keenan (NBC)



FARRYL LAWSON
HEAVEN

UC Berkley Theatre
Hot New Talent



BRIAN "ASTRO" BRADLEY
SLIM

X-Factor
Red Band Society

ABOUT THE DIRECTOR



TYRONE D. DIXON

DIRECTOR/PRODUCER—*8 Wheels And Some Soul Brotha Music*
Multiple award winning feature documentary

DIRECTOR/PRODUCER — *Cool Women*
Emmy Nominated TV series

2ND UNIT DIRECTOR/ LINE PRODUCER—*Tupac Resurrection*
Oscar Nominated Feature Documentary

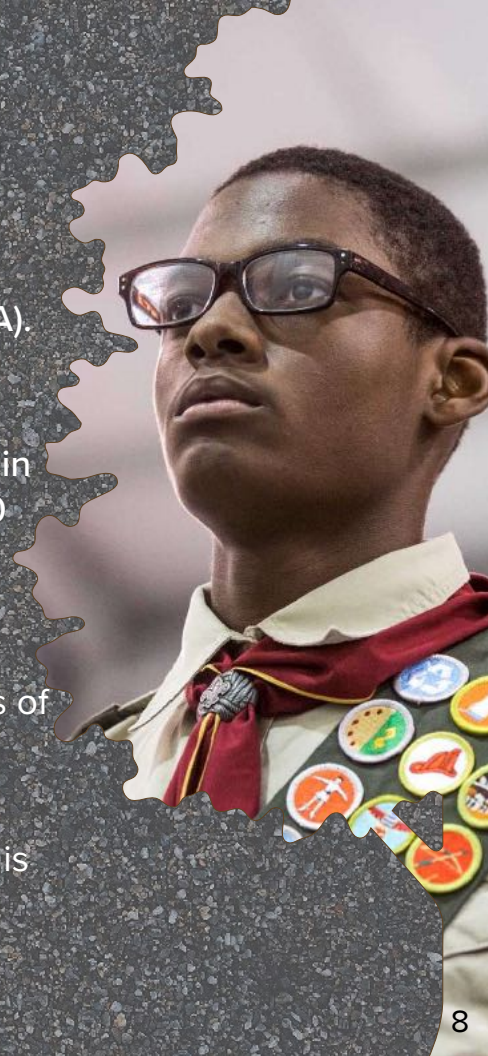
2ND UNIT DIRECTOR/ ASSOCIATE PRODUCER— *Roll Bounce*
Classic Feature Film

Tyrone is a graduate of AFI and holds a Ph.D. in Media Psychology. He is a seasoned filmmaker with diverse experience and knowledge gained from working with filmmakers such as Spike Lee, Paul Thomas Anderson, and Debbie Allen to name a few. Tyrone will bring a fresh and well-planned approach to creating the best cinematic experience for the cast, crew, and audience.

AUDIENCE

- PG-13—Language
- Ages 8–34
- 2.7 million youth members of the Boy Scouts of America (BSA).
- 1 million adult volunteers of BSA.

There are over 50 million scouts world wide. Since its founding in 1910 as part of the international Scout Movement, more than 110 million Americans have been members of the BSA.



THEMATIC INFLUENCES

Scouts is a coming of age story that explores the positive attributes of a leadership organization like the BSA.

One of the key themes associated with *Scouts* is "*There are no shortcuts in life*" and "*Teamwork makes the Dream work*." This film is about community, second chances, acceptance, and duality.

CREATIVE VISION/VISUAL INFLUENCES


TROOP ZERO


BAD NEWS BEARS


MAJOR PAYNE


STRANGER THINGS


MOONRISE KINGDOM

CREATIVE VISION

The vision for this film is born out of the love of the 90's and the wonderful films thats arose during that period. We seek to visually demonstrate the contrasting the worlds of of urban city living and the great outdoors. There is an organic juxtaposition that creates conflict and opportunity to raise the stakes for the characters.

VISUAL INFLUENCES

Scouts will be a cinematic experience for an audience that is underserved. The tone, camera movement, and color palette associated with *Scouts* will be a natural and authentic experience. Films like *Lucky* and *Hustle & Flow* as well as the show *Stranger Things* demonstrate the aesthetic approach we plan to apply to *Scouts*.

