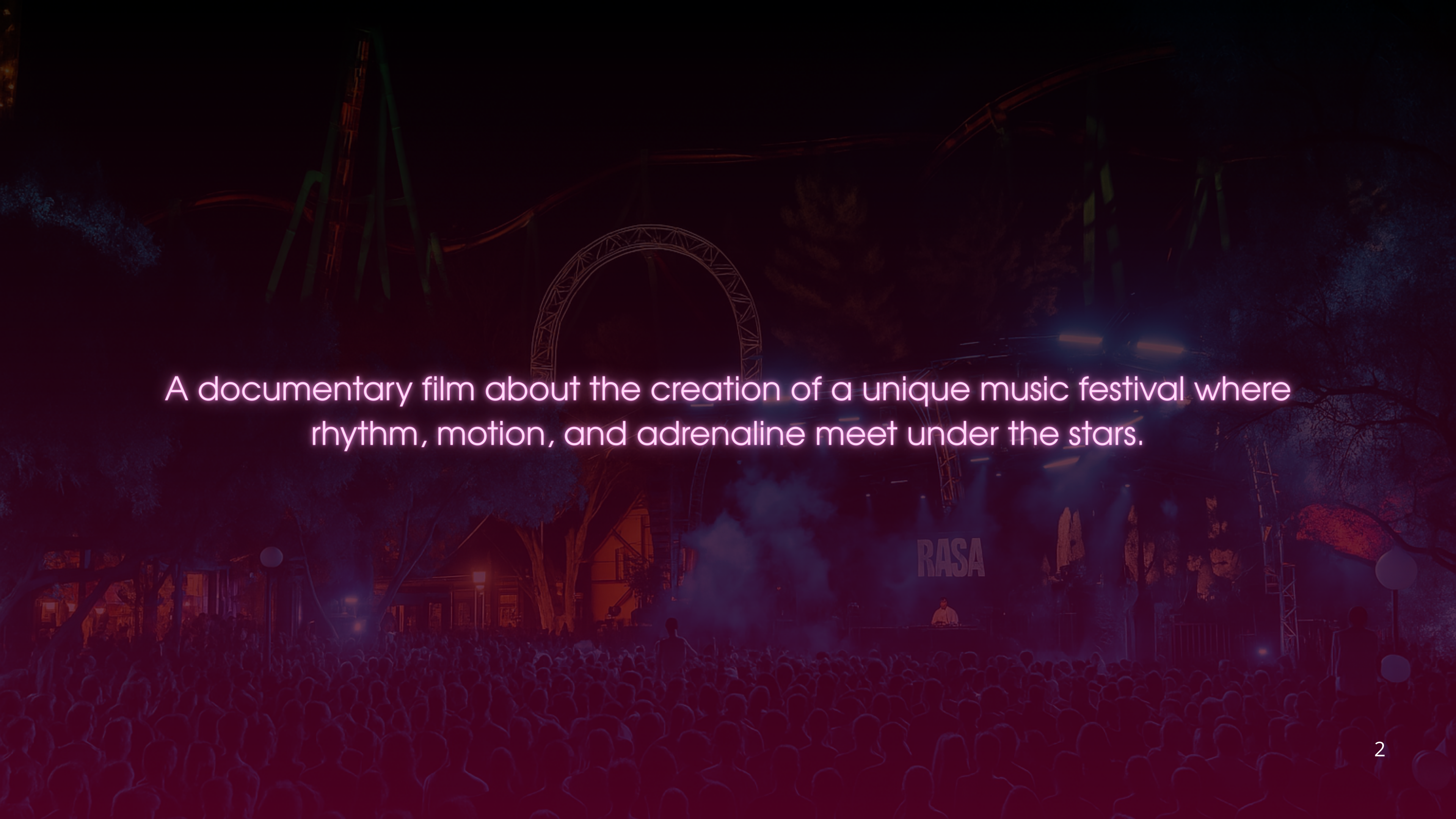


A night scene at a theme park. In the background, a roller coaster with orange tracks and green supports winds through dark trees. A large, illuminated arch structure is visible behind the text. In the foreground, a large crowd of people is silhouetted against the blue and purple lights of the park. A DJ booth with the word "RASA" on it is visible in the middle ground, with a DJ standing behind the counter. The overall atmosphere is mysterious and thrilling.

THRILL CITY

WHEN THE WORLD SLEEPS, THE PARK COMES ALIVE.

A night scene at a music festival. In the background, a roller coaster with a large loop is visible against a dark sky. In the foreground, a large crowd of people is gathered, facing a stage area. The stage has a sign that says "RASA" and a DJ is visible behind a counter. The overall atmosphere is dark and vibrant, with blue and purple lighting. The text "A documentary film about the creation of a unique music festival where rhythm, motion, and adrenaline meet under the stars." is overlaid in the center.

A documentary film about the creation of a unique music festival where
rhythm, motion, and adrenaline meet under the stars.

Logline

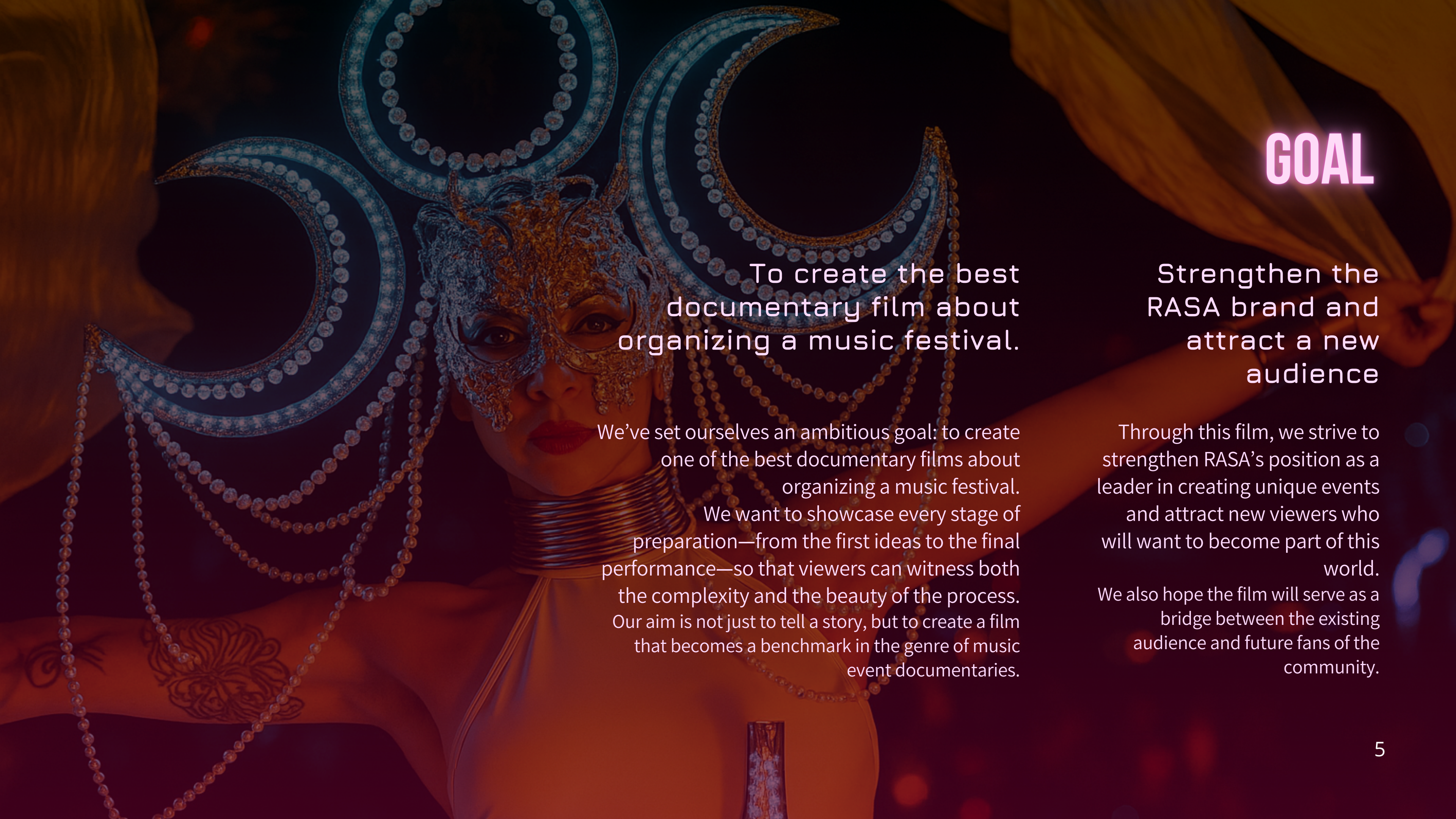
In an amusement park with the most thrilling roller coasters, a young team organizes their first-ever night music festival.

Why did we decide to make this film?

We are creating this film to immerse the audience in the atmosphere of celebration and boundless joy, just like at RASA events — whether it's Thrill City or Pier Play.

The key is to show that in our fast-paced world, it's important to make time for rest and personal emotions. Every frame of the film is designed to teach the audience the art of disconnecting from routine and creating moments of happiness.

Full
THROTTLE
RACING



GOAL

To create the best documentary film about organizing a music festival.

We've set ourselves an ambitious goal: to create one of the best documentary films about organizing a music festival.

We want to showcase every stage of preparation—from the first ideas to the final performance—so that viewers can witness both the complexity and the beauty of the process. Our aim is not just to tell a story, but to create a film that becomes a benchmark in the genre of music event documentaries.

Strengthen the RASA brand and attract a new audience

Through this film, we strive to strengthen RASA's position as a leader in creating unique events and attract new viewers who will want to become part of this world.

We also hope the film will serve as a bridge between the existing audience and future fans of the community.

