

JAZ FILMS

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www.jazfilms.com

"THE OBJECTIVE"

STATEMENT OF PAID ADVERTISING OBLIGATIONS AND APPROVAL RIGHTS

JAZ FILMS, DARCLIGHT FILMS and SHEREZADE FILMDEVELOPMENT present a
JAZ FILMS and GEARHEAD PICTURES production

A DANIEL MYRICK FILM

introducing JONAS BALL

"THE OBJECTIVE"

executive producers CLAUD CLAUSEN, GLENN M. STEWART, STEFFAN AUMÜLLER, GARY
McADAM, DENNIS RIFF, STANLEY TUTTLEMAN, VICTOR SYRMIS, GARY HAMILTON and IAN
GIBBINS co-producers ANDREA BALEN, KARIM DEBBAGH and RICHARD HALPERN

music composer KAYS AL-ATRAKCHI

editors MICHAEL DUTHIE, ROBERT FLORIO, A.C.E. and DANIEL MYRICK

production designer FRANK BOLLINGER casting director JOHN JACKSON, C.S.A.

director of photography STEPHANIE MARTIN story by DANIEL MYRICK and MARK A. PATTON

screenplay by MARK A. PATTON, WESLEY CLARK, JR. and DANIEL MYRICK

producers JEREMY WALL and ZEV GUBER

director DANIEL MYRICK

LOGO PLACEMENT:

1. (JAZ Films Logo)
2. (Darclight Logo)
3. (Sherezade Film Development Logo)
4. (Dolby Digital Logo)

DIRECTOR - DANIEL MYRICK

The Director is entitled to a credit of the same style, size and prominence as the Producer of the Film, in 1st position after the above-the-line cast and the title of the Film, on the following materials:

- a) in all major paid advertising and publicity material relating to the Film including but not limited to posters and hand bills, and wherever the credit block appears, and where appropriate in books, records, video cassettes and audio cassette;
- b) wherever the individual Producers' credit or the Production Company's credit appears the Director shall also be credited in the same size and density of type as the individual Producer or Production Company;

The director shall have final approval of any photograph, caricature, biography and/or actual or simulated likeness to be used in connection with advertising and publicity. This approval will not be unreasonably withheld or delayed, and will be deemed given if no response is given within 5 days from submission.

PRODUCERS - JEREMY WALL AND ZEV GUBER

The Producers are entitled to a credit of the same style, size and prominence as the Director of the Film, in 2nd position after the Director of the Film, on the following materials:

- a) in all major paid advertising and publicity material relating to the Film including but not limited to posters and hand bills, and wherever the credit block appears, and where appropriate in books, records, video cassettes and audio cassette;
- b) wherever the Director's credit or the Production Company's credit appears the Producers shall also be credited in the same size and density of type as the Director or Production Company.
- c) Wherever Producer names appear, Jeremy Wall is in first position, followed by Zev Guber.

The above credit provisions for the Director and Producers shall not apply to:

- advertising and publicity material not issued by or under the control of the Production Company;
- group, list or teaser advertising, publicity or exploitation;
- advertising relating to the television exhibition of the Film;
- special advertising, publicity or exploitation relating to any member of the cast or personnel concerned in production of the Film or similar matters;
- trailer or other advertising in cinemas or on radio or television unless the Producer is credited
- institutional or other advertising or publicity not relating primarily to the Film;
- so called "Award Ads" (including consideration, nominations or congratulations for an award) relating to any other person involved in the Film;

- advertising of less than 20 column centimeters.

WRITERS - DANIEL MYRICK & MARK A. PATTON and WESLEY CLARK, JR.

The Writers are entitled to a credit of the same style, size and prominence as the Director of the Film, in 3rd position after the Director of the Film, on the following materials:

- a) all publicity and on all prints, videos, DVDs, and major advertising issued by distributors and other licensees.
- b) The order of the writers names is per the WGA adjudication.

The above credit provisions for the Writer shall not apply to:

- advertising and publicity material not issued by or under the control of the Production Company;
- group, list or teaser advertising, publicity or exploitation;
- advertising relating to the television exhibition of the Film;
- special advertising, publicity or exploitation relating to any member of the cast or personnel concerned in production of the Film or similar matters;
- trailer or other advertising in cinemas or on radio or television
- institutional or other advertising or publicity not relating primarily to the Film;
- so called "Award Ads" (including consideration, nominations or congratulations for an award) relating to any other person involved in the Film;
- advertising of less than 20 column centimetres.