PACING AND MUSIC











The pacing of *Scouts* will have a relationship with music choices that reflect 90's hip-hop and 70's funk. The music and sound design will work together to create an energy and pace that appeals to the expected audience. Fun, edgy, and cool. The soundtrack for *Scouts* will include music from the 60's, 70,'s, 90's, and today that will work in concert with composed music. Studies show that audiences are in a reflective and retrospective mindset when it comes to narrative entertainment Successful films like *Dope*, *Hustle & Flow,* and *Super Bad* share similar pacing.

LOCATION



HOUSTON, TX

Mayor Turner is a champion of film and television projects that shoot in Houston. Texas is home to beautiful and historical locations, quality crew, and a vast selection of vendors. All this and more are available in Houston, saving on housing, transportation, and per diem.

TEXAS FILM INCENTIVES

Media Production Development Zone Program
Sales Taxes Exemptions & Refunds
State Production Incentive up to 22.5%
Production Directory

WHY SCOUTS?

STORY

Unique and Fresh Comedy, Authentic, Based on true events, Attract large Audience Multicultural, New vision from a seasoned filmmaker.

TEAM

Experienced and Qualified, Committed and Consistent, Dedicated and Passionate. Winners.

TIMING

Alternative to negative imagery
In todays music, movies and society;
Franchise/Transmedia opportunity-
Participating in creating much needed diversity in Hollywood.







FAITH-BASED FILMS

More than **90%** of Boy Scout troops are associated with a church. *Scouts* is a comedy aimed at both mainstream and faith based audiences. Faith based projects do well as demonstrated by the hit *War Room*.

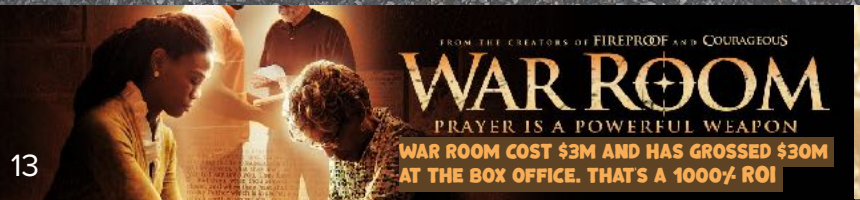


STATISTICS

94% of the U.S. believes that there is too much offensive material in movies. **93%** want more family entertainment in theaters and in their homes. **77%** say that **80%** of movies do not meet their family fun values. **70%** say that sex, violence, and profanity in movies sometimes keeps them away.

MARKET DEMAND

Content buyers contend that they cannot find enough high-quality, family-oriented feature films, music and soundtrack albums, books, toys, novelties, in-flight licenses, games, and multimedia.





ON MY HONOR, I WILL DO MY BEST



I became a filmmaker because of my love of storytelling. I found that I can connect with the world and leave a little behind. I hope my voice speaks to humankind through teaching and sharing cinematic experiences that encourage and uplift the audience.

Many times news media outlets project negative images and stereotypes of young African American males. Violence and recklessness are usually part of the narrative. *Scouts* is a story that does not focus on those negative stereotypes. The imagery associated with *Scouts* is familiar and adds nostalgia to the audience's experience.

As the Director, I am committed to a highly professional and creative production team that will support the essence of *Scouts*. *Scouts* represents multi-cultural media content created for an underserved market. *Scouts* will be a fun, edgy, and cool experience for everyone.

—TYRONE DIXON

REPRESENTATION



LARRY ROBINSON

AVATAR ENTERTAINMENT

Avatar Entertainment President Larry Robinson has straddled the entertainment business for 30 years operating in the music, film, and television businesses.

Robinson is a principal in AVATAR MGMT, a boutique management and production company representing film and television talent. Avatar's offices are in Los Angeles and London.

SCOUTS

SCENE 8, 9

JULY 2017

VER 2



DIRECTOR - TYRONE DIXON

STORYBOARDS - WARREN DRUMMOND

Sc8

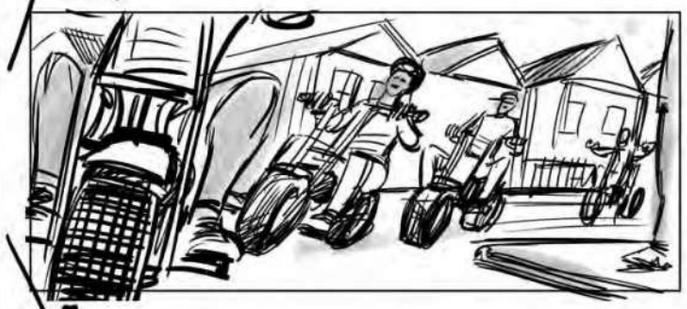


EXT. NEIGHBORHOOD STREETS

QUINN LEADS CHESTER AND THE OTHERS ON THEIR NEW MOTORBIKES.