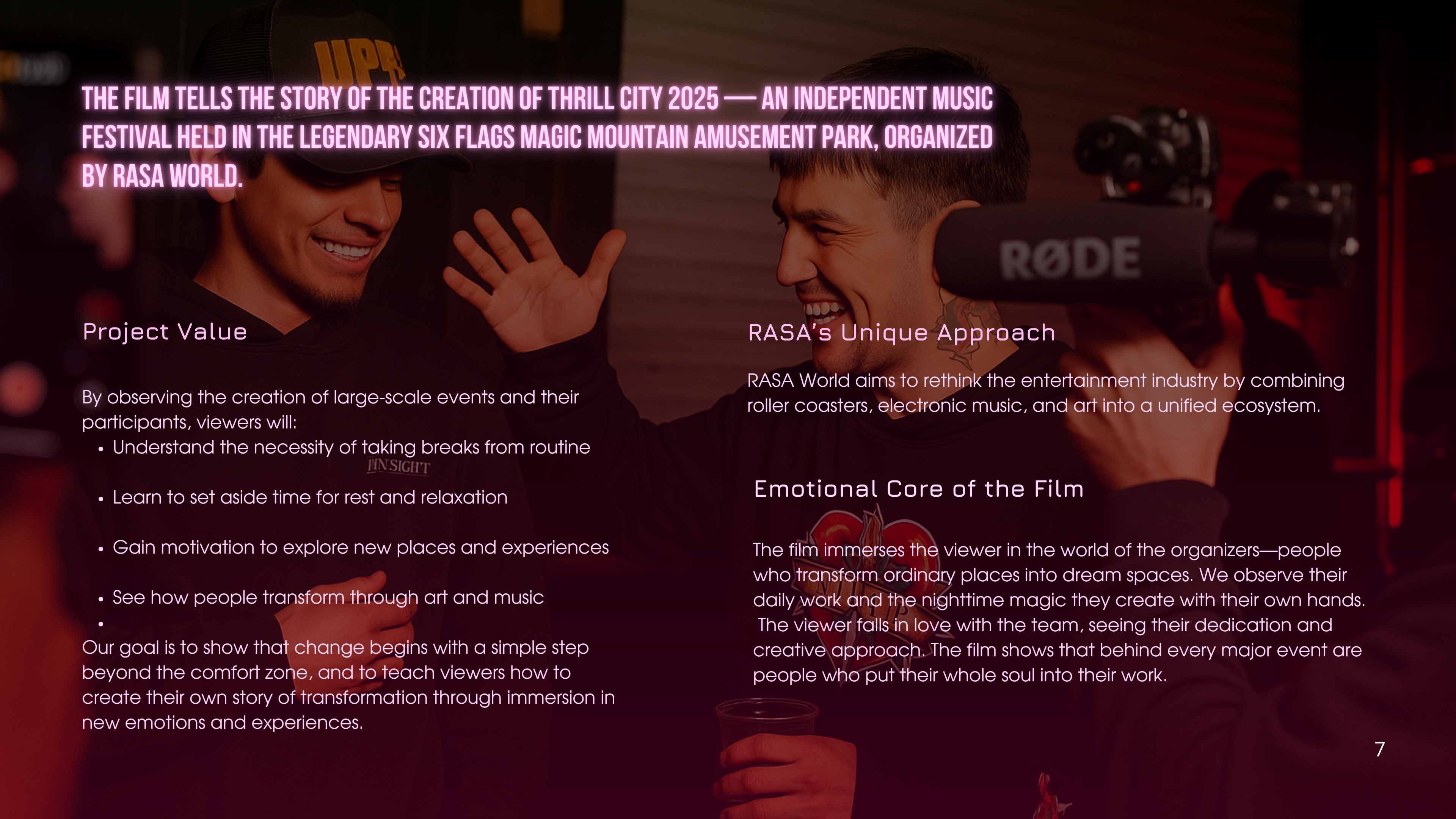
Context

SIX FLAGS MAGIC MOUNTAIN IS A SYMBOL OF AMERICAN ENTERTAINMENT, BUT UNTIL NOW, IT REMAINED A "CLOSED TERRITORY" FOR INDEPENDENT INITIATIVES. RASA WORLD DECIDED TO CHANGE THE GAME BY TRANSFORMING THIS LEGENDARY PARK INTO A GIANT DANCE FLOOR UNDER THE STARS.

TODAY, PEOPLE ARE LOOKING NOT JUST FOR ENTERTAINMENT, BUT FOR DEEP, MEMORABLE EXPERIENCES. IN THE MODERN WORLD, EXPERIENCES ARE VALUED MORE THAN MATERIAL THINGS.

WHAT MAKES THRILL CITY UNIQUE?

THRILL CITY BECAME THE FIRST FESTIVAL TO COMBINE ROLLER COASTERS, ELECTRONIC MUSIC, AND ART. IT'S NOT JUST A PARTY—IT'S A JOURNEY INTO A WORLD WHERE DAYTIME REALITY GIVES WAY TO NIGHTTIME MAGIC.



THE FILM TELLS THE STORY OF THE CREATION OF THRILL CITY 2025 — AN INDEPENDENT MUSIC FESTIVAL HELD IN THE LEGENDARY SIX FLAGS MAGIC MOUNTAIN AMUSEMENT PARK, ORGANIZED BY RASA WORLD.

Project Value

By observing the creation of large-scale events and their participants, viewers will:

- Understand the necessity of taking breaks from routine
- Learn to set aside time for rest and relaxation
- Gain motivation to explore new places and experiences
- See how people transform through art and music
-

Our goal is to show that change begins with a simple step beyond the comfort zone, and to teach viewers how to create their own story of transformation through immersion in new emotions and experiences.

RASA's Unique Approach

RASA World aims to rethink the entertainment industry by combining roller coasters, electronic music, and art into a unified ecosystem.

Emotional Core of the Film

The film immerses the viewer in the world of the organizers—people who transform ordinary places into dream spaces. We observe their daily work and the nighttime magic they create with their own hands. The viewer falls in love with the team, seeing their dedication and creative approach. The film shows that behind every major event are people who put their whole soul into their work.

Key Questions the Film Raises:

Why is it so important today to be able to disconnect from routine and dive into emotions?

— The film shows that rest is not just entertainment but a necessity for inner balance.

How can music and light become tools for self-discovery?

— We explore how the sounds of house and techno, pulsating neon, and the night create a space where people feel freer, more authentic, and open.

What makes an experience truly valuable: the show itself or the emotional connection to what's happening?

— Instead of simply showcasing a spectacle, we delve into the personal stories of guests and the team, revealing what truly leaves a lasting impact.

Can an amusement park transform from a place of entertainment into a cultural hotspot?

— Thrill City becomes an experiment proving that even the most unexpected space can become a symbol of a new cultural generation.

Stakes:

If everything goes wrong, the festival faces complete failure — from technical malfunctions to mass ticket refunds.

The event is designed for thousands of attendees, and any issues — whether it's a ticketing system failure, ride breakdowns, unforeseen technical or logistical challenges with performers, or poor planning — could lead to the event collapsing and tickets having to be refunded.

But if it succeeds, we will witness how one idea can change the perception of large-scale events and become a story told around the world.

ARTISTIC APPROACH

The film is built on a hybrid aesthetic that combines observational cinema with experimental storytelling.

1. Unique Filming

The film is created in the format of observational documentary cinema, where the camera becomes an invisible part of the event.

- One of the key elements of the project is its unique filming approach, where:
Participants and organizers forget about the presence of cameras — thanks to director Dmitry Korikov, who works not as an outside observer but as part of the environment.
- There is no large crew on set — all the work is done by a single filmmaker. He performs the roles of director, cinematographer, and sound engineer, and with the help of modern technology and AI tools for sound post-production, filming becomes more discreet and organic while speeding up decision-making on the spot.
- Thanks to his talent and solo work, Dmitry can fully immerse himself in what's happening: he attends all meetings, follows the protagonists across locations, interacts with every participant, assists the RASA team, and simultaneously captures footage without breaking the authenticity of the moment.

This style allows for very honest shots, where people's emotions and reactions are natural and unforced. People stop noticing the camera and behave as if no one is filming them — creating a feeling of genuine presence rather than detached observation.

2. Dramaturgy as a Contrast Between Daytime Reality and Nighttime Magic

The central metaphor of the film is the contrast between day and night.

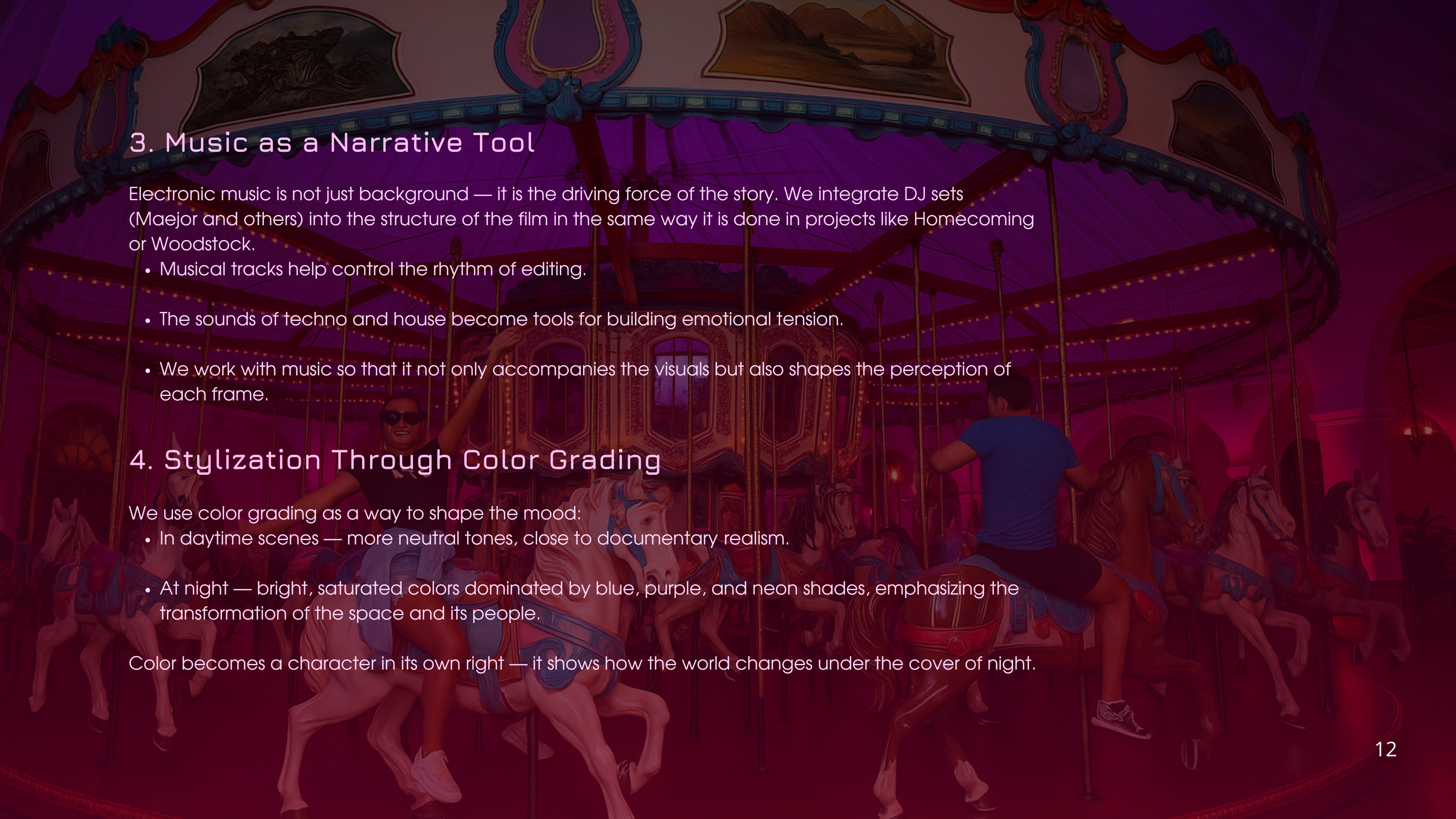
Daytime shots of Six Flags Magic Mountain look ordinary, almost dull:

- Office work
- Technical inspections
- Negotiations with the park's owners

But as night falls, everything changes. We use a sharp visual shift in the color palette: from cold, rational tones to rich, pulsating neon, which becomes a visual tool of transformation.