KEY CREW and OTHER BILLING

The key crew members listed below to receive credits at the Producer's discretion as in the attached billing block, of the same style, size, prominence and duration as each other, in all major paid advertising and publicity material relating to the Film including but not limited to posters and hand bills, and wherever the credit block appears, and where appropriate in books, records, video cassettes and audio cassette:

Director of Photography STEPHANIE MARTIN

Production Designer FRANK BOLLINGER

Editor MICHAEL DUTHIE, A.C.E., ROBERT FLORIO, A.C.E. and DANIEL MYRICK

Composer KAYS AL-ATRAKCHI

Make-Up and Hair ISABELLA WILEY

Casting JOHN JACKSON, C.S.A.

Co-Producers ANDREA BALEN, KARIM DEBBAGH and RICHARD HALPERN

Executive Producers CLAUDIUS CLAUSEN, GLENN M. STEWART, STEFFEN AUMÜLLER, GARY McADAM, DENNIS RIFF, STANLEY TUTTLEMAN, VICTOR SYRMIS, GARY HAMILTON and IAN GIBBINS

ACTORS GENERAL For all actors restrictions are as set out in the SAG Global One Agreement, and as set out below:

- Merchandising or 'commercial tie-up rights' using an actor's name or image have not been cleared, and must be assigned by the actors in writing on a case by case basis.
- Clearance has not been obtained for any production other than the Film, including the use of any footage in any other film, new media production, or for any commercial good or service (but excluding use of the footage or still photographs as is necessary to promote and/or advertise the Film in any media).

LEAD ACTORS Billing for JONAS BALL to be on a favoured nations basis for all terms and conditions, except as varied below in the order of screen credits.

Specific billing requirements for the lead actors are as set out below:

JONAS BALL will be credited wherever the film is credited (except award, nomination or congratulatory ads in which the person receiving the award, nomination or congratulation is mentioned) including without limitation posters, press releases, audio advertising and video sleeves. Such credit will be in 1st position and will be no less than the size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) used for any other credit excluding the title of the film.

The Artist will receive billing in paid ads whenever and wherever the title of the film appears in both the artwork and the regular title in a size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) not less than 40% of the size of type used for the title of the film, and in any event not less than 100% of the size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) used for any other credit excluding the title of the film. The Artist's credit will appear wherever the artwork title appears in ads, and in any ad (including billboards and the audio portion of any ad) where any other individual's credit appears except award, nomination or congratulatory ads in which the person receiving the award, nomination or congratulation is mentioned.

The Artist will receive billing on posters, handbills, one-sheets, billboards, etc. Credit to be in 1st position in a size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) not less than 35% of the size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) used for the title of the film and in any event no less than 100% of the size of type (including height, width, thickness, boldness, style, colour, density, duration and prominence) of any other credit.

The Artist has absolute approval of his non-photographic likeness. The producers undertake further redraws as required to address the Artist's specific concerns.

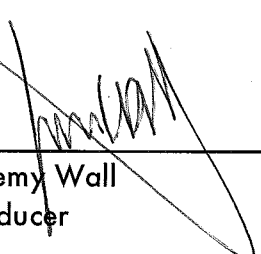
The Artist (or his agent) shall have approval within 7 days of submission to proofsheets/transparencies of the stills in which he appears for publicity of the film. The Artist agrees to approve 50% of stills submitted, provided that stills that have been previously rejected are not submitted again for approval. The stills delivered by the Production Company have full Artist approval.

The Artist has absolute approval of his biography and personal information used by and provided by the Production Company to third parties to promote and publicise the film. The publicity materials delivered by the Production Company have full Artist approval.

Footage from the picture may only be used in the picture and the advertising and promotion of the picture. No granting of any clip rights, including "bloopers" or outtakes, without prior written approval of the Artist. No digitising or other computer alteration of the Artist's image, likeness or performance in CD-ROMs, computer games, theme parks, sequels, prequels or remakes except digitising of the whole picture in linear form on any digital or electronic format now known or later devised. The Artist has approval over publicity, which shall be subject to his availability.

The Artist (or her agent) shall have approval within 7 days of submission to proofsheets/transparencies of the stills in which he appears for publicity of the film. The Artist agrees to approve 50% of stills submitted, provided that stills that have been previously rejected are not submitted again for approval. The stills delivered by the Production Company have full Artist approval.

Dated in Los Angeles, this 28th day of February, 2008.



Jeremy Wall
Producer