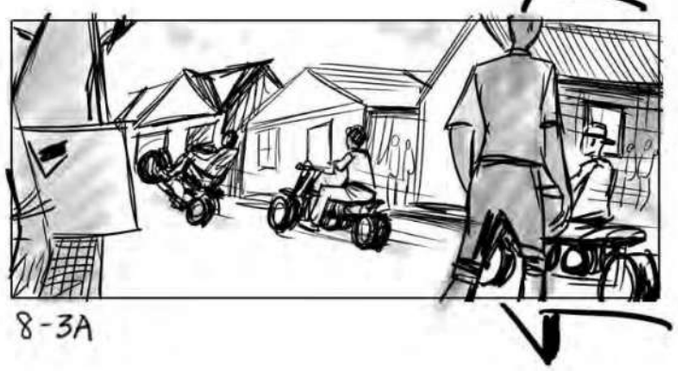


QUINN (L) LOOKS OVER TO CHESTER, WHO CAN HANDLE A BIKE.



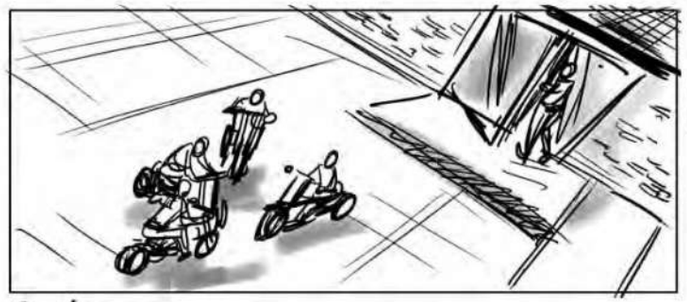
THE GROUP ROUNDS A CORNER.

CAMERA ROTATES R-L TO PAN WITH THE GROUP.



SHOT CONT'D

AS WE CONTINUE WITH THE BOYS AS THEY RIDE RIGHT TO LEFT.



EXT. CONVEINIENCE STORE PARKING LOT

HIGH OVER THE PARKING LOT AS THE BOYS HANG OUT SIPPING ON THEIR SLURPIES.



LOW ANGLE ON THE BOYS.



CHESTER (R) "SO WHEN DO I GET MY MONEY?"

QUINN "YOU KNOW WHAT YOUR PROBLEM IS CHESTER?..."

THE CAMERA ROTATES AROUND THE DUO AS THEY TALK. THE CREW SIPS ON THEIR SLURPIES AS THEY DO SO.



QUINN "...YOU GET YOUR MONEY WHEN WE SELL THE BIKES. COOL?

CHESTER "COOL."



8-7

A 1978 COUP DEVILLE PULLS INTO THE LOT BLARING "SWITCH - "I CALL YOUR NAME".



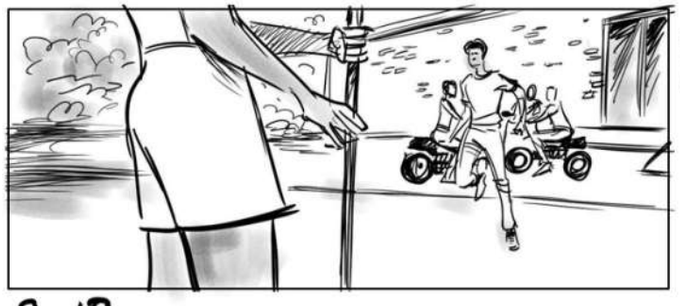
8-8

ON CHESTER, AS SOMETHING ATTRACTS HIS ATTENTION.



8-9

CHESTER'S POV AS HE SEES HIS PRETTY, 16 YEAR OLD FRIEND, HEAVEN, SWEEPING OUTSIDE OF A SMALL BUSINESS



8-10

REVERSE, PAST HEAVEN AS CHESTER RUNS ACROSS THE STREET TOWARD HER.



8-11

CHESTER "HEY, HEAVEN".

A 10 YEAR OLD ON A SCOOTER ZOOMS PAST THEM ON THE SIDEWALK.