This transition reinforces the narrative that the space can change — and with it, the people within it.





3. Music as a Narrative Tool

Electronic music is not just background — it is the driving force of the story. We integrate DJ sets (Maejor and others) into the structure of the film in the same way it is done in projects like Homecoming or Woodstock.

- Musical tracks help control the rhythm of editing.
- The sounds of techno and house become tools for building emotional tension.
- We work with music so that it not only accompanies the visuals but also shapes the perception of each frame.

4. Stylization Through Color Grading

We use color grading as a way to shape the mood:

- In daytime scenes — more neutral tones, close to documentary realism.
- At night — bright, saturated colors dominated by blue, purple, and neon shades, emphasizing the transformation of the space and its people.

Color becomes a character in its own right — it shows how the world changes under the cover of night.

5. Editing as the Movement of the Heart

The editing will be built around a pulsating rhythm, imitating the beating of a heart:

- In moments of tension — a fast pace, sharp cuts, noise, and sudden shifts in lighting.
- In moments of triumph — long, smooth shots that allow the viewer to feel the scale and freedom.

We will also use multi-cam editing to show a single event from multiple angles — as in the film *Woodstock*, where the details are just as important as the big picture

7. Sound Design

Sound will become the translator of emotions:

- The roar of roller coasters, the vibration of the ground, and the voices of the crowd — all of it will be blended with DJ sets and voice-over narration.
- In moments when a character hesitates, we will hear the sound of emptiness, the wind, or the slowed-down rhythm of their own breathing.

This film is not just a recording of a festival. It is an audience experience built on contrasts, movement, and immersion into the night.

6. Graphics and VFX as Storytelling

The intro and outro will be designed as dynamic animations, where music and light composition create an emotional entry into the story.

Graphics will be used not only for titles but also to convey the inner state of the characters:

- The pulse of time
- Emotional graphs
- Visualization of decisions and conflicts

Why does it work?

THE SUCCESS OF THIS FILM IS BASED ON A DEEP UNDERSTANDING OF MODERN TRENDS AND AUDIENCE DEMANDS. IN AN ERA WHEN TRAVEL BECOMES MORE ACCESSIBLE AND PEOPLE INCREASINGLY SEEK GENUINE EXPERIENCES AND AUTHENTIC STORIES, OUR FILM OFFERS NOT JUST ENTERTAINMENT BUT AN IMMERSION INTO A UNIQUE WORLD OF HUMAN EMOTIONS AND CULTURAL CONNECTIONS.

I

Relevance of the Topic: The film responds to the growing interest in meaningful travel and alternative culture.

II

Authenticity of Stories: Unlike typical "glamorous" projects, we tell sincere, vivid stories about real people.

III

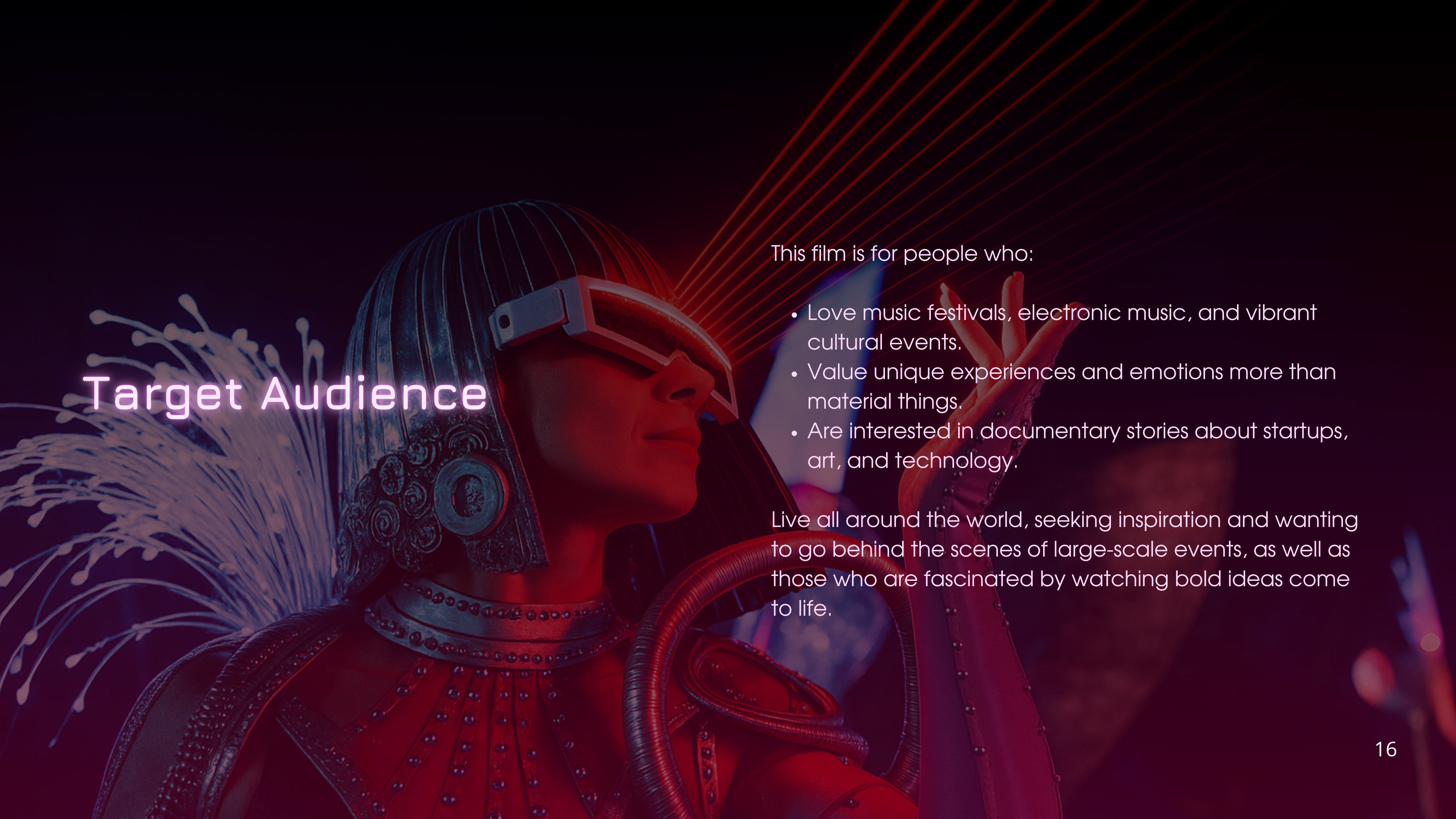
Emotional Depth: Viewers find resonance in honest, heartfelt stories, creating a personal connection with what unfolds on screen.

IV

The combination of documentary realism with artistic presentation creates a fresh, distinctive format unlike any other.

THIS FILM FILLS AN IMPORTANT NICHE IN CONTEMPORARY DOCUMENTARY CINEMA — IT SHOWCASES REAL PEOPLE, THEIR GENUINE EMOTIONS, AND TRANSFORMATIONS THROUGH ART AND MUSIC, WHICH IS ESPECIALLY VALUABLE IN A WORLD OVERSATURATED WITH SUPERFICIAL CONTENT





Target Audience

This film is for people who:

- Love music festivals, electronic music, and vibrant cultural events.
- Value unique experiences and emotions more than material things.
- Are interested in documentary stories about startups, art, and technology.

Live all around the world, seeking inspiration and wanting to go behind the scenes of large-scale events, as well as those who are fascinated by watching bold ideas come to life.

FILM FORMAT

Duration: 90 minutes

MAIN SECTIONS OF THE FILM

Introduction: The story of Thrill City's creation and RASA World's mission.

Preparation: The festival organization process (technical challenges, creative solutions).

The Festival Itself: Immersion in the event's atmosphere.

Epilogue: The festival's impact on participants and the industry.

KEY NARRATIVE ELEMENTS

- Interviews with the founders and organizers.
- Preparation for the event and overcoming challenges.
- Discussions about the festival.

FEATURES

Our project about RASA World and its events is flexible in format, which allows it to be presented either as a standalone documentary film or integrated into a larger documentary series about the creation of iconic music and cultural events.

AS A STANDALONE FILM

If the project is released as an independent film, it will focus on the uniqueness of RASA World, its philosophy, and its cultural impact.

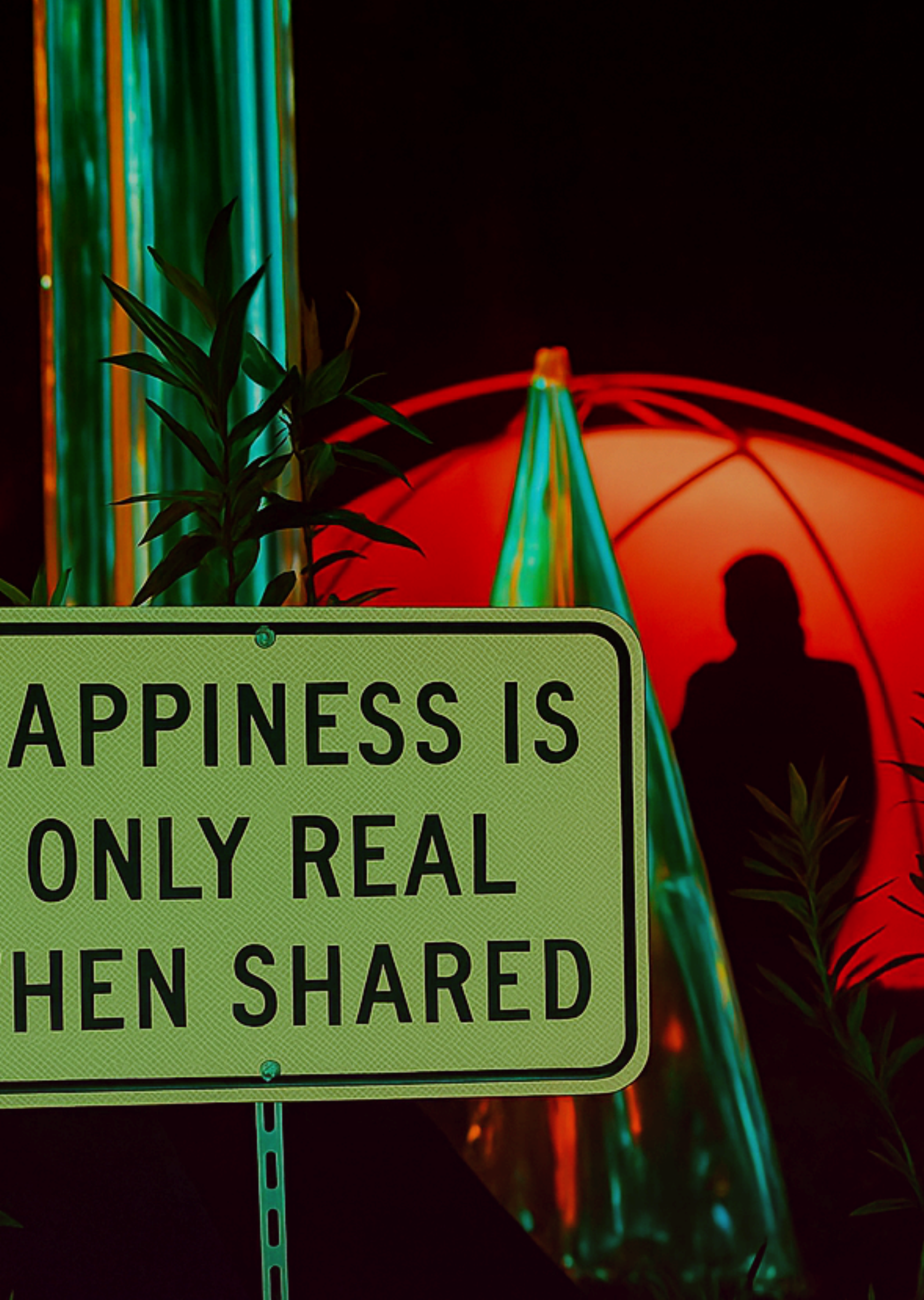
The spotlight will be on the Thrill City festival and other landmark events.

This format will allow for a deeper exploration of:

- The history of the company and its evolution from small events to large-scale festivals.
- The transformation of participants and organizers through art, music, and technology.
- The challenges and triumphs of organizing events that change the way people perceive the world.

The film can be presented on major streaming platforms (Netflix, Hulu, HBO Max) and submitted to prestigious documentary film festivals (Sundance, Berlinale, Tribeca).





AS AN EPISODE IN A DOCUMENTARY SERIES

The project fits perfectly into the format of a documentary series, where each episode focuses on the organization of an iconic event such as Coachella, Burning Man, or Tomorrowland. In this case, the episode about RASA World would become a key part of a larger narrative about the entertainment industry.

The RASA episode could include:

The preparation for Thrill City: logistics, technical challenges, and creative solutions.
RASA's unique approach to creating immersive environments where art, music, and technology merge into one.
Emotional stories of participants and organizers that show how these events transform lives.

Integrating the project into a series would make it possible to tell a broader and more detailed story, highlighting RASA's role within the global entertainment industry.

ADVANTAGES OF BOTH FORMATS

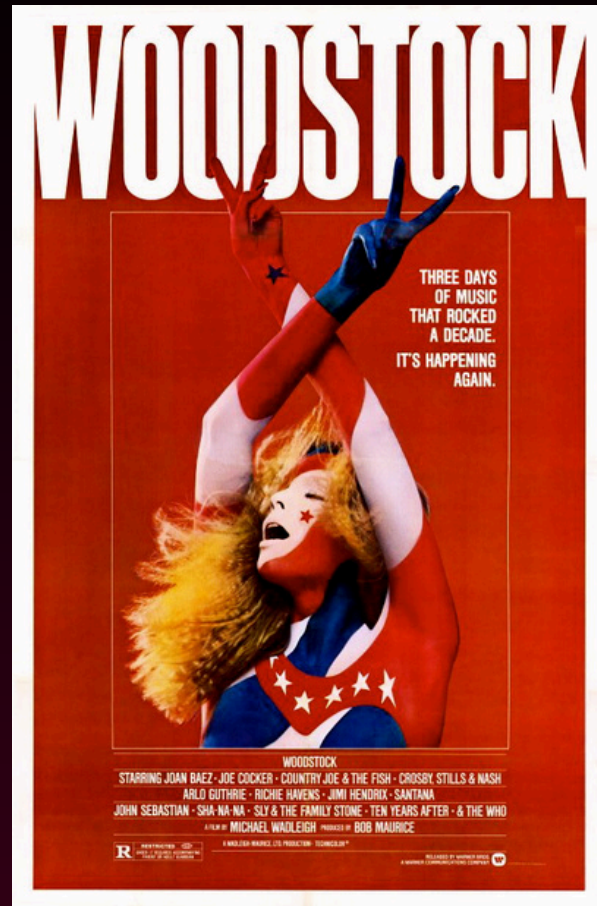
Standalone Film: Provides the opportunity to dive deep into RASA's story, create a complete narrative, and highlight the uniqueness of their approach.

Series Episode: Allows for a comparison of RASA with other legendary events, showcasing their innovations and place in modern culture.

Both formats have the potential for wide distribution and can be adapted depending on the project's goals and target audience.



Analysis of Similar Projects



Woodstock (1970)

- A documentary film about the legendary music festival.
- Structure: A mixed chronicle of performances and interviews with attendees.
- Awards: Oscar for Best Documentary Feature, nominations for editing and sound.
- Budget: \$600,000; Box office: \$50,000,000
- IMDb Rating: 8.1

What can be applied: innovative editing techniques.



Fyre: The Greatest Party That Never Happened

- A film about the organization of a failed music festival.
- Structure: Linear narrative with a backstory of the main character.
- Awards: 4 Emmy nominations
- IMDb Rating: 7.2

What can be applied: depiction of the organizers' teamwork and the conflict revealed.



Homecoming: A Film by Beyoncé

- A concert film with elements of preparation.
- Structure: Performances interspersed with rehearsals.
- Awards: 6 Emmy nominations
- IMDb Rating: 7.6

What can be applied: showcasing the preparation process, the team's personal lives, chapter divisions with quotes, and the philosophy behind the performance.



Woodstock: Three Days That Changed a Generation

- A film about the organization of the legendary festival.
- Structure: Linear—from the organizers' backstory to the festival's conclusion.
- Budget and Revenue: US box office — \$84,440
- IMDb Rating: 7.6

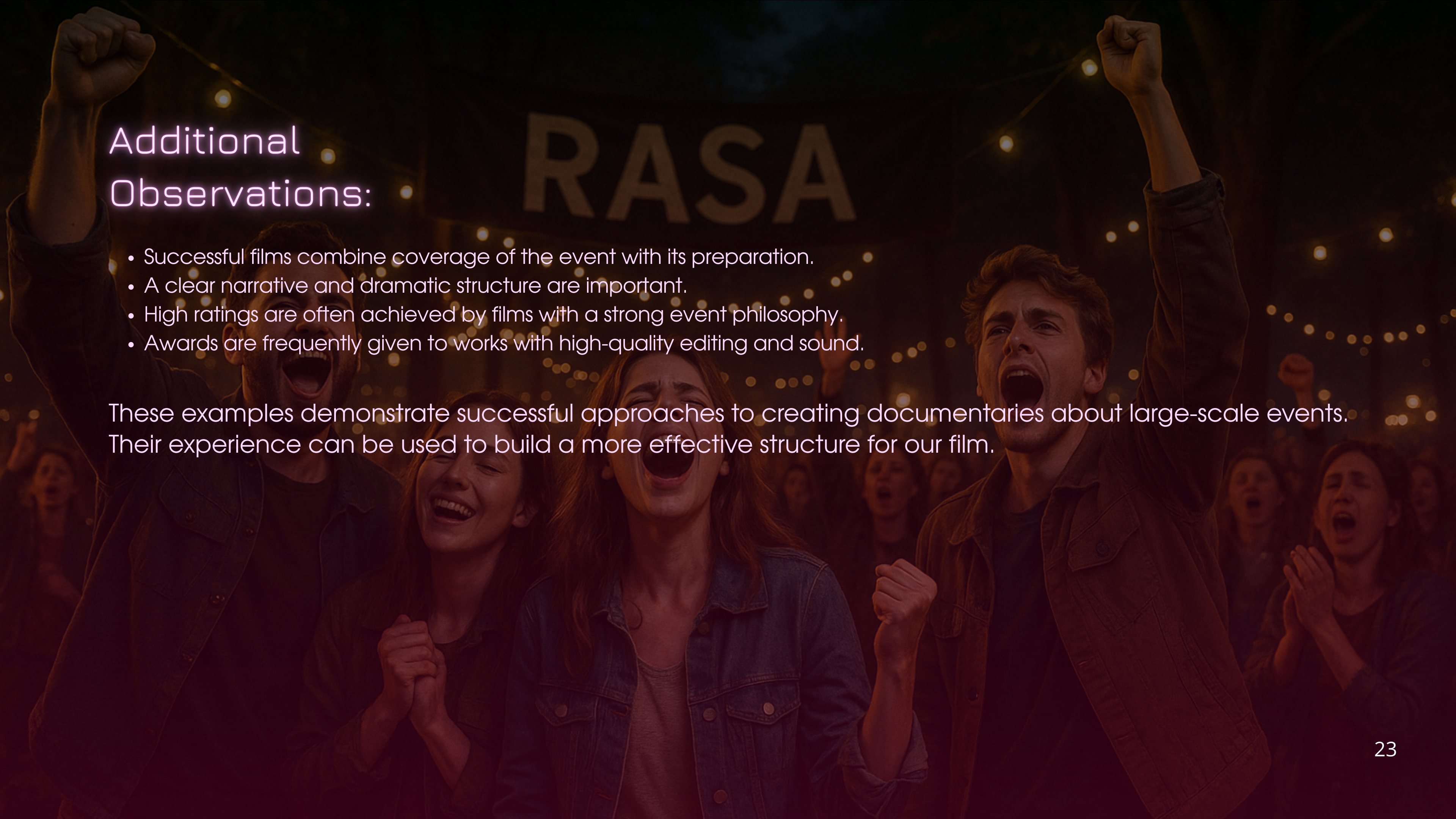
What can be applied: effectively shows organizational challenges and how they were overcome; includes the mission and philosophy of the event.



The First Monday in May

- A film about the organization of the Met Gala.
- Structure: Linear.
- Awards: None.
- Budget and Revenue: US box office — \$527,474
- IMDb Rating: 7.1

What can be applied: shows the organizing team, reveals the preparation process, includes a backstory about fashion, and features interesting archival footage.

A crowd of people, mostly young adults, are cheering and raising their fists in the air at night. They are wearing casual clothing like denim jackets. In the background, there are warm-toned string lights and a large, illuminated sign that says "RASA".

Additional Observations:

- Successful films combine coverage of the event with its preparation.
- A clear narrative and dramatic structure are important.
- High ratings are often achieved by films with a strong event philosophy.
- Awards are frequently given to works with high-quality editing and sound.

These examples demonstrate successful approaches to creating documentaries about large-scale events. Their experience can be used to build a more effective structure for our film.



Main Characters

Founders of RASA World:



TRISTAN PETIT (COO):

A French entrepreneur with experience in luxury hospitality.

He was the one who sensed the lack of unique events in Los Angeles and decided to change the situation.



AHMAD MUKHAYSEN (CEO):

A successful businessman who previously raised over \$300 million in investments for the fintech startup Tribal Credit.



FAISAL MALAS (CHIEF GROWTH OFFICER):

A specialist in rapid business growth who played a key role in the success of the startup ClickUp, valued at \$4 billion.

Organizing Team



ERIKA

Operations management, documentation, permits. Before the festival, she was fully immersed in work, handling endless organizational issues.

However, during the event itself, we see a different Erika—relaxed and happy, finally able to enjoy the results of her efforts.

Her transformation from a busy organizer to a person genuinely joyful at the festival demonstrates how deeply this event changes people.



AMJAT KAMALI

Responsible for technical aspects, lighting, and stages. Unlike Erika, his emotional state changed in the opposite direction:

Initially calm and cheerful, he gradually became more focused and strict as the event approached.

This transformation clearly illustrates the increasing pressure on a technical specialist during the preparation of a large-scale event.



LUKE

Decorations, neon lights, flowers. Creative Director of RASA, responsible for the visual aspect of the events. Previously worked as an interior designer for restaurants and nightclubs in Los Angeles, and now creates entire worlds of light, color, and space.

Like Amjat, he undergoes an emotional transformation. His conflict centers on whether he can bring the concept to life so that every guest feels part of the night.

His area of responsibility is the atmosphere that immerses attendees in the event from the very first step.



ANISA

Guest coordinator. From tickets to seating — she ensures every participant feels special.

Her task is to make sure the system runs smoothly: ticket verification, zone allocation, and organizing guest spaces in VIP areas.

Like the other characters, she goes through the journey from planning to the actual event, where everything depends on the details.



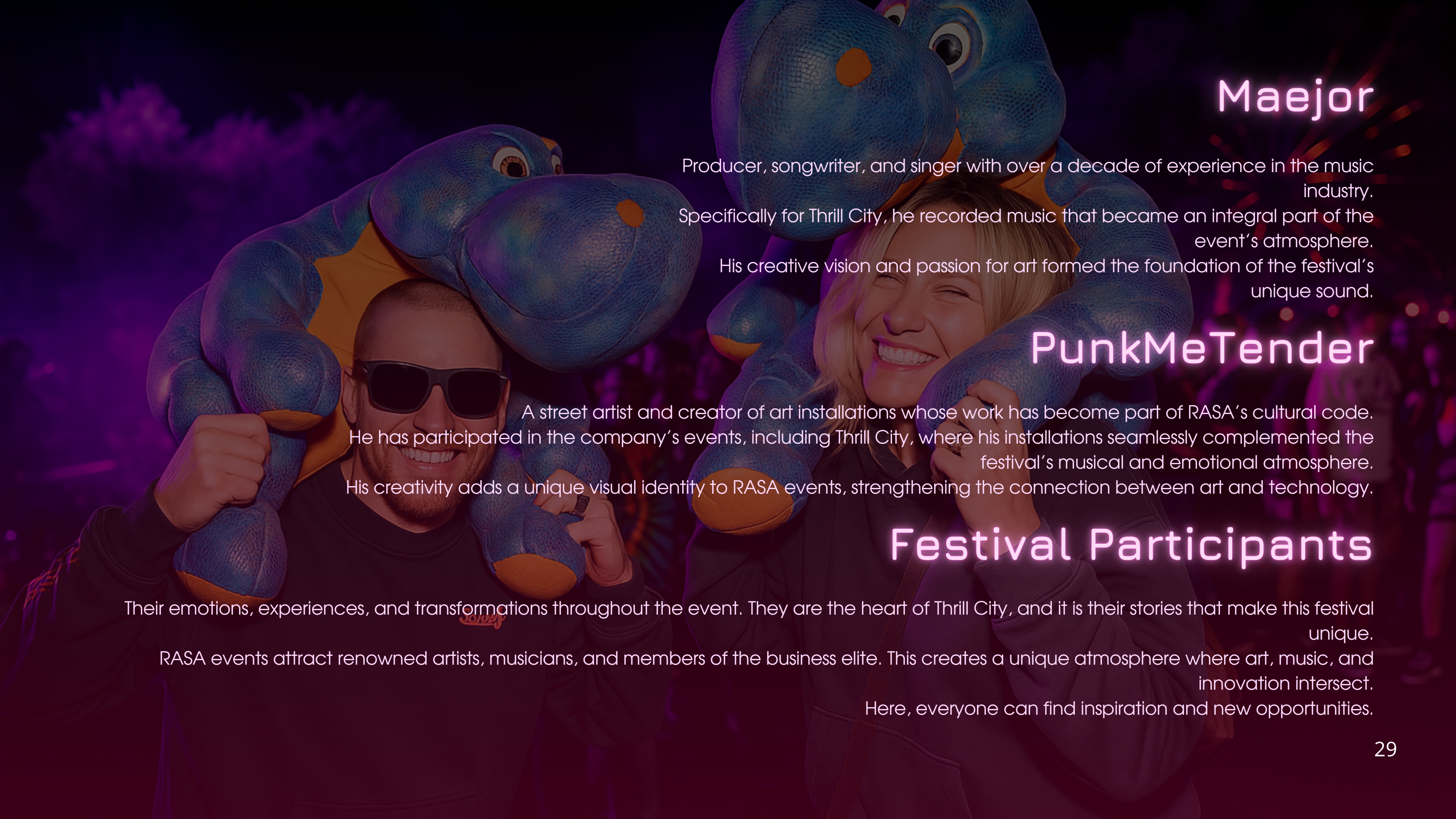
ROBIN

One of the key builders and technical specialists. He collaborated with Amjat, working on preparing the festival stage.

Together with Luke and Amjat, he spent long nights transforming the amusement park into a space for music, light, and freedom.

His experience and ability to work under tight deadlines played a crucial role in bringing the event to life.



A man and a woman are smiling and holding large, blue, plush dinosaur toys. The man is on the left, wearing sunglasses and a black t-shirt. The woman is on the right, wearing a grey hoodie. They are both holding the dinosaurs in front of them. The background is a blurred festival scene with purple and blue lights.

Maejor

Producer, songwriter, and singer with over a decade of experience in the music industry.

Specifically for Thrill City, he recorded music that became an integral part of the event's atmosphere.

His creative vision and passion for art formed the foundation of the festival's unique sound.

PunkMeTender

A street artist and creator of art installations whose work has become part of RASA's cultural code. He has participated in the company's events, including Thrill City, where his installations seamlessly complemented the festival's musical and emotional atmosphere.

His creativity adds a unique visual identity to RASA events, strengthening the connection between art and technology.

Festival Participants

Their emotions, experiences, and transformations throughout the event. They are the heart of Thrill City, and it is their stories that make this festival unique.

RASA events attract renowned artists, musicians, and members of the business elite. This creates a unique atmosphere where art, music, and innovation intersect.

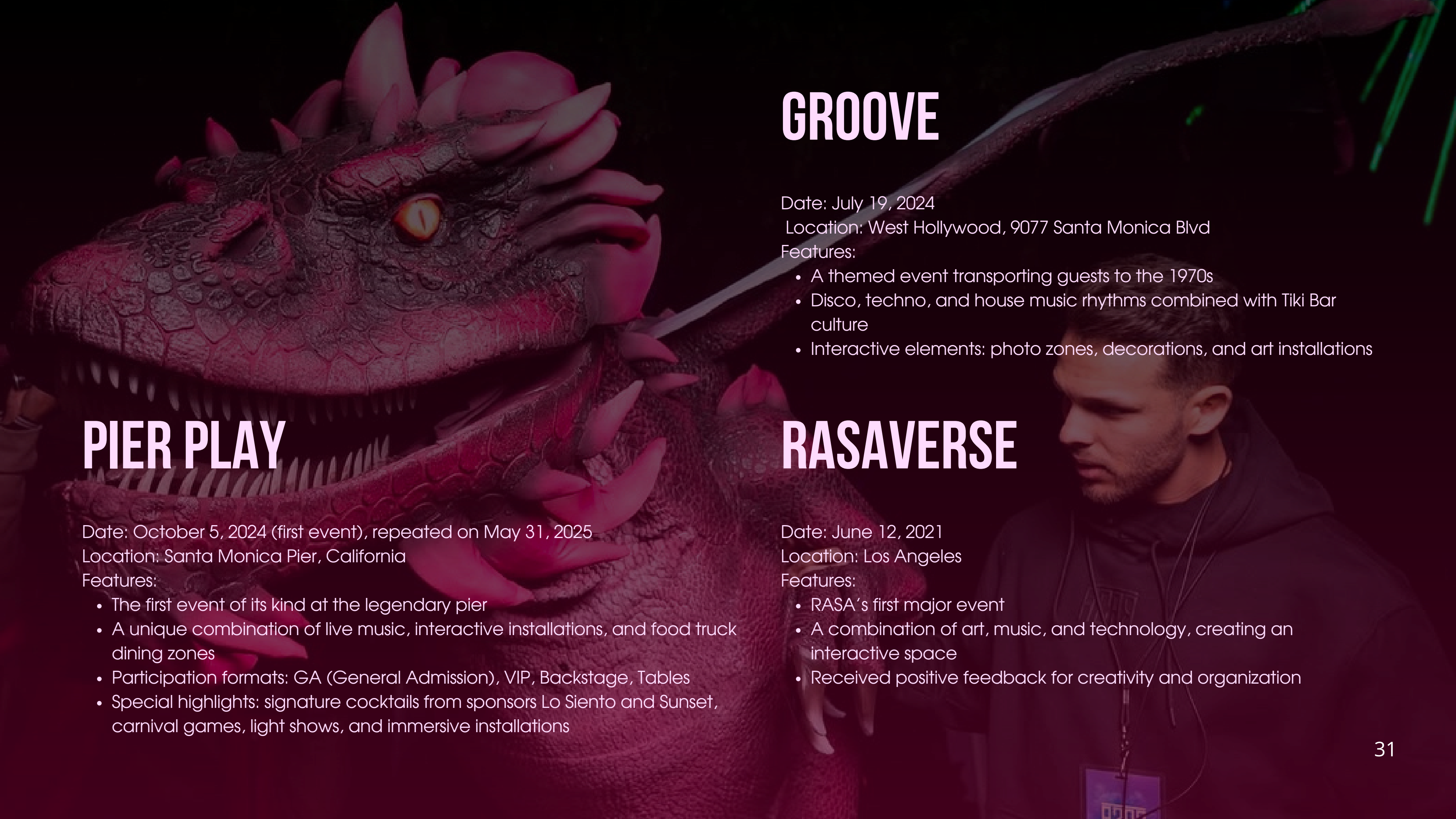
Here, everyone can find inspiration and new opportunities.

Other RASA Events

RASA World has established itself as an innovative company in the field of organizing unique events, successfully executing several landmark projects. One of its first major projects was RASaverse, held in June 2021 in Los Angeles — an event that combined art, music, and technology in a single interactive space. This experience laid the foundation for the company's approach to creating unconventional events.

In October 2024, RASA hosted the large-scale Pier Play at the legendary Santa Monica Pier. For five hours, attendees were immersed in a festive atmosphere with live performances by renowned artists, interactive installations, and a variety of activities. The event received overwhelmingly positive feedback from guests and became a vivid example of successfully transforming an iconic location into a modern entertainment venue.

All RASA events are distinguished by meticulous organization, strict adherence to safety standards, and diverse participation formats — from general admission to VIP access. The company consistently expands its reach and refines its event formats.



PIER PLAY

Date: October 5, 2024 (first event), repeated on May 31, 2025

Location: Santa Monica Pier, California

Features:

- The first event of its kind at the legendary pier
- A unique combination of live music, interactive installations, and food truck dining zones
- Participation formats: GA (General Admission), VIP, Backstage, Tables
- Special highlights: signature cocktails from sponsors Lo Siento and Sunset, carnival games, light shows, and immersive installations

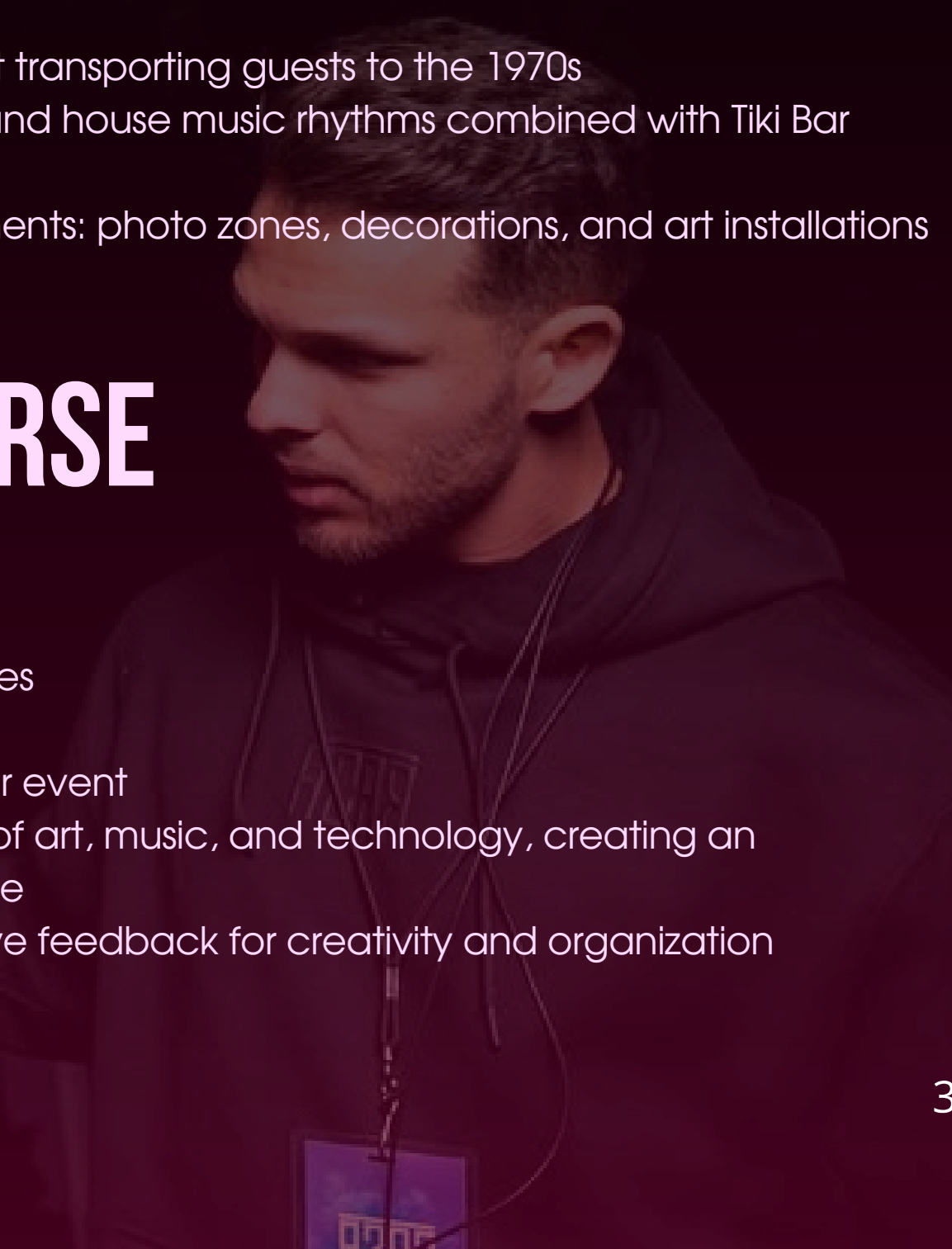
GROOVE

Date: July 19, 2024

Location: West Hollywood, 9077 Santa Monica Blvd

Features:

- A themed event transporting guests to the 1970s
- Disco, techno, and house music rhythms combined with Tiki Bar culture
- Interactive elements: photo zones, decorations, and art installations



RASERVERSE

Date: June 12, 2021

Location: Los Angeles

Features:

- RASA's first major event
- A combination of art, music, and technology, creating an interactive space
- Received positive feedback for creativity and organization

Other Events

- Carnaval (July 2021): An event combining music, dance, and culture.
- Arabian Night (September 2021): A themed party with elements of Eastern culture.
- Magic (November 2021): An event in San Francisco focused on magic and mystery.
- Nocturne (December 2021): A nighttime event with special emphasis on lighting effects.
- Tokyo Affair (February 2022): A Japanese-themed event with modern music and technology.
- Dubai (May 2022): A luxurious event in Dubai featuring world-renowned artists.
- Olympus (June 2022): An epic event with a mythology-inspired theme.
- RASA Royale (October 2022): A royal-themed party with exclusive participation formats.
- RASA 2077 (December 2022): A futuristic event with cyberpunk elements.
- RASA Rouge (January 2023): A red-themed event emphasizing passion and energy.
- Magenta (June 2023): A color-based concept with a focus on emotional perception.
- The Maze (October 2024): A labyrinth event with puzzles and interactive

Production Plan

Current Project Status:

Almost all footage has already been shot: scenes of festival preparation, interviews with founders and participants, as well as live coverage of the event itself.

	2025				2026				2027				2028
	I	II	III	IV	I	II	III	IV	I	II	III	IV	I
Film Shooting	✓	✓											
Research of References and Concept Development		✓											
Pitchbook		✓	✓	✓									
Website			✓	✓									
Signing Contracts and NDA				✓									
Multicam Output				✓	✓								
Trailer				✓	✓								

	I	II	III	IV	I	II	III	IV	I	II	III	IV	I
Creation of transcripts and descriptions					✓	✓							
Viewing and logging of materials					✓	✓	✓						
Production of rough research					✓	✓	✓	✓	✓	✓	✓	✓	✓
Research		✓	✓	✓	✓	✓	✓	✓					
Scriptwriting						✓	✓	✓					
Editing								✓	✓	✓	✓		
Sound design											✓		

	I	II	III	IV	I	II	III	IV	I	II	III	IV	I
Music										✓	✓		
Footage clearance										✓	✓		
Sound recheck											✓		
Audience testing												✓	
Project release and submission to festivals													✓

The indicated timelines are approximate; in reality, stages may take longer due to unforeseen circumstances such as team availability, technical difficulties, delays in approvals, revisions after testing, and other external factors. However, the project may also progress faster than scheduled if no issues arise and sufficient funding is available



PLATFORMS FOR FILM RELEASE

Major streaming services: Netflix, Hulu, HBO Max, Amazon Prime Video, Apple TV+.

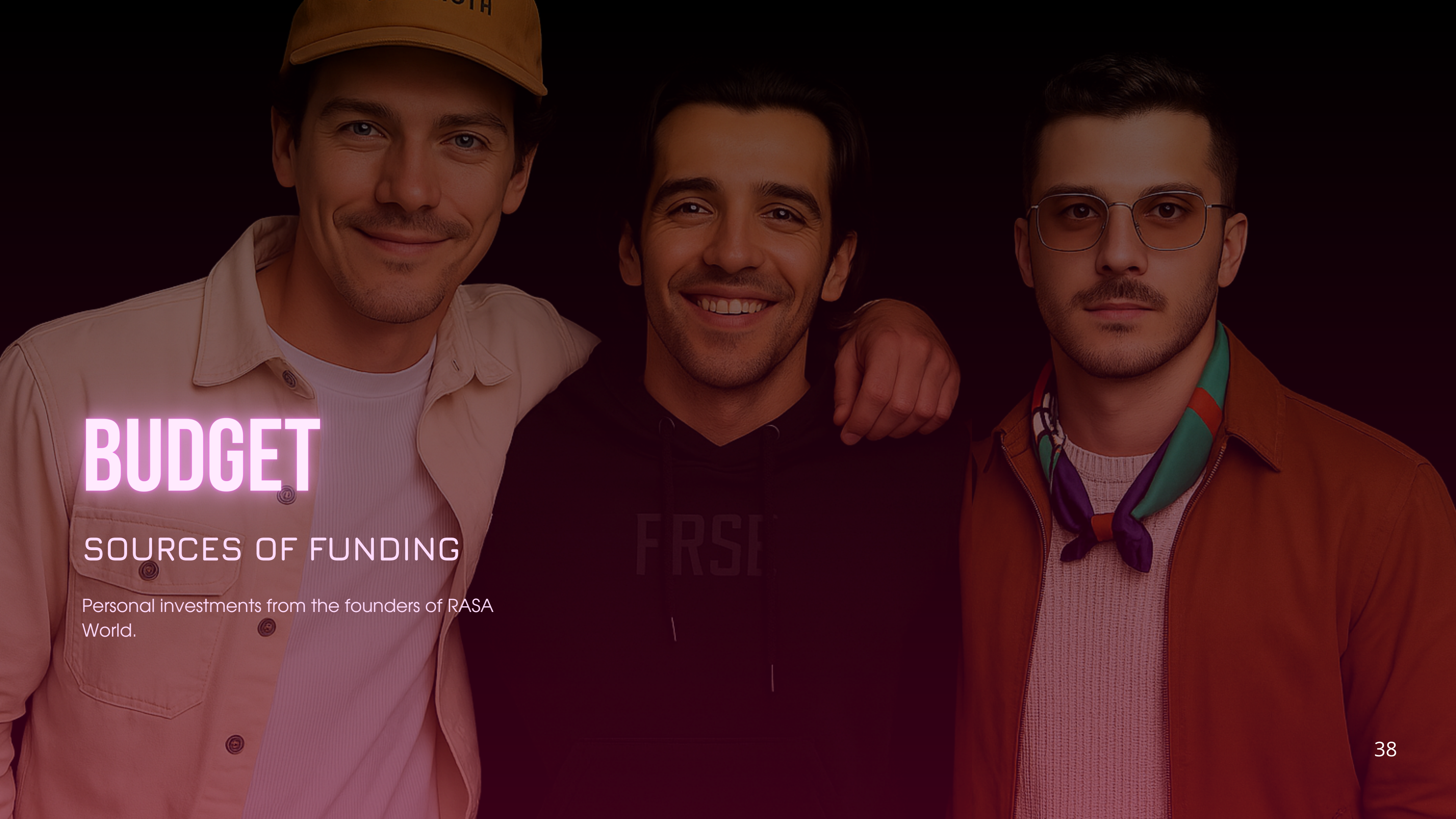
FESTIVAL STRATEGY

Submission to prestigious international festivals: Sundance, Tribeca, Berlinale, Cannes. Participation in specialized documentaries festivals: Sheffield Doc Fest, IDFA.

MARKETING SUPPORT

Release of teasers and hundreds of trailers to create buzz. Interaction with RASA World social networks and influencers

DISTRIBUTION AND FESTIVALS



BUDGET

SOURCES OF FUNDING

Personal investments from the founders of RASA World.

4 BUDGET OPTIONS	● Free	● Minimal (with bonuses)	● Medium (without bonuses)	■ Maximum (different studio)
Team	Inexperienced team — beginners, students from the DK FILMS incubator, who have never worked on similar projects.	Experienced DK FILMS team	Experienced DK FILMS team	Experienced team from another studio
Production Timeline	Could be prolonged due to lack of funding and limited experience	Moderate	Minimal or moderate	Minimal or moderate
Role of RASA	Does not invest money	Investor, partner	Investor, client	Investor, client
Profit After Release	DK FILMS receives 100% of the profit	Net profit is split 50/50 between DK FILMS and RASA, with a bonus paid to the team	Net profit is split 50/50 between DK FILMS and RASA	
Funding	None	Minimal. Bonuses to the team from net profits are planned after the film’s release	Medium. No bonuses planned	Full — external specialists, studios, VFX included



● Minimal Level (with subsequent bonuses)

Three estimates are presented, depending on the scope of work and time spent on its completion.
The stages are not listed in chronological order. The correct sequence can be found in the project roadmap.

Item of expenses	Description	Price per unit	Calculation 1	Calculation 2	Calculation 3
Filming			\$20,000—\$40,000 Free	\$20,000—\$40,000 Free	\$20,000—\$40,000 Free
Direction			\$10,000 Free	\$10,000 Free	\$10,000 Free
Postproduction production	• Team leadership and work coordination. • Control of deadlines and budget. • Planning and organization	\$10/ hour	Work volume: 80-120 hours Total: 800-1200\$ Per month: \$67 - 200 During: 6 - 12 months	Work volume: 150-250 hours Total: 1500-2500\$ Per month: \$125 - 417 Throughout: 6 - 12 months	Work volume: 250-400+ hours Total: \$2500-4000 Per month: \$208 - 667 Throughout: 6 - 12 months
Website			Total: 500\$	Total: 500\$	Total: 500\$
The Pitchbook (with unlimited revisions)	When creating a pitchbook, the result is not only the document itself, but also the development of the concept of the film, as well as an in-depth study of all available information about the project.		Total: 700\$	Total: 700\$	Total: 700\$

Production of reels		\$12/ reels	Workload: ~ 300 reels Total: ~\$3 600 Per month: \$150 - 300 Throughout: 12 - 24 months	Workload: ~ 300 reels Total: ~\$3 600 Per month: \$150 - 300 Throughout: 12 - 24 months	Workload: ~ 300 reels Total: ~\$3 600 Per month: \$150 - 300 Throughout: 12 - 24 months
Conference calls	Coordination, discussion, revisions, updates, team building	\$6/hour	Workload: 24-48 hours Total: \$720-1,440 (5 people) Per month: \$120 Duration: 6-12 months	Workload: 72-144 hours Total: \$2,160-4,320 (5 people) Per month: \$360 Duration: 6-12 months	Workload: 120-240 hours Total: \$3,600-7,200 (5 people) Per month:\$600 Duration: 6-12 months
Multi-cam setup	• Syncing footage from multiple cameras • Merging all angles into a single file • Quality control and file organization • Factors affecting processing time: • Number of cameras • Source footage quality • Technical preparation	\$8/hour	Workload: 125 hours Total: \$1,000 Per month: \$142-500 Duration: 2-7 months	Workload: 225 hours Total: \$1,800 Per month: \$257-900 Duration:2-7 months	Workload: 350+ hours Total: \$2,800 Per month: \$400-933 Duration: 3-7 months

Trailer			\$1000	\$1000	\$1000
Footage review and logging	• Footage review • Key moments selection • Conflict list creation • Dramaturgy analysis • Character arcs identification • Temporary notes and metadata creation	\$6/hour	~100 hours of footage Flat rate - \$600 Total: \$3,000 (5 crew members) Monthly: \$375-1,000 Timeline: 3-8 months	~100 hours of footage Flat rate - \$600 Total: \$3,000 (5 crew members) Monthly: \$375-1,000 Timeline: 3-8 months	~100 hours of footage Flat rate - \$600 Total: \$3,000 (5 crew members) Monthly: \$375-1,000 Timeline: 3-8 months
Transcription with manual verification	Converting video to text with corrections. Important for finding quotes, writing the structure, and passing materials to the neural network. The execution time depends on the quality of the source materials and the level of automation, which affects the need for manual double-checking	\$6/hour	Workload: 50 hours (if 1 hour of material is transcribed in 30 minutes) Total: \$300 Per month: \$150-300 Duration: 1-2 months	Workload: 83 hours (if 1 hour of material is transcribed in 50 minutes) Total: \$498 Per month: \$166-498 Duration: 1-3 months	Workload: 150 hours (if 1 hour of material takes 1.5 hours to transcribe) Total: \$900 Per month: \$225-450 Duration: 2-4 months

Research	Information gathering, analysis and structuring Study of history, characters, etc.	\$6/ hour	Workload: 40-80 hours Total: \$240-480 Per month: \$20-80 Duration: 6-12 months	Workload: 80-150 hours Total: \$480-900 Per month: \$40-150 Duration: 6-12 months	Workload: 150-250+ hours Total: \$900-1,500 Per month: \$75-250 Duration: 6-12 months
Scriptwriting	Narrative development, dramaturgy exploration		Total: \$5,000-7,000 Per month: \$625-1,750 Duration: 4-8 months	Total: \$5,000-7,000 Per month: \$625-1,750 Duration: 4-8 months	Total: \$5,000-7,000 Per month: \$625-1,750 Duration: 4-8 months
Rough cut	• Assembly of key multi-cam segments • Establishing basic film structure: beginning - development - climax - conclusion • Compilation of crucial interview/archive/event moments	\$8/ hour	Workload: 90-135 hours Total: \$720-1,080 Per month: \$180-1,080 Duration: 1-4 month	Workload: 135-225 hours Total: \$1,080-1,800 Per month: \$180-900 Duration: 2-6 months	Workload: 225-360+ hours Total: \$1,800-2,880 Per month: \$200-960 Duration: 3-9 months

Final cut	- Implementing feedback from first screening (producer, director, RASA) - Refining pacing, narrative structure, transitions - Incorporating voice-over (if applicable)	\$8/hour	Workload: ~180 hours Total: \$1,440 Per month: \$288-720 Duration: 2-5 months	Workload: ~225 hours Total: \$1,800 Per month: \$300-900 Duration: 2-6 months	Workload: ~270+ hours Total: \$2,160 Per month: \$309-1,080 Duration: 2-7 months
Color grading	- Color processing for unified visual style - Enhancing emotional impact through color accents	\$8/hour	Workload: 18-32 hours Total: \$144-256	Workload: 25-45 hours Total: \$200-360	Workload: 40-70+ hours Total: \$320-560
Adding graphics, titles, VFX and intro/o	- Visual effects: adding light installations, textures, transitions - Graphics: titles, character descriptions - Animation: if graphic storytelling is used	\$8/hour	Workload: 45-90 hours Total: \$360-720 Per month: \$180-720 Duration: 1-2 months	Workload: 90-180 hours Total: \$720-1,440 Per month: \$144-720 Duration: 1-5 months	Workload: 180-270+ hours Total: \$1,440-2,160 Per month: \$206-1,080 Duration: 2-7 months

Music	Original music composition or licensing existing tracks		Total: \$1,000 - 5,000	Total: \$1,000 - 5,000	Total: \$1,000 - 5,000
Audience testing	Screenings, feedback collection, revisions		Total: \$1,000 - 5,000	Total: \$1,000 - 5,000	Total: \$1,000 - 5,000
Final assembly	- Final revisions after all stages - Full file preparation to festival and streaming standards - Testing across various formats and devices	\$8/ hour	Workload: ~90 hours Total: \$720 Per month: \$240-720 Duration: 1-3 months	Workload: ~135 hours Total: \$1,080 Per month: \$270-1,080 Duration: 1-4 months	Workload: ~180+ hours Total: \$1,440 Per month: \$288-720 Duration: 2-5 months
Sound mixing and sound design	- Clear dialogue quality - Noise removal - Sound quality enhancement - Artificially created or recorded sounds: footsteps, wind, crowd noise, machinery, roller coaster sounds, etc. - Sound transitions and accents - Voice-over Balancing all audio layers: music, dialogue, effects. Full refinement to meet cinema or streaming standards	\$8/ hour	Workload: 45-90 hours Total: \$360-720 Duration: 1 month	Workload: 90-180 hours Total: \$720-1,440 Duration: 1 month	Workload: 180-270+ hours Total: \$1,440-2,160 Duration: 1 month

Additional expenses	Licenses, storage, software subscriptions, administrative and unforeseen costs		Total: \$1,000-3,000 Per month: \$42-500 Duration: 6-12 months	Total: \$1,000-3,000 Per month: \$42-500 Duration: 6-12 months	Total: \$1,000-3,000 Per month: \$42-500 Duration: 6-12 months
TOTAL	\$23 254 - 56 210				

ADDITIONAL COSTS:

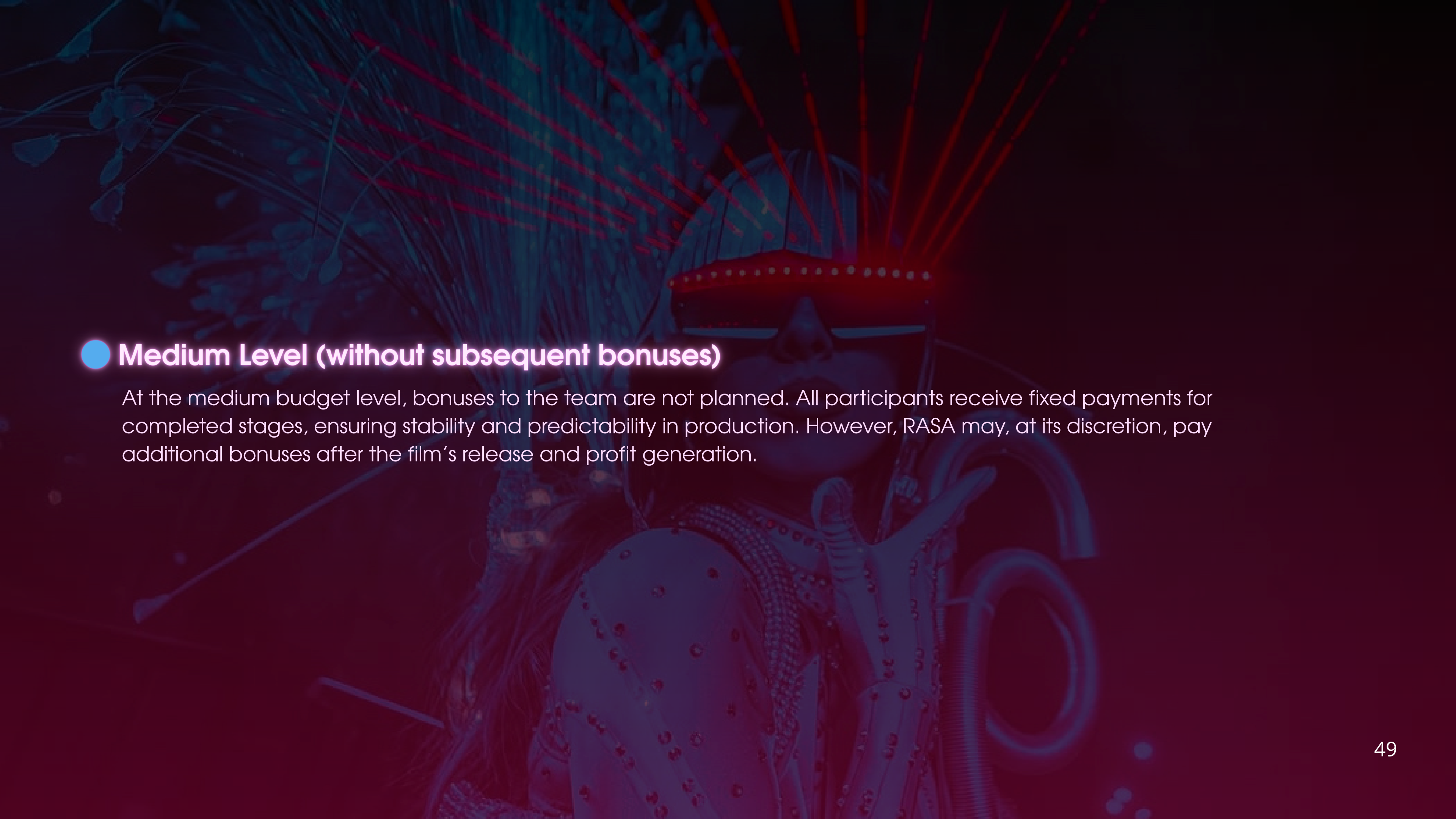
Footage clearance	Legal clearance of materials usage rights (Preliminary clearance will be done in-house, remaining tasks outsourced to specialists)	\$70/ hour	Workload: 20-30 hours Total: \$1,400-2,100 Per month: \$700-2,100 Duration: 1-2 months	Workload: 40-70 hours Total: \$2,800-4,900 Per month: \$1,400-4,900 Duration: 1-2 months	Workload: 80-120+ hours Total: \$5,600-8,400 Per month: \$2,800-8,400 Duration: 1-2 months
Legal support	Contract drafting and review, NDAs, festival submissions, insurance, international rights, etc.		\$5,000–\$7,000	-	-

BONUS BASED ON THE FILM'S REVENUE LEVEL

HOW IT WORKS:

- The film can generate varying income depending on its scale.
- The team receives a final bonus based on how much revenue the film earns.
- Bonuses are given only to those who contribute creatively to the project.
- Those who perform only technical tasks are paid salaries.
- Bonuses are paid from the net profit and after all marketing expenses during the first 10 years following the film's release.

Income Level	Net Profit	Team Share (%)	Total to Team
Low Level (Internal release, YouTube)	\$0 - 20,000	15%	~\$1,000 – \$3,000
Medium Level (Festivals, independent streaming)	\$20 000- 100,000	10%	~\$2,000 – \$10,000
High Level (Netflix, HBO Max, international distribution)	\$100 000- 800,000+	5%	~\$5,000 – \$40,000+



● Medium Level (without subsequent bonuses)

At the medium budget level, bonuses to the team are not planned. All participants receive fixed payments for completed stages, ensuring stability and predictability in production. However, RASA may, at its discretion, pay additional bonuses after the film's release and profit generation.

Статья расходов	Описание	Цена за ед.	Расчёт 1	Расчёт 2	Расчёт 3
Filming			\$15,000—\$38,000 Free	\$15,000—\$38,000 Free	\$15,000—\$38,000 Free
Режиссура			\$10,000 Free	\$10,000 Free	\$10,000 Free
Post-production Producing	• Team leadership and coordination of work. • Deadline and budget control. • Planning and organization	\$20/ hour	Work volume: 80–120 hours Total: \$1,600–\$2,400 Per month: \$134–\$400 Over a period of: 6–12 months	Work volume: 50–250 hours Total: \$3,000–\$5,000 Per month: \$250–\$833 Over a period of: 6–12 months	Work volume: 250–400+ hours Total: \$5,000–\$8,000 Per month: \$417–\$1,333 Over a period of: 6–12 months
Website			Total: \$500	Total: \$500	Total: \$500
Pitchbook (with unlimited revision)	When creating the pitchbook, the result is not only the document itself but also the development of the film’s concept, along with an in-depth study of all available information about the project.		Total: \$700	Total: \$700	Bcero: 700\$

Reels Production		\$12/reels	Work volume: ~300 reels Total: ~\$3,600 Per month: \$150–\$300 Over a period of: 12–24 months	Work volume: ~300 reels Total: ~\$3,600 Per month: \$150–\$300 Over a period of: 12–24 months	Work volume: ~300 reels Total: ~\$3,600 Per month: \$150–\$300 Over a period of: 12–24 months
Conference Calls	Coordination, discussions, revisions, updates, team building	\$12/hour	Work volume: 24–48 hours Total: \$1,440–\$2,880 (5 people) Per month: \$240 Over a period of: 6–12 months	Work volume: 72–144 hours Total: \$4,320–\$8,640 (5 people) Per month: \$720 Over a period of: 6–12 months	Work volume: 120–240 hours Total: \$7,200–\$14,400 (5 people) Per month: \$1,200 Over a period of: 6–12 months
Multicam Output	• Synchronization of video from different cameras. • Creating a splice of all angles into a single file. • Quality control and file structuring. Time required depends on: • Number of cameras • Quality of source footage • Technical preparation	\$16/hour	Work volume: 125 hours Total: \$2,000 Per month: \$286–\$1000 Over a period of: 2–7 months	Work volume: 225 hours Total: \$3,600 Per month: \$514–\$1800 Over a period of: 2–7 months	Work volume: 225 hours Total: \$5,600 Per month: \$800–\$1867 Over a period of: 2–7 months

Trailer			\$2000	\$2000	\$2000
Review of source materials and logging	• Review all materials • Highlight key moments • Create a list of conflicts • Analyze dramaturgy • Identify characters and their arcs • Create timestamps and metadata	\$12/hour	~100 hours of footage Fixed price — \$1200 Total: \$6,000 (5 people) Per month: \$750–\$2,000 Over a period of: 3–8 months	~100 hours of footage Fixed price — \$1200 Total: \$6,000 (5 people) Per month: \$750–\$2,000 Over a period of: 3–8 months	~100 hours of footage Fixed price — \$1200 Total: \$6,000 (5 people) Per month: \$750–\$2,000 Over a period of: 3–8 months
Transcription with manual verification	Converting video to text plus editing. This is essential for quote searches, structuring, and feeding materials to the AI system. Completion time depends on the quality of source materials and the level of automation, which affects the need for manual verification.	\$12/hour	Work volume: 50 hours (if 1 hour of material is transcribed in 30 minutes) Total: \$600 Per month: \$300–\$600 Over a period of: 1–2 months	Work volume: 83 hours (if 1 hour of material is transcribed in 50 minutes) Total: \$996 Per month: \$332–\$996 Over a period of: 1–3 months	Work volume: 150 hours (if 1 hour of material is transcribed in 1.5 hours) Total: \$1,800 Per month: \$550–\$900 Over a period of: 2–4 months

Research	Gathering, analyzing, and structuring information. Researching the history, characters, etc	\$12/ hour	Work volume: 40–80 hours Total: \$480–\$960 Per month: \$40–\$180 Over a period of: 6–12 months	Work volume: 80–150 hours Total: \$960–\$1,800 Per month: \$80–\$300 Over a period of: 6–12 months	Work volume: 150–250+ hours Total: \$1,800–\$3,000 Per month: \$300–\$500 Over a period of: 6–12 months
Scriptwriting	Narrative development, unveiling the dramaturgy		Total: \$7,000–\$10,000 Per month: \$875–\$2,500 Over a period of: 4–8 months	Total: \$7,000–\$10,000 Per month: \$875–\$2,500 Over a period of: 4–8 months	Total: \$7,000–\$10,000 Per month: \$875–\$2,500 Over a period of: 4–8 months
Rough Cut Editing	- Assembling the most important segments from multicams. - Building the basic film structure: beginning – development – climax – end. - Selecting key moments from interviews, archives, and events	\$16/ hour	Work volume: 90–135 hours Total: \$1440–\$2,160 Per month: \$360–\$2,160 Over a period of: 1–4 months	Work volume: 135–225 hours Total: \$2,160–\$3,600 Per month: \$360–\$1,800 Over a period of: 2–6 months	Work volume: 225–360+ hours Total: \$3,600–\$5,760 Per month: \$400–\$1920 Over a period of: 3–9 months

Final Editing	• Revisions after the first screening (from the producer, director, RASA). • Refining the rhythm, dramaturgy, and transitions. • Integration of voice-over narration (if applicable)	\$16/hour	Work volume: ~180 hours Total: \$2,880 Per month: \$576–\$1440 Over a period of: 2–5 months	Work volume: ~225 hours Total: \$3,600 Per month: \$600–\$1,800 Over a period of: 2–6 months	Work volume: ~270+ hours Total: \$4,320 Per month: \$618–\$2,160 Over a period of: 2–7 months
Color Grading	Color processing to create a unified visual style. Enhancing emotional perception through color accents	\$16/hour	Work volume: 18–32 hours Total: \$288–\$512	Work volume: 25–45 hours Total: \$400–\$720	Work volume: 40–70+ hours Total: \$640–\$1,120
Adding graphics, titles, VFX, and intro/outro	Visual effects: • Adding light installations, textures, and transitions. Graphics: • Titles, character descriptions. Animation: • If storytelling with graphics is used.	\$16/hour	Work volume: 45–90 hours Total: \$720–\$1440 Per month: \$360–\$1440 Over a period of: 1–2 months	Work volume: 90–180 hours Total: \$1440–\$2,880 Per month: \$288–\$1440 Over a period of: 1–5 months	Work volume: 180–270+ hours Total: \$2,880–\$4,320 Per month: \$412–\$2,160 Over a period of: 2–7 months

Music	Original music composition or licensing of existing tracks.		Total: \$1,000 – \$5,000	Total: \$1,000 – \$5,000	Total: \$1,000 – \$5,000
Audience Testing	Screenings, collecting feedback, and revisions.		Total: \$1,000 – \$7,000	Total: \$1,000 – \$7,000	Total: \$1,000 – \$7,000
Final Assembly	- Final revisions after all stages. - Complete preparation of the file according to festival and streaming standards. - Testing in various formats and on different devices.	\$16/ hour	Work volume: ~90 hours Total: \$1440 Per month: \$480–\$1440 Over a period of: 1–3 months	Work volume: ~135 hours Total: \$2,160 Per month: \$540–\$2,160 Over a period of: 1–4 months	Work volume: ~180+ hours Total: \$2,880 Per month: \$576–\$1,440 Over a period of: 2–5 months
Sound Mixing and Sound Design	- Clear speech sound of the characters - Noise removal - Sound quality enhancement - Artificially created or recorded sounds: footsteps, wind, crowd noise, machