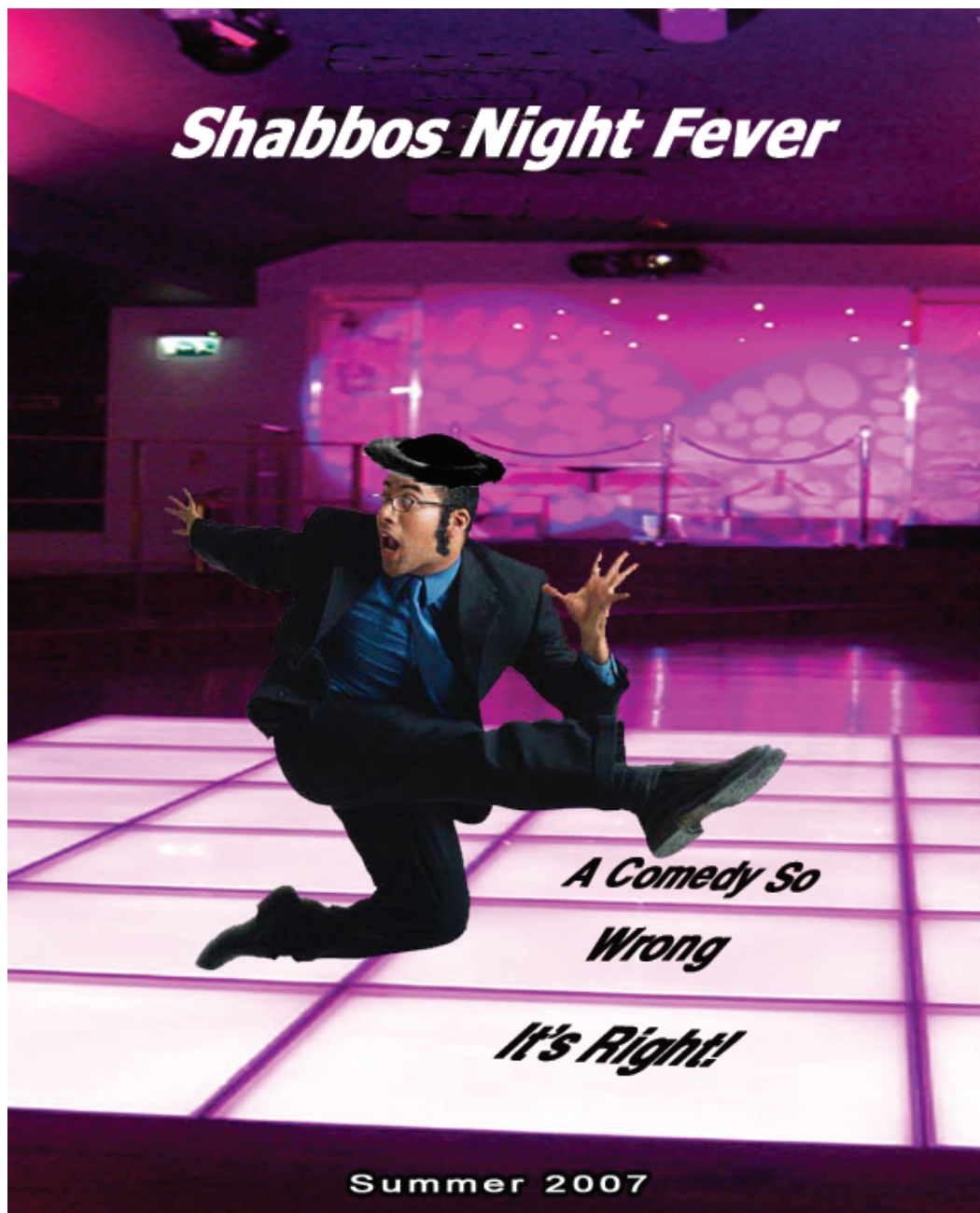




presents.....



A 35MM MOTION PICTURE INVESTMENT OPPORTUNITY
WWW.TAKETWOENTERTAINMENT.COM

Take Two Entertainment
22755 Paul Revere Drive
Calabasas, CA. 91302

1-818-822-9690

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1. OVERVIEW

This memorandum describes the formation and operation of an Investment Company with the purpose of causing the production and exploitation of a motion picture movie.

The movie referred to in this document is a feature length motion picture tentatively entitled “Shabbos Night Fever.” The movie is set entirely in New York but its comical situations are universal and will appeal to audiences worldwide.

The contents of this memorandum are confidential and are disclosed pursuant to a confidential relationship and are not to be reproduced or otherwise used except for the purpose intended herein.

The partnership interests that are described in this memorandum will not be registered under any local securities law and are described for investment only and not with a view to resale or distribution.

The purchase of Investment Company interests described herein entails a high degree of risk and is suitable for purchase only by those who can afford

a total loss of their investment. Further, risk factors as contained in this memorandum (which does not include all possible factors) should be carefully evaluated by each prospective purchaser of an interest herein.

The contents of this memorandum are not to be construed by any prospective purchaser of interest as business, legal or tax advice and each such prospective purchaser may be required to demonstrate that he or she has the ability to evaluate the purchase of the limited partnership interest described herein or has retained the services of a representative who has such knowledge and expertise as may be necessary to evaluate said purchase.

This memorandum is neither an offer to sell nor a prospectus, but is informational in nature.

2. THE OFFERING

2.1 Summary

Take Two Entertainment is a Corporation owned by Mark Riccardi and partnered with Hillel Shamam and Rami Navarro who have commissioned the writing of this script. The intention of the partnership is to finance, produce and cause the distribution of a feature length, 35mm color motion picture, tentatively titled "Shabbos Night Fever."

2.2 Information in Brief

The motion picture has been designed to be released directly to DVD/video, foreign and domestic; with possibility of a limited theatrical release.

The anticipated completion date for the film is approximately seven months from the securing of full production financing.

The total cash capital required from the limited partners is \$1,000,000. The investment will finance the production of the motion picture from pre-production through principle photography and marketing to distributors.

Until full financing is secured, all investor funds shall be placed into a third party escrow account for release to the general partner upon completion of financing. We will endeavour to complete financing by the end of 2006. The date of completion may be extended by the mutual consent of the general and all existing limited partners. If financing is not secured or no extension is agreed upon, then all funds and any interest accrued shall be returned to the limited partners.

2.3 Shares Offered

Shares will be offered to individual parties in order to raise the complete budget of \$1,000,000.00. There is no minimum or maximum limit to the amount of shares that can be purchased.

2.4 Investment Returns

Investors in "Shabbos Night Fever" will receive a share of every dollar of Net Venture Income.

Ninety percent of Project Net Profits will be paid to Investors from dollar one, with the Production Company receiving the remaining ten percent.

Once one hundred and twenty percent (120%) of the initial investment has been recouped, the percentage share will move to a fifty/fifty split for the lifetime of the partnership.

2.5 Length of Term

This will be determined by the distribution agreement.

2.6 Credit

Any Investor who purchases a majority of shares will receive a credit as Executive Producer in the opening title credits of the Movie, on a single title card. Those who purchase from remaining shares will receive a credit as Associate Producer in the opening title credits on a single title card.



3. INVESTMENT RETURNS

3.1 Profit Share

Investors in “Shabbos Night Fever” will receive a share of every dollar of Net Venture Income.

Ninety percent of Project Net Profits will be paid to Investors from dollar one, with the Production Company receiving the remaining ten percent.

Once one hundred and twenty percent (120%) of the initial investment has been recouped, the percentage share will move to a fifty/fifty split until expiration of the Production Agreement.