8-12

CHESTER "HEY...AH...YOU KNOW, I WAS THINKING MAYBE SOMEDAY WE COULD MAYBE GO SEE A MOVIE OR SOMETHING."



8-13

HEAVEN "HOW LONG DID IT TAKE YOU TO PRACTICE THAT?

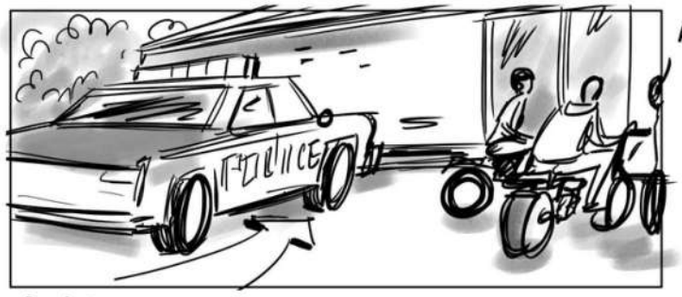
CHESTER "WHAT'S THAT SUPPOSED TO MEAN?"



8-14

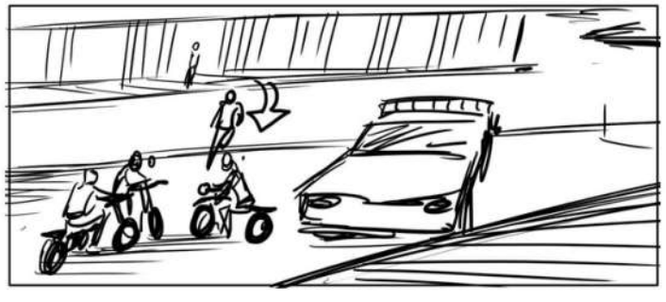
CHESTER TURNS, LOOKING ACROSS THE STREET.

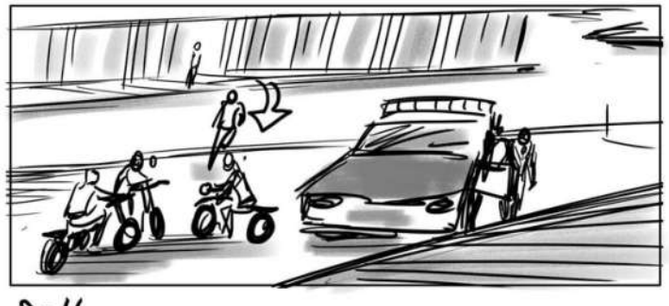




8-15

A POLICE CAR PULLS INTO THE LOT.





8-16

HIGH REVERSE

CHESTER RUNS BACK TO THE GUYS AND GETS ON HIS MOTORBIKE.

THE OFFICER IS HEADED TOWARD THE STORE, NOT PAYING THE BOYS MUCH ATTENTION.





8-17

ON HEAVEN, AS SHE WATCHES.

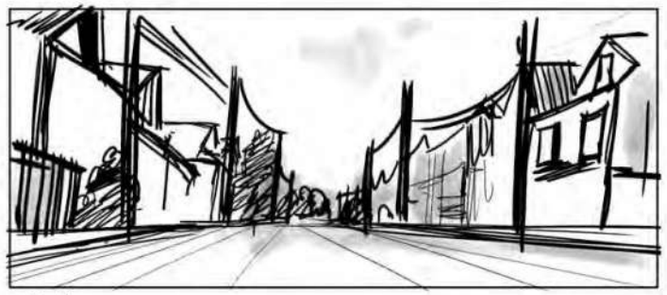




8-18

THE OFFICER IS NOW LOOKING AT THE BOYS WITH SUSPICION. HE SPEAKS INTO HIS WALKIE-TALKIE.

Sc 9



9-1

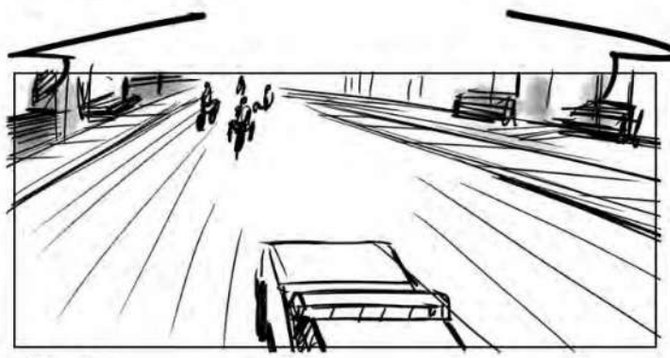
EXT. STREET - DAY

LOW ANGLE ON A STREET.



