

A fantastical library scene. In the background, a large, ornate gothic-style building with multiple arched windows and intricate stonework is visible. The foreground is filled with rows of wooden bookshelves, some of which are filled with books. The scene is bathed in a warm, golden light, suggesting a sunlit interior. The overall atmosphere is one of a magical, hidden world.

ALL IN.

A REAL LIFE fantasy ABOUT LOVE,
LOSS, AND THE TRUE MEANING OF
FAMILY.



WHY ALL IN?

ALL IN is a story about living a life that matters and using your gifts in service of others. It's about Big Dreams and Faith. It's about the complexity of family and finding the goodness of God in the greatest of life's pain - the loss of loved ones. It's about parenting, of the biological, foster and improvised kind. And it's a portrait of a tightly knit community that is bonded together by their shared experiences of acceptance and love through their brokenness.

ALL IN

LOGLINE: When her charismatic brother is tragically killed, a reclusive daydreamer must rediscover her courage to go all in caring for his children.

Eva Keating prefers the stories in her head to real people. She escapes her anonymous life by disappearing into the world of her imagination; a world filled with symbolism, magical creatures, heroism and love that creeps into her reality. She is sincere and kind but socially awkward and uncomfortably blunt. She has lost so much that she avoids risk and pain as she struggles to make it through the day without taking a pill.

Her younger brother Jack and his wife Em are the extreme extroverts who live large! Jack is an aspiring author and adventurer. Jack and Eva have had a unique and special bond since childhood as they were orphaned and passed through the foster care system until being “found” by Pastor Bob and Maria whose already massive adoptive family grew to include them.

Jack and Em embark on their first solo vacation since their kids were born and Eva has agreed to watch the Keating children, Maddy (15), Eric (12) and Astrid (7). Tragically, Jack and Em are killed in a car accident before they ever make it out of town. Eva must deal with her pain and loss while trying to care for the children, the walls around her carefully created world begins to crumble.

She is shocked that Jack and Em have named her as their legal guardian, she is forced to make some courageous and difficult decisions if she has any hope of succeeding as Jack and Em trusted her.

With the support of their vibrant and tight knit extended family, Eva and the children must fight through their collective pain to save each other with love as they all struggle to find their way back.

Though Jack and Em are gone, Eva and the kids quickly learn of a wonderful gift they left behind. A number of pre-recorded videos have been set to post on their dad’s video blog. Jack and Em created these videos to help the kids feel connected while they were away. Jack’s blog is titled “ALL IN,” which is also the title of his self-published book and the Keating family motto- live every moment, make every decision—all in.

In the emotionally charged days where video blogs continue to post from their deceased parents, Eva is trying to connect with the grieving children. They embark on a road trip back to Eva’s small apartment and their adventure starts. They learn more about their amazing Aunt Eva and her wonderful gifts as Eva gradually opens up and lets them into her world. While on the trip, in a miraculous moment where her past and present meet, the night becomes pure magic as Eva and the kids finally connect on a heart level and healing begins. As Eva decides to go “all in,” the children follow and the beginning of this new family is formed.

VISUAL REALIZATION



The peculiar psyche of our protagonist, Eva Keating, informs the use of layered SFX to portray the imaginary world she alone sees, a safe world that she eventually invites her niece and nephew into, a world in which they bond and find healing together.

This film will be shot in such a way as to amplify Eva Keating's eccentricities and imagination. Eva's perspective will be considered in every scene as this is ultimately her story. In the style of *Amélie*, we will accentuate Eva's oddness with camera movement. In the vein of *Little Miss Sunshine*, we will cut between intimate moments with our characters and the epic, all encompassing shots of the entire Keating family. While this is an intensely personal film with a fantastical flair, at no point will the viewer be taken out of the story. The special effects will flow seamlessly with the beats of the story. Nothing will look "animated," rather, everything will be as real as the characters themselves.

The colors in the opening scene, and in every Jack Keating video blog, will be bright and vibrant. However, the world our characters live in is muted slightly. The tone of the film will follow the arcs of the Keating family, their world subtly brightening as they begin to heal and become a family unit.

STORY + CHARACTER BREAKDOWN



EVA always lived more in her head and had a fantastical imagination. Her stories would come to life in a magical way (think *Finding Neverland* / *Walter Mitty*). Eva's eccentricities were only amplified by her tragic childhood.



Eva and her brother Jack grew up on the outskirts of an industrial city (i.e. Buffalo, Pittsburgh or Detroit). Their dad left when Eva was six and she barely remembers him. Most of what she remembers is of a distant and emotionless man. Eva and Jack's mom was loving, but always exhausted from working multiple jobs. When Eva was 8 and Jack was 6, their mom died of cancer and they were put into foster care.



Misunderstood by the system, Eva was given the diagnosis of a slight Personality Disorder (PD) and put on drugs. The drugs only exacerbated her oddness. For the first few years in foster care, Eva continued telling stories to her brother and the other orphans. But over time and as the hardships of life mounted, something inside her died. She stopped telling stories and became a survivor. She lived in her head and though she maintained her wild imagination, she learned to hide it from the brokenness of the world around her. Jack would often beg for more stories, but she couldn't do it. All of her energy was spent on keeping them safe.

For a number of years the children were switched between foster families. Eva always watched out for Jack and fortunately they were never separated. At the age of 16 and 14 Bob and Maria became their new foster parents. Bob was the pastor of a local church and a great guy—Maria was motherly and nurturing. This is where their healing began. Bob and Maria were kind and loving in every way, but Eva—because of her past—could never bring herself to fully trust them. Less than two years later, she turned 18 and left for college.

Eva and Jack remained close through the years, but she only came to visit for the major holidays and never stayed long. Being around a healthy family seemed to highlight all she had lost as a child. She now lives a few hours drive away and works as a librarian in a large university library.

CHARACTER BREAKDOWN

ASTRID

(7) is strangely unfazed by her parents death—almost as if it never happened. She comforts her siblings and Aunt Eva and stays her happy and eccentric self throughout the film. Her driving passion is to give a breakout performance at the upcoming church play. Everyone around her is concerned and tries to help her “deal with it,” but she keeps telling them—“It’s all going to be OK. Just wait and see.” Near the end of the final act, her two siblings have begun to heal and so has Eva—though they have yet to form a “family unit.”

Thanks to an impromptu road trip Eva took them on, the Keatings almost don’t make it back for Astrid’s play. This is the first time she begins to get upset. They make it back just in time. Astrid knocks it out of the park and the audience goes wild. But when it’s time for the final bow and the lights come up—Astrid doesn’t see her parents in the audience. She had expected they would be there because in every video her dad posted he ended with a promise that they “Wouldn’t miss her play for the world.” This is the first time their death becomes real to Astrid.

Astrid flees the stage. No one can find her. Eva, Maddy and Eric search together. Eva finally realizes where she’s gone—to the site of her parents death—the road where their car accident happened. When they find her she is broken—weeping. Eva, Maddy and Eric step up and this is the moment their new family is truly formed—on the side of the road next to the scene of their great loss.

MADDY

is a young woman (15) who truly has it together. Even before her parents death she was somewhat like a mama to her siblings. She is overly responsible and extremely conscientious. She is also the most emotionally healthy person in the family. Inside though, she is dying. She was a total daddy’s girl and believed her father’s message about the goodness of God with all her heart. Now both her parents are dead and her world has been shattered. Can any of it be true?

To make things worse. Maddy and Eva are at odds. The tension comes from the idea that Maddy doesn’t want a new parent or guardian and she knows far more about the job than Eva does. Eva realizes Maddy is doing the same thing she did for her brother so very long ago. Maddy is becoming hard—losing herself because she feels the need to keep her siblings and herself safe.

Eventually, while on a road trip, Eva comforts Maddy through sharing with her the whole story of her and her father’s childhood. She holds Maddy as they both mourn and Maddy is given permission to be a kid.

CHARACTER BREAKDOWN

ERIC

Keating is 12 and his dad is his absolute hero. He lives and dies by his dad's approval. Before his father died, Jack had been working with Eric on his longboarding skills. Now that his dad is dead, Eric is pushing himself harder, trying more and more dangerous stunts—often arriving home with bruises he doesn't explain. After his parents die, Eric spends his days watching his dad's old video blogs and reading his dad's self-published book. Eric is angry and obviously heartbroken, but he also still craves his father's approval. When he reads a poignant chapter in his dad's book about death, Eric decides to “step up” and read it to his extended family, in essence, eulogizing his father. This is a pivotal moment for Eric and the beginning of healing as Eric knows his father would have been proud of him.

BOB & MARIA

are good people. They love God, they love each other, they love those around them and they sacrifice to make the world a better place. Bob is the pastor of a small church that is highly involved in the community. Bob and Maria have always had foster kids in their home. They never had kids of their own and decided this was the best way to make a difference. Many of the kids who lived with them, see Bob and Maria as surrogate parents. Bob and Maria currently have two, African American kids living with them.

UNIQUE SELLING POINT

MARK BATTERSON + FANTASY ELEMENTS

With the ever exploding genre of family and faith films, *All In* has a story and message that's perfectly positioned to meet the market head on. The film is loosely based on the book, "All In," by New York Times Bestselling Author, Mark Batterson, and as such, offers something many of the top rated faith and family films do not. Batterson is the Lead Pastor of Washington DC based megachurch, National Community Church (NCC) and Batterson and NCC have consistently been listed among the "Most innovative churches/pastors in America."

The audience for *All In* has been growing worldwide for more than a decade. *All In* is a broad, all audience story that will inspire families around the world and captivate the faith based audience. *All In* is a generous, fun and quirky story of hope and redemption – about using your abilities to make the world a better place. Above all—it's about living a life that matters!

The film's unique and imaginative elements of fantasy, and quirky yet loveable characters will capture the heart of the family audience.

MARK BATTERSON +



MARK BATTERSON

Mark is one of the most widely followed pastors in the world. He holds a Doctor of Ministry degree from Regent University and is the *New York Times* bestselling author of 15 books, including the *New York Times* bestseller *The Circle Maker*. He is also the author of *In a Pit with a Lion on a Snony Day*, and *Wild Goose Chase*. *The Circle Maker* brand has more than 2 million in sales.

Mark's blog www.markbatterson.com had over 17 million hits in 2009. And the numbers are rapidly growing this year. He has over 70,000 readers subscribe to his e-votional email list, more than 114,000 Twitter followers, almost 45,000 Facebook friends and fans, and almost 20,000 on Instagram.

NATIONAL COMMUNITY CHURCH

National Community Church in Washington DC has over 5,200 members. The church is focused on reaching emerging generations and meets in theaters throughout the DC metro area. NCC owns and operates the largest coffeehouse on Capitol Hill, and the Miracle Theatre, a second-run movie theater and live performance venue.

Over the past year, NCC Podcasts have been downloaded more than 304,000 times. Theater-church.com had 1.6 million page views from 195 countries.

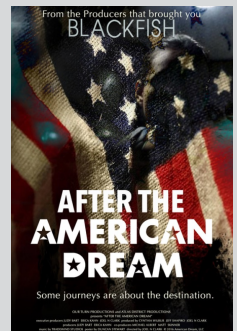
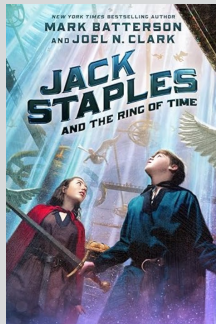
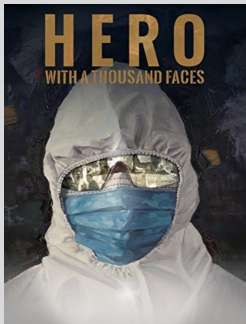
JOEL CLARK

DIRECTOR



Joel N. Clark is the director of A Family Story Films (www.afamilystoryfilms.com.) Over the past twenty years, Joel has filmed in the most remote and perilous corners of the earth and has created documentaries, series, and films across all seven continents. Through creative storytelling Joel has illuminated harrowing narratives, whether it be child soldiers in Haiti, the Ebola outbreak in Sierra Leone, the treacherous journey of undocumented immigrants, or an intrepid, unsupported expedition to the South Pole, Joel has created mesmerizing films on each of these subjects and many more.

In addition to film directing, Joel is a New York Times Bestselling author, having penned both fiction and nonfiction works that have been published widely. Alongside his wife of eighteen years, Megan, their daughter Juno, and their son Elah, Joel continues to create and inspire from his home in Washington, DC.



SIMON SWART

PRODUCER



As EVP and General Manager of Twentieth Century Fox Home Entertainment, Simon managed the development and release of hundreds of programs generating over \$3Bn in annual sales with over 200 new releases a year. He managed the distribution and marketing for Twentieth Century Fox Film & Television in addition to MGM, Relativity, and DreamWorks Animation. Including the management of many major franchises such as *Avatar*, *Titanic*, *Star Wars*, *Ice Age*, *Alvin and the Chipmunks*, *James Bond*, *Die Hard*, *Aliens*, *The X-Men* and many more.

In addition to launching worldwide franchises he recognized an underserved market and launched Fox Faith in 2002 (the first ever big studio division dedicated to serving the faith based audience) which generated more than \$700mm in revenue. He selected and secured rights to multiple successful properties such as *Passion of The Christ*, *Strawberry Shortcake*, *Love Comes Softly*, *Ultimate Gift*, and *The Bible*. He also developed and greenlighted several highly successful sequels such as *Behind Enemy Lines*, *Wrong Turn*, *Dr. Dolittle* and *The Marine*.

He has championed and created new markets within the realms of entertainment and digital media delivery channels during his tenure at Fox, Disney and Warner Brothers in a career spanning more than three decades. He has produced several movies including *6 Below*, *I Can Only Imagine*, *i am All Girls*, *The Kings Daughter* and *Redeeming Love*.

He has long standing relationships with Netflix, Lionsgate, Universal pictures, Apple and Amazon. His latest production is a partnership with Sam Raimi and Roy Lee, entitled *Boy Kills World* starring Bill Skarsgard, Jessica Rothe, Andrew Koji, Michelle Dockery, Brett Gelman and Shartlo Copley.





CHRISTIAN MERCURI

DISTRIBUTION

Mercuri began his career in 2002 when he joined Millennium/Nu Image as a member of the production department. He moved into international sales working alongside Co-Chairman, Danny Dimbort where he was ultimately appointed President of International.



JASON CLARK

WRITER

Jason Clark is a writer, producer, & author of over 20 books, including, *Leaving and Finding Jesus*, and *Prone to Love*. He co-hosts the *Rethinking God with Tacos* PODCAST and is the director of *A Family Story* – nonprofit. He has written and produced films in genres spanning documentaries, faith-based discipleship, and entertainment. Jason's storytelling inspires awe and wonder in the goodness of God. He and his wife, Karen, live in North Carolina with their four children, Madeleine and Joseph, Ethan, and Eva.



ESTHER FEDORKEVICH

PRODUCER

With a roster that includes 46 *New York Times* bestselling authors and over 1,000 books, Esther has developed The Fedd Agency's unique 360-degree model that comprehensively supports authors in gaining reach for all dimensions of their platform: traditional publishing, agent-managed self publishing, integrated marketing, and representation for film, television, and other derivative products.

Esther lives in Austin with her husband, Jimmy, and their two kids, Alexi and Paul. She loves to shoot hoops, swing a golf club or tennis racket, read, and cook gourmet meals for her family and friends.

COMPARABLE FILMS

COMPS

RELEASE

BUDGET

DOMESTIC



THE WAY, WAY BACK

2013

5M

21,5M



WONDER

2017

20M

132M



I CAN ONLY IMAGINE

2018

7,5M

83,3M

IN SUMMARY...

Thanks to the profound and highly acclaimed scope of work by Mark Batterson and the extensive reach of National Community Church, *All In* has a built in audience that will be the Launchpad for the film.

Our experienced and established team will create a quality, commercial movie and navigate the distribution challenges to maximize return and minimize risk at every step.

The message of *All In* is aimed at the heart of the Family and Faith audience while the fantastical story offers something rarely seen in this genre.

The film's dramatic story allows for a strong message while staying away from the pitfalls of other faith-based, overly “preachy” films in the genre.