Figure 01. Accelerated Recoupment

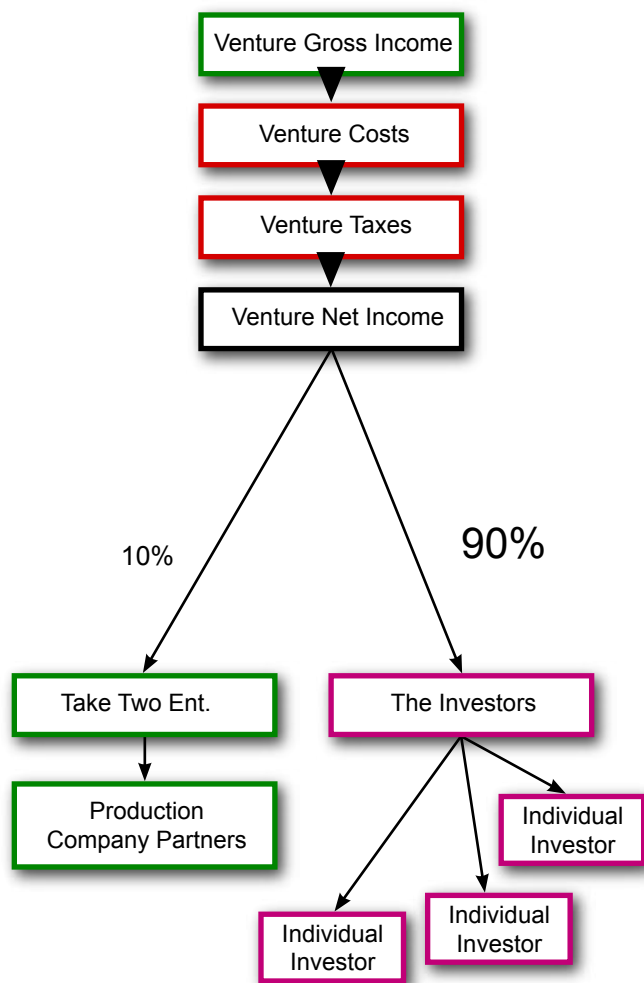
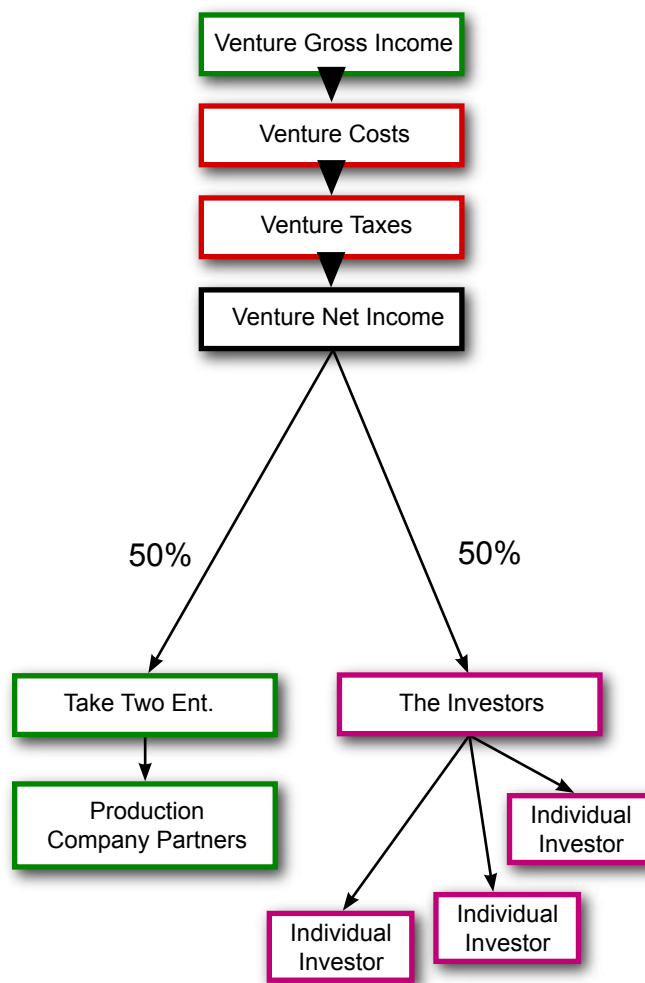


Figure 02. Normal Profit Share



4. THE FILM

4.1 The Project

It's 1977 and Joseph Kerzer is just like any other Orthodox Jewish teenager; He wants an Italian goddess to adore him, he wants to win the Saturday Night Disco Contest and, with God's blessing, he wants to get laid.

Kerzer's Deli is a world unto itself, populated with the characters that make this story. Bubbie Dinke the most foul-mouthed seventy-five-year-old grandmother you've ever met. Leo Washington the black chef, Vietnam veteran and mentor of our hero Joseph Kerzer. Leo speaks Yiddish, makes a mean Matzo ball and is the heart of the Deli's staff. Pearl Kerzer, an over bearing Mother with the balls of a bull. Hymie Kerzer, Joe's Dad and castrated daily by his wife. Golda Kerzer, Joe's sister with the angelic face and a dark secret. The pride of the Kerzer family is the older son Rabbi Y'Itzchak Kerzer a young Rabbi with a secret so dark and shocking that he could never become a member of the Republican Party.

Our hero Joe has issues. His family wants him to make something of his self, but he'd rather fantasize about being like his neighbor Tony Manero, the hippest, sexiest Italian Stud possible. Joe has Bertha Baumgartner stalking him and driving him crazy as she lusts after him. But Joe wants to escape to Tony's world, so risking the wrath and ridicule from a gang of Italian tough's (friends of Tony's) Joe and his friends venture down to Disco 2000.

Joe meets the girl of his dream Marie Antoinette and she seems to fall for him likewise. The two decide to compete in the local disco dance competition. Joe tells her that he's quite a dancer, an outright lie, and now he has to deliver the goods. When they kiss angels sing and Joe is changed forever.

Rehearsing with Marie has one serious down element. Her two brothers Lazlo and Nino are willing to kill to protect their sister's virtue and their interference is at times life threatening.

Joe asks Leo for some help in learning how to dance and Leo sets him up with a meeting with Joe's

childhood playmates, Leo's kid's. The night goes off really well and Joe is now ready to start practicing with Marie. Rehearsing with Marie has one serious down element. Her two brothers Lazlo and Nino are willing to kill to protect their sister's virtue. Joe meets Marie's Mom, eats pork for the first time, and is introduced to a whole, strange, new world. As the film plays out we see the whole stew of Italians and Jews fighting for life, love and the pursuit of happiness leading to a series of surprise twists and turns that will keep you on the edge of your seat.

4.2 Technical Details

The Producer is extremely focused on cost reductions and efficiencies while, at the same time, totally committed to producing the Movie at a production level equal to that of any competing product.

The Movie will be photographed on 35mm film stock, the Hollywood standard for motion picture feature film production. The film images will then be transferred to digital image files of the same kind as used on all Hollywood action and effects films. The film will then be edited digitally using state-of-the art hardware and software; the very hardware and software that is steadily reducing the cost of film making and providing film makers with increasingly powerful tools for realizing their vision.

The story of "Shabbos Night Fever" is extremely well suited to low budget film making due to the small number of locations and characters required. The great bulk of the Movie will be shot on location avoiding the high cost of studios.

4.3 Style

"Shabbos Night Fever" was written with films such as "My Big Fat Greek Wedding", "Napolean Dynamite", and "Wedding Crashers" in mind. This style of comedic filmmaking is what the producers aim to duplicate.

5. ESTIMATED PRODUCTION COSTS

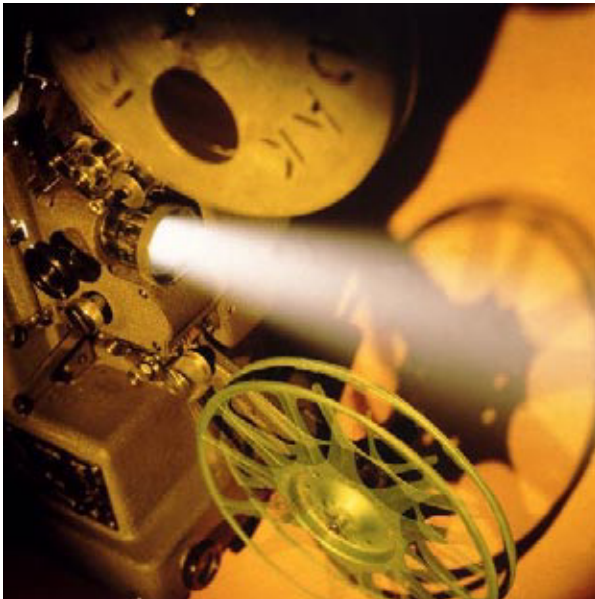
5.1 Low Cost Base

When box office figures and returns on investment are taken into consideration it is clear that independent films in the \$500,000 - \$1 million budget range represent a significantly lower risk investment than productions in either the \$0 - \$100,000 category or those with budgets over \$1 million. Films in the \$500,000 - \$1 million budget range can be produced at full technical standards while offering significant cost/return benefits over the higher budget model.

Accordingly, the Producer has set the movie budget at the \$1,000,000.00 mark. This comparatively low figure has been made possible by a story ideal for low budget film making which encompasses few carefully chosen locations, a smaller cast, and limited stunts and/or effects; as well as the producer's focus on efficient production and an embracing of the technological advances the digital revolution continues to bring to the movie business.

5.2 Budget Summary

A complete budget document may be obtained from the Producer on request.



6. PRODUCTION TIMETABLE

6.1 Production Timetable

The following production timetable is included to provide an estimation of the ideal production schedule for the Movie. Variation from this timetable is a possibility and does not amount to a variation from the Production Agreement and in no way voids this or other agreements in relation to the Movie or Venture.

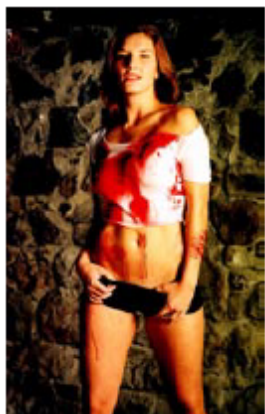
Once the film is completed, it is estimated that approximately one (1) year will be necessary for re-couping production costs through normal distribution channels. The producers intend to use their best efforts in securing a distribution deal that will not only maximize the rate of return to the Limited Partners, but will also ensure that a generous profit can be realized.

Week	Description
1	Begin script polishing
	Begin casting
	Begin crew allocation
	Begin location scouting
	Lock production schedule
	Allocation equipment, props & costumes
3	Casting completed
	Crew allocation completed
	Locations secured
	Equipment, props & costumes secured
	Begin rehearsals
4	Begin principal photography
7	End principal photography
	Begin editing
11	First cut completed
15	Second cut completed
17	Fine cut completed
	Begin sound cutting
	Begin music scoring & composing
21	Sound editing completed
	Mix sound
23	Lock picture
	Digital master completed

7. Credits

BLOOD DEEP (2005)

Format: Super 35mm
Time: 90 min
Director: Todd Kniss



A reunion of childhood friends turns deadly when one of the guests unwittingly admits to murder.

In 1988 a mission boy's charred remains are found in a vacant field. Many years later a gathering of old friends reveals a deadly secret behind the teenager's disappearance.