9-1A

SECONDS LATER, THE BOYS FLY BY ON THEIR STOLEN MOTORBIKES.



9-1B

SHOT CONT'D

CAMERA BOOMS UP

AS A POLICE CAR IS CHASING THEM.



9-2

THE CAMERA PULLS QUINN

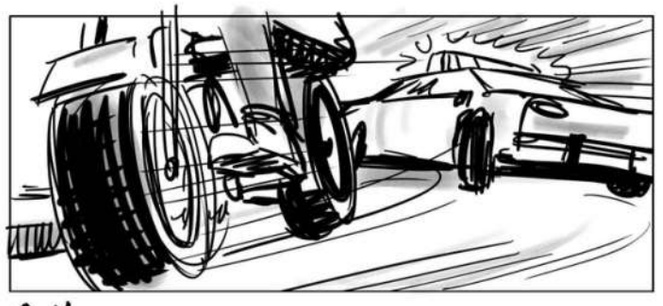
AS HE LOOKS BACK TO CHECK ON THE POLICE CAR CHASING THEM.



9-3

INT. COP CAR

THE OFFICER IS IN PURSUIT.



9-4

ON CHESTER, WHIPPING AROUND A CORNER WITH THE PATROL CAR IN PURSUIT.



9-5

LOW ANGLE/PULLING CHESTER



9-6

REVERSE

OVER CHESTER AS WE SEE QUINN AND THE OTHERS AHEAD OF HIM, AS THEY STREAK THROUGH AN ALLEY.

THE OTHERS MAKE IT OUT OF THE ALLEY.



9-7

REVERSE ON THE ALLEY EXIT

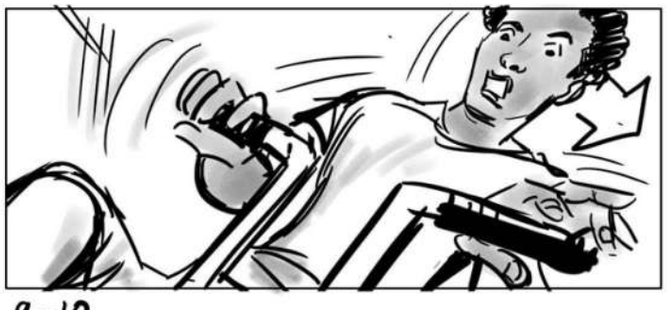
AS A POLICE CAR SLAMS INTO VIEW, BLOCKING THE EXIT.



9-8

BACK TO SHOT,

AS WE SEE THE POLICE CAR BLOCK THE ONLY WAY OUT.



9-10

CHESTER STOPS AWKWARDLY AND LOSES CONTROL OF HIS MOTORBIKE.



9-11

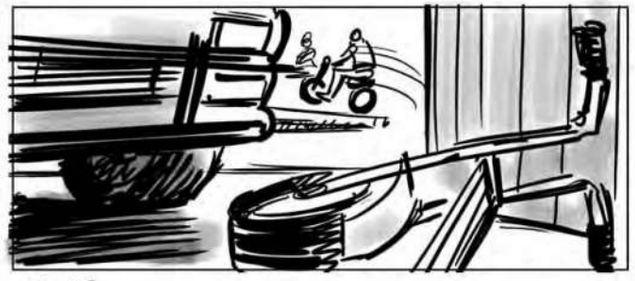
HIGH OVER

CHESTER SKIDDING IN FRONT OF THE POLICE CAR.



9-12

CHESTER ON THE GROUND, SHAKEN AND SCARED.



9-13

CHESTER'S POV OF THE POLICE CAR IN FRONT OF HIM.

CHESTER CAN SEE THE OTHERS GETTING AWAY.



9-14

SHOT CONT'D AS THE OFFICER WALKS OUT AND STANDS IN FRONT OF HIM.

CAMERA TILTS UP.



9-14A

CAMERA TILT CONT'D

AS WE REVEAL A SECOND, KIND LOOKING OFFICER.

OFFICER "YOU OKAY, SON?"



9-15

CHESTER "I THINK SO."



9-16

OFFICER " I GUESS THEY'RE NOT COMING BACK FOR YOU?"

CHESTER LOOKS BACK AT THE COP, WHO SMILES.



9-17

THE OFFICER TAKES OUT A PAIR OF HANDCUFFS.