



**EGO**  
MUSIC CORPORATION

**HELER  
SKELTER**

**THE MUSIC BUSINESS EXPOSED!**



**Where selling your soul is just the opening act.**



## **EXECUTIVE SUMMARY**

### **A New Kind of Music & Entertainment Platform.**

Helter Skelter Enterprises Ltd (“the Company”) is raising £25,000,000 through an Actively Managed Certificate (Helter Skelter AMC), regulated by the Swiss Financial Authority.

The Company is offering investors the opportunity to invest in a scalable, multi revenue entertainment ecosystem at the intersection of animation, music and brand IP, with a **fixed annual coupon of 10% and a 15% share of the Company’s net profits\***.

Forecast revenues (5 years following commercial launch): £72m gross & £55m net of distribution & artist royalty costs.

\*subject to terms & conditions

Led by industry veterans Andy Frain (Founder of Manga Entertainment and exec producer of *Ghost in the Shell*) and Marc Marot (former CEO of Island Records), the Company will use the funds to create *Helter Skelter* - a high-end, eight-part, one-hour animated series featuring music from some of the world’s most successful songwriters, musicians and producers, as well as to launch a wholly owned music company (for both master recording rights and music publishing rights), and an avatar management company to manage the digital assets and image rights of the artists created for the series.

With Comedy Central calling the pilot script a **“Sopranos for the music industry with a sense of humor”**, *Helter Skelter* will be promoted and marketed through a global streaming network such as Netflix, Amazon, HBO Max or Apple TV+, with the series becoming the launchpad for a revolutionary entertainment ecosystem and a multi-platform IP with scalability, global potential and longevity.

BAFTA-winning, Oscar-nominated David Stoten will direct, anchoring our pitch to networks, and securing high-profile talent such as **Johnny Depp** (to play fictional rock legend Rick Digger) - currently in advanced discussions and decision pending financing.

Music featured in Season One of *Helter Skelter* (subject to financing & final agreements) includes songs by world renowned artists such as **Madonna, Paul Simon, Jimi Hendrix, Trent Reznor (Nine Inch Nails), Sade & the Rolling Stones.**

**Industry coverage of the eight one-hour scripts has already praised the project as:** “Season One of *Helter Skelter* is a blisteringly smart, emotionally potent, and tonally audacious triumph. With unforgettable characters, razor-sharp wit, and a fearless dissection of modern cultural hypocrisy, it’s the rare animated series that manages to be both laugh-out-loud funny and politically incendiary. A vital, visionary first season — greenlight the encore.”



Independent funding will enable the Company to license *Helter Skelter* to a streaming network such as Netflix, (rather than a paid commission), thereby **retaining all rights in the underlying IP as well as the commercial rights to the music, merchandising and other rights**, including the digital and live performance rights of the music artist avatars for both digital & live events - rights which are becoming increasingly valuable in the age of virtual, augmented and mixed reality.

**Comparable IPs demonstrate the scale of potential:**

- ABBA Voyage - over \$2bn UK revenues.
- Gorillaz - brand value \$100m.
- Hatsune Miku - brand value \$75m+.
- Travis Scott on Fortnite - 12m+ live viewers.

## FINANCIAL OVERVIEW

The Company has forecast revenues (net of distribution fees and artist royalties) of £55,000,000 over a five year period (excluding an initial production period of 18 / 24 months - although we anticipate distribution advances being paid during this period).

**Revenues will come from the following sources:**

- Streaming Network (& TV broadcasting) license fees.
- Music revenues - master recording & music publishing.
- Content monetization revenues.
- Avatar management revenues (including live & digital performances).
- Merchandising revenues.
- Brand licensing revenues.
- Production Tax Rebate (not included in the forecast).

**Network Streaming Revenues:**

*Helter Skelter* is a high-end series aimed at a young-adult premium audience. The Company has forecast a license fee of £3m per each one-hour episode (£24m for Season One) - this is in line with a number of Japanese anime series such as *Ghost in the Shell*, but significantly less than other adult-skewing animated series such as *Arcane*, for which Netflix paid a reported \$10m per episode.

As a license to Netflix (or other global streaming network), rather than a commission - the Company will retain certain territories to sell separately (e.g. to Tencent in China), and place a term on the networks, for example - five years, after which the rights can be resold to the same streaming network or other streamer or to terrestrial broadcast. We have forecast £1m per episode from territories outside the terms of the streaming license agreement (e.g. China) but no additional revenues for resales after the expiry of the initial license term, as that would likely fall after the end of the 5 year revenue forecast.