While under hypnosis, one of the guests unwittingly confesses to murder. Before the night is over the killing will be again.

"Blood Deep" was shot in 2005 on the Universal Studios Backlot. It was recently represented at the American Film Market by Shoreline Entertainment and is currently being sold world wide.

LAST STOP (2004)

Format: Super 35mm
Time: 30 min
Director: Todd Kniss



"We all have secrets, don't we? We all go a little nuts sometimes?" says Crystal, a hapless drifter who stumbles upon the Last Stop Lounge. There she meets Quinn, a seemingly innocent hitchhiker and Vietnam War veteran, and Shane, the inquisitive and secretive bartender. The radio's disc jockey delivers news of the last stages of the U.S. war

in Vietnam and a brutal gunfight that has left six men dead in a nearby hotel. The killer is on the run and considered armed and dangerous. Their next stop? The Last Stop Lounge.

Last Stop is inspired by the classic mysteries of Alfred Hitchcock and Brian DePalma, but aspires to dig deeper into the human psyche. The three disparate characters randomly intersect, but ultimately share a common thread in that they all have secrets to keep. Quinn and Crystal are all fueled by the same baser instincts: the desire to survive.

LIVEWIRE (2005)

Format: High Definition
Time: 35 min
Director: Mark Riccardi



Stunt Coordinator and John Travolta stuntman Mark Riccardi of *Swordfish*, *Battlefield Earth*, *The General's Daughter*, *Face/Off*, *Michael*, *Phenomenon*, *Broken Arrow*, *Get Shorty* and *Star Trek: Generations* makes his writing and directing debut with *Livewire*.

The story takes place in the 1940's and is centered around the horse races. With gambling, violence and alcohol things can't go wrong, can they?

FEATURE FILMS, MUSIC VIDEOS, TV SHOWS, COMMERCIALS & INFOMERCIALS

The members of Take Two Entertainment have worked on countless other projects with such companies as A&E, Animal Planet, Bravo, E!, Discovery Channel, Discovery Health, HGTV, History Channel, MTV, TLC, The Travel Channel, Fox Sports West, ESPN and WE.

8. PERSONAGE

8.1 Contacting the Producers

Take Two Entertainment
22755 Paul Revere Drive
Calabasas, California 91302

www.stuntdouble.com
www.livewirethemovie.com

1-818-822-9690 phone
1-818-225-8705 fax



8.2 Mark Riccardi, Producer

Cell: 1-818-882-9690
Email: www.taketwoentertainment@yahoo.com

Mark has been in the industry as a stunt double/stunt coordinator for over thirteen years. He has worked on several of Hollywood's blockbusters as well as hit television shows.

His recent accomplishments have been in the world of producing/directing where he is starting to make a name for himself. His first project Livewire was instantly recognized in the festival circuit and has generated interest as a feature film. With all of his experience behind him, Mark is a driving force that will tackle even the largest feat with a stuntman's mentality of taking it head on.

8.3 Allan Katz, Writer

Cell: 1-818-384-2944
Email:

Allan's career began early on in Canada. His comedy troupe Mad in Canada broke attendance records in Montreal and Toronto. He then wrote and starred in the docu-comedy, The Guaranteed Way to Pick-Up Single Women. After winning Best Newcomer in Canadian Television Allan was invited to move to the states and pursue his career in Los Angeles.

Allan for many years worked as a script doctor doing uncredited work on scripts polishing and patching for clients. He then co-wrote with Jaimie Voight The Last Adventure of Tom Sawyer for Jon Voight Entertainment, wrote Desert Storm for Academy Award winning producer Martin Poll (to be directed by John Milius), wrote G.I. Jake for Executive producer Joe Kanter, and Diamonds (starring Kirk Douglas, Dan Ackroyd and Lauren Bacall) for Miramax.

8.4 Brian Gork, Producer

Cell: 1-714-747-9265
Email: Brian@ReelisticPictures.com

Brian is credited in the production of several nationally broadcasted shows airing on The Learning Channel, Discovery Channel, and Travel Channel. Brian co-produced Last Stop which competed as a semifinalist at the Moondance International Film Festival and can be seen on film.com. He also produced Livewire which had its opening debut at Method Fest Film Festival.

Brian was the primary producer and driving force behind "Blood Deep," a 35mm feature film that is now being sold around the globe.

9. THE PARTNERSHIP

9.1 The Structure of the Investment Company

The investment company is to be structured as a legal entity; a Limited Liability Corporation or LLC, between the investors and Take Two Entertainment. Investors will be the limited partners while Take Two is the general Partner.

9.2 Rights and Obligations of the Limited Partners

The limited partners in Shabbos Night Fever, LLC are so defined because their liability is limited to the extent of their capital contribution. The limited partners are protected against any liability beyond their investment, such as over budget costs, loans to the production, and lawsuits. Any liability beyond the investors capital contribution will be assumed by the general partner.



9.3 Rights and Obligations of the General Partner

The general partner will assume total control of the running of the partnership. The general partner maintains total control over the running of the business and total artistic control over the development and production of the film. This includes, but is not limited to, spending money, maintaining records, hiring personnel, assembling components of the film package, negotiating a distribution deal, and all other activities necessary for completion of the project.

The contributions of the general partner shall be the experience, expertise, time, talent, ability, contacts and enthusiasm required to fulfill the company's stated purpose.

Partnership records can be made available to the limited partners upon request.

Statements of partnership operations will be sent out to the limited partners on a quarterly basis.

9.4 Sale of Partnership Interests

The Limited Partnership Interests (LPs) offered hereby have not been registered under the Securities Act of 1933 or any applicable state securities laws. The LPs are transferable only with the consent of the General Partner, subject to certain conditions including registration of the LPs under the Securities Act of 1933 and any state securities laws, or the receipt of a opinion of counsel that such registration is not required. As Limited Partners will have no rights to require registration of their LPs, the Limited Partnership Interests may be resold only in transactions exempt from the registration requirements of federal and state securities laws..

9.5 Availability of Information

Each of the limited partners will receive access to a password protected area of the official Take Two Entertainment website. In this manner, information and updates can be reviewed from any computer connected to the Internet.

9.6 Ownership

Ownership of the Project will move through three phases.

The first is the current phase where ownership rests solely with the Producer, the creator of the work.

The second phase of ownership rests 50% with the general partner and 50% with the limited partners. Phase 2 Ownership, as illustrated in Figure 03, will exist during the term of the Production Agreement, which is ten years.

In the third and final phase, ownership reverts back to the general partner. Phase 3 Ownership, as illustrated in Figure 04, will come into force at termination of the Production Agreement and last into perpetuity.

Figure 03. Phase 2 Ownership

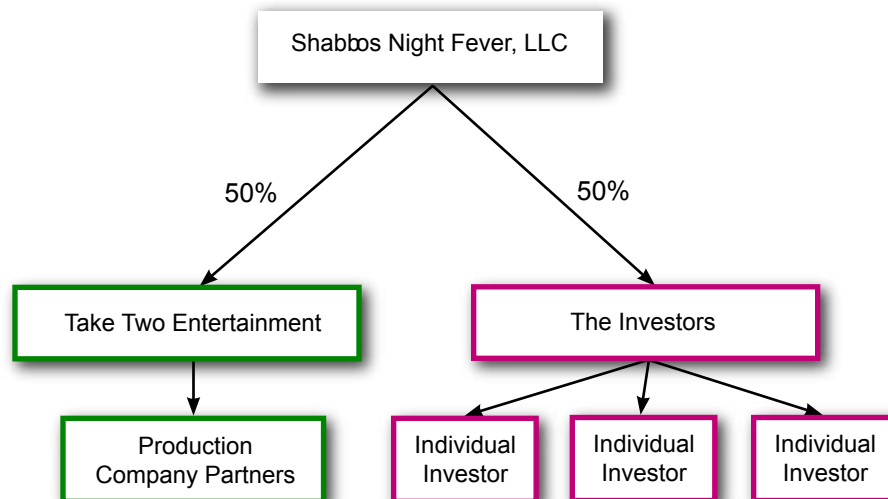
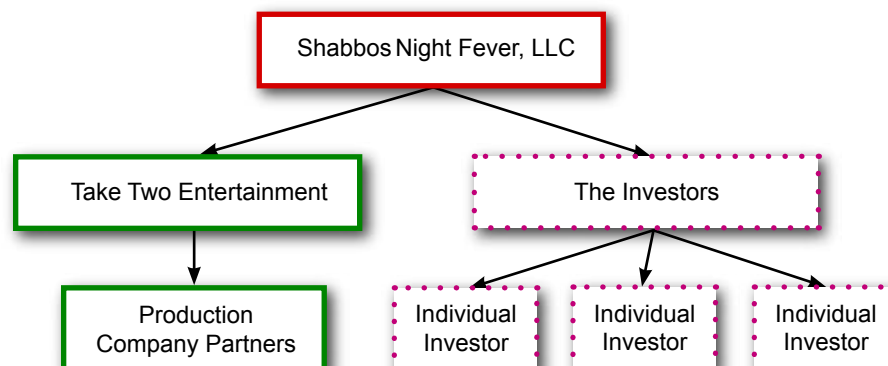


Figure 04. Phase 3 Ownership



10. INDUSTRY OVERVIEW

10.1 Motion Picture Production

The business of the motion picture industry may be broadly divided into two major segments: production and distribution. Production involves the development, financing and making of motion pictures. Distribution involves the marketing, licensing, promotion, physical reproduction of prints, and the delivery and exhibition of completed motion pictures.

Thanks to skyrocketing star salaries (witness Brad Pitt, who was paid \$20 million dollars for starring in Mr. and Mrs. Smith) and fancier special effects, the average *studio* film cost \$60 million in 2003. In the last few years, the studios have increased production spending. Studio blockbusters typically cost upward of \$120 million dollars or more, e.g., *The Matrix Reloaded*, *Pirates of The Caribbean: The Curse of the Black Pearl* and *Charlie's Angels*.

With the increase in cable systems and channels and the invention of digital satellites, a four hundred channel universe, the Internet, and a host of other new technologies, distributors and programmers require more content to fill consumers' appetites. Since the studios produce and distribute an average of twelve to twenty films per year per studio, a programming void exists that independent producers have been able to fill.

It is interesting to note that the studios have not entirely ignored the independent scene. In fact, sensing that the independent market is a viable source of additional revenue, a few studios have even opened "independent" production and distribution arms charged with the task of helping to feed the distribution pipeline, and therefore add to the corporate coffers. Twentieth Century Fox has Fox Searchlight, responsible for purchasing the independent film *Napolean Dynamite* (made for \$400,000) for a reported amount of \$3,000,000.00. One of the first independent studios to create an independent distribution company was New Line Pictures. Fine Line Features is the division of New Line largely responsible for the huge success of the \$28.7 million dollar grossing *Shine*.

10.2 Theatrical Distribution

The distribution of a motion picture involves the licensing of the picture in both the U.S. and the foreign marketplace. The distributor will license the following rights: theatrical exhibition; non-theatrical, e.g., educational markets, museums, et cetera; home video (including laser disc, DVD and CDs); cable (free and pay), pay-per-view; video-on-demand; and television (terrestrial and satellite). Additional ancillary markets include merchandising, e.g., games, toys, clothing, and music or soundtrack rights.

10.3 Foreign Exhibition

Films may earn most gross profits in the foreign market; *The Lord of the Rings*, *Return of the King*'s gross as of July 2004 was \$1.1 billion worldwide versus \$377 million in the domestic window. International distributor revenues may well climb over \$5 billion in the next few years. Distributors and exhibitors keep finding new ways to grow the box office revenue pool. The growth of multiplexes in Europe is being followed by more screens in Asia and Latin America. Other factors affecting foreign distribution are the privatization of television stations overseas, the introduction of direct broadcast satellite services and increased cable penetration.

10.4 Independent Films

Traditionally, the definition of an independent film is one that is financed by a source other than a studio. All films sold by independent distributors are by definition independent. Some analysts have estimated that the independent share of total films produced in the United States may be 85%.

Sales reports for the markets outside the United States are made every year by the members of the American Film Marketing Association (AFMA/IFTA), a Los Angeles-based trade organization that specializes in independent English-language movies for sales overseas. The reports show an increase, as the organization states that the revenues for the international independent market are in the billions.

11. MARKETABILITY

If you live in California, you don't have to go farther than the beautiful single-screen Castro Theatre during festival weeks to get first-hand evidence of the San Francisco Jewish Film Festival's popularity: The line includes old and young, gay and straight, observant and nonobservant as well as non-Jewish. It's where you meet your old friends and exchange opinions about last night's show. People tend to go to more than one film and stay for the post-film question and answer session--Jews, after all, are verbal people.

Many screenings in the 1,400-seat Castro Theatre and in other venues sell out each year. "I had no doubt that there was going to be an audience," reminisces festival founder and former director Deborah Kaufman about the event's early days. "I did not know how big an audience it was going to be."

Jewish film festivals, many only a few years old, are held not only in such obvious places as New York, Los Angeles, and San Francisco--at 23 years, the oldest and still the biggest--but also in Omaha, Fresno, and northeast Pennsylvania. And that's just in the United States where, according to a 2002 study by the Jewish Outreach Institute, there are some 60 Jewish film festivals. Another half dozen are held in Canada and some two dozen in foreign cities, including Brighton, England; São Paulo, Brazil; La Paz, Bolivia; and Hong Kong.

"It is a remarkable network that has developed--big, small, and medium-sized festivals--all over the place," says filmmaker Bonnie Burt. "They are cropping up like little mushrooms." Her recent documentaries *A Home on the Range*, about early 20th-century Jewish chicken farmers in Petaluma, Calif., and *Song of a Jewish Cowboy*, about a contemporary Jewish cowboy living in California, have been festival hits.

The growth of Jewish film festivals coincides with the popularity of film festivals in general. The San Francisco Bay Area, for instance, hosts at least three international festivals, not to mention special-themed events--Asian-American, gay and lesbian, Latino, Arab, silent, and many others. Since the decline in import and even production of foreign films festivals have helped fill audiences' desire for something other than standard Hollywood fare. Jewish festivals, mostly concentrating on independent films, both features and documentaries, and mostly in foreign languages, fit snugly into this pattern.

The kinds of films shown depend in part on a festival's venue and its sponsors. Some are held in Jewish community centers, museums, or synagogues. More--at least half, according to Greg Laemmle of Los Angeles's Laemmle Theater chain--are held in theaters. Films for the Brooklyn Jewish Film Festival screen at the Brooklyn Academy of Music. The Las Vegas Celebration of Jewish Film, just two years old, holds its screenings in a casino (where else?). San Francisco's festival screens at three Bay Area theaters and on the University of California campus.

The locale is frequently tied to the festival's funding. Since only about one-half to one-third of an event's funds come from ticket sales, money needs to be raised from other sources. Most Jewish festivals get support from Jewish organizations. Almost all get additional funding from government grants (mostly local, regional or state), arts organizations, foundations and corporations. However, public funding involves a good deal of politics and formidable amounts of paperwork--and, in the current economic climate, it's becoming ever harder to obtain. To get grants today, says Felicia Shaw of the San Diego Commission for Arts and Culture, "you have to be fearless."

12. TAXATION CONSEQUENCES

12.1 The American Jobs Creation Act of 2004

The American Jobs Creation Act of 2004 is an elaborate package of tax measures passed by Congress and President Bush in October of 2004. The act takes a stand against “runaway production,” which cost the Commerce Department \$10.3 billion in lost revenues in 1999.

The act is designed to stimulate investment in film by granting a 100% write-off for the cost of film and television productions in the year the cost is incurred.

The deduction for qualifying expenditures must be apportioned among the investors/owners of the film in a manner that reflects each investor’s proportionate investment and economic interests in the project.

The Producer has taken all care to ensure this Movie fulfils the requirements for approval under the this act to ensure maximum tax benefit is available to all investors.

12.2 Specific Exclusions

Some Budget Line Items may fall outside of tax break guidelines and not be allowed under the ruling. The Producer will strive to maximize tax effectiveness on behalf of Investors however no guarantees can or will be given as to performance levels in this regard.

12.3 State Tax Incentives

Presently, over 30 states offer some form of sales tax exemption for productions. Likewise, many states have started passing additional tax incentive legislation for productions. Potential investors are encouraged to investigate incentives in their respective states.

12.4 Sale of the Film

An investment in the Limited Partnership Interests will be subject to certain risks arising out of federal income tax considerations, including, but not limited to:

- 1) The possibility of the Internal Revenue Service audits and resulting possibility of amendments to the partnership and partners’ tax returns;
- 2) Possible adverse tax consequences resulting from changes in the current tax code and/or administrative interpretations thereof;
- 3) Tax liability on the part of the partners in the event that the partnership assets (e.g. the Motion Picture) are transferred voluntarily or by liquidation or foreclosure, if at the time of transfer the liabilities of the partnership (e.g. for borrowings secured by the letters of credit) exceed the partnership’s basis in its assets (resulting in a taxable gain), such tax liability would exist even though the partnership would have no cash to distribute to its partners.

12.5 Tax and Investment Advice

The tax consequences of an investment in the partnership may vary depending on the investors personal tax status, and the general partner is not in a position to give tax advice or estimate the tax consequences of this investment for any of the limited partners.

The general partner recommends that all prospective limited partners consult their personal tax advisors regarding the projected tax consequences of this investment.

13. RISK FACTORS

13.1 Film Investment is Speculative

There is no guarantee that the laws and regulations regarding film investment, tax concessions or any other matter not herein included or the interpretation of those laws and regulations will not change in the future and that such changes or interpretations, should they occur, will not be retrospective.

Motion picture investment entails a high degree of risk even when the picture is substantially packaged prior to financing. Recoupment of the investment and additional profits are largely a function of the film's cost of production and distribution in relation to its public appeal. The extent to which a picture will appeal to the public is largely dependent upon unpredictable critical reviews and public taste. A substantial portion of motion pictures do not achieve profitability.

The development, production and promotion of any motion picture is a high risk venture dependent on many subjective and unpredictable elements.

Therefore, film investment is speculative in nature and represents a high risk business.

13.2 The Benefits of a Limited Liability Corporation

The positive side is that there is potentially no limit to the amount of money a film can generate. However, if the film does poorly in sales and the General Partner is unable to secure enough distribution agreements, the Limited Partners may lose their entire investment. The General Partner is not liable for any monetary loss that may be incurred by Limited Partners as a direct result of investment in Shabbos Night Fever LLC. The Limited Partners are not liable for any monetary loss due to Shabbos Night Fever LLC, and the Limited Partners' loss on the production is limited to their initial investment.

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