**Music Revenues:**

The master music revenues for Season One are based on 10 artists performing 40 songs / tracks to be featured in the series, all of which will all be owned by Helter Skelter Enterprises Ltd. The featured music will be created by talented songwriters, musicians and producers, overseen by Marc Marot, across multiple genres including Rock, J-pop, Afrobeat, Hip Hop and Latin dance music.

The music publishing revenues for Season One are relatively modest as we intend to produce new recordings based on existing songs (covers). However, we anticipate the ratio of new compositions to covers in Season Two to increase exponentially, once the artists have been launched, promoted and established worldwide.



The Company has forecast £3m (net of distribution costs and artists royalties) for music revenues (master rights and music publishing income) – although we anticipate generating significantly higher additional income from music video content monetization – (see below).

The Company will not only own the master music recordings, but also the name and image rights to the (avatar) artists – where they will never age or die – unless we want them to. And, unlike the ‘real world’ music business, they will never argue or try to renegotiate their contracts.

Most revenues – for both master rights and music publishing rights – will be generated from online plays (such as Spotify) rather than physical record sales – so the forecast has only included income from these platforms.

An example of how a series on Netflix (or other global network) can generate success for music is the Kate Bush song *Running Up That Hill* (used in *Stranger Things*) leading to over one billion plays on Spotify – which resulted in £5m+ in master recording revenues and £1m+ in music publishing revenues – assuming a conservative rate of 0.005 – masters & 0.001 – publishing per play on Spotify.

A more recent example is K-Pop *Demon Hunters*, which generated 1.5bn plays on Spotify (£7.5m & £1.5m in revenues) in less than 3 months\*.

\*Source: ‘KPop Demon Hunters’ soundtrack continues chart dominance - The Music Universe

#### **Content Monetization Revenues:**

The digital landscape has evolved significantly over recent years, allowing creators to explore various avenues for monetization, from affiliate marketing to sponsored content and beyond. The Company intends to create music videos for many of the songs produced for *Helter Skelter* – each of the artists (e.g.: Lilywhite Lilith, Carina Capisce or Rick Digger) will have their own channels on YouTube, TikTok and other platforms (as well as an EGO Music branded channel).

Videos uploaded and managed on these channels will not only generate publicity and ongoing brand building for *Helter Skelter* and for each of the artists, but they will also generate significant revenues based on their likes and views.

Typically, YouTube pays between \$1 to \$30 per 1,000 views and Tik Tok between \$0.40 and \$1.00 per 1,000 views. As we believe *Helter Skelter’s* content will skew more towards YouTube than TikTok – and we have some unique promotion ideas already planned with YouTube Music – we have forecast an average of £2.50 per 1,000 views, generating a total of £7.5m (net of aggregator fees) from an aggregate of 100m views per each of the 40 videos over a 5 year period – some videos will be released prior to the series launch in order to gain early traction and promotion for the artists and the show.

Examples of the most viewed videos on YouTube include “Despacito” by Luis Fonsi ft. Daddy Yankee: 8.7 billion views, “Shape of You” by Ed Sheeran: 5.4 billion views and “Uptown Funk” by Mark Ronson ft. Bruno Mars: 4.0 billion views.

#### **Ancillary Revenues:**

Based on a successful series on a global network such as Netflix – as well as additional, off-platform promotion and with the inclusion of high-profile talent such as **Johnny Depp (and other high profile music talent)** – we anticipate substantial earnings from merchandising, brand licensing and avatar management (e.g. digital & live events). As in the ‘real world’ of music – artists now generate significantly more revenue from touring, merchandise and brand licensing than from music sales.

We have forecast £6.25m for merchandising (net of distribution costs) over the 5 year forecast. As a benchmark – the merchandising for the current Oasis tour has already generated \$100m+.

We have forecast an additional £5.85m for brand licensing (net of agency commissions) over a five-year period. Examples aimed at similar audience demographics include the Stranger Things franchise, which generated \$27.4 million across the UK and US markets, partnering with Coca Cola, Reebok, Levis and many more.

The revenue forecast for avatar management income (net of distribution and artist royalty costs) for five years following the series launch is £7.85m- scheduled to start 6 months after the series commences.

The Company is already in discussion with Luna Entertainment - Sony Music's Location-Based Experiences division, which sees major potential in licensing the Company's avatar rights for virtual concerts, streaming appearances, and related media. Luna Entertainment is currently enjoying global success with the live event adaptation of the Netflix show Squid Game.

## **THE OPPORTUNITY**

### **Growth Market:**

- Global animation market: \$400bn+.
- Music streaming market: \$35bn, growing 10% YoY.
- The Digital Content Creation Market is projected to reach \$69.80 billion by 2030, growing at a CAGR of 13.9% from \$32.28 billion in 2024.
- Virtual/AI-driven concerts projected at \$20bn+ by 2030.

### **Proven IP Model:**

- Gorillaz (\$100m brand value), ABBA Voyage (\$2bn+ UK revenues), Hatsune Miku (\$75m+ brand value).
- *Helter Skelter* goes further—10 fictional artists, 40+ original masters with proven hit songs from world renowned artists including Madonna, Paul Simon and the Rolling Stones, with a cross-genre, global reach.

### **World Class Talent & Partners:**

- Oscar-nominated director David Stoten attached.
- Johnny Depp in advanced discussions to star as fictional rock legend Rick Digger.
- Created by Andy Frain (Manga Entertainment, Ghost in the Shell) and Marc Marot (ex-CEO Island Records, launched Massive Attack, Elbow, Nine Inch Nails).
- Production Partner, Territory Studio - who work on major Hollywood feature films with directors such as Christopher Nolan and David Fincher.
- Distribution Partners, Sony Pictures & Sony Music (in discussion).

### **Multi-Revenue Engine:**

- Streaming Network & Broadcast Licensing - £32m projected for Season One.
- Music Revenues - 40+ owned masters, publishing rights, charting singles generating £4.5m gross revenues.
- Content Monetization Revenues with £10m in revenues.
- Merchandising & Brand Licensing - £15.5m gross revenues.
- Avatar Management - virtual concerts, AI-driven performances - £10.5m
- Tax Rebates & Distribution Advances - potentially an additional £2.5m to £3.5m but not included in the revenue forecast.

## INVESTOR PROPOSITION



- £25m investment in a £100m+ IP ecosystem.
- 10% per annum coupon payable every 6 months over five years with the investment principal repaid at the end of the term\*.
- 15% backend net profit participation\*.
- Multiple ROI pathways: network advances, music streaming revenues, global licensing, merchandising, content monetization, brand deals.
- Scalable & compounding value: every new season expands the Company's catalogue of owned music masters, driving long-term streaming, music and licensing revenues.
- The Helter Skelter AMC is now set up with the unique ISIN Number: Available on Request\* and account opened for investment.

\*subject to terms & conditions

This is not just an animated series. It is the foundation of a next-generation entertainment franchise—where music, storytelling and digital IP collide.

Investors are buying into the future of music, animation and digital entertainment.

### RISK MITIGATION:

- Proven IP model: Decades of success for fictional music acts (The Monkees, The Archies, Gorillaz, K-Pop Demon Hunters).
- Secured rights strategy: All music masters and new compositions owned / controlled by Helter Skelter Enterprises Ltd.
- Netflix & Hollywood approved animation partner: Territory Studio.
- Multi-artist roster: Reduces dependency on any single act's success.
- A-list talent attached: (subject to contract & financing) giving the series high profile priority for global networks (e.g. Netflix) and distributors.
- Music partner discussions: Sony Music & high-profile talent already underway.
- Music Expertise: Marc Marot, former CEO of Island Records and responsible for launching the careers of artists including Massive Attack, Elbow, PJ Harvey & Nine Inch Nails.
- Experienced Management: Andy Frain, experienced animation producer and entrepreneur. Founded Manga Entertainment in 1991 with £1m from Island Records' founder, Chris Blackwell. Following \$7m of additional investment in 1994, the company's sale in 2004 returned \$50m - and the brand ultimately sold to Sony (via Crunchyroll) for over \$1 billion in 2021.



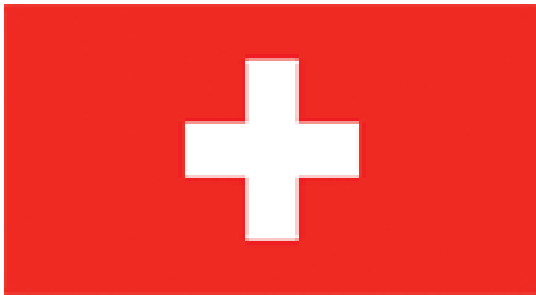
## **CONCLUSION**

In conclusion: The opportunity to invest in Helter Skelter Enterprises Ltd offers investors a stake in a scalable, multi-revenue IP - backed by proven creatives, a robust business model, and global market potential. The world is built; the team is assembled. This is the opening act - the encore is inevitable.

### **INFORMATION & CONTACT DETAILS:**

Minimum Subscription: £50,000 (TBC)

For further information please contact:



## **SWISS AMC**

Website: [www.swiss-amc.com](http://www.swiss-amc.com)

Email: [sales@swiss-amc.com](mailto:sales@swiss-amc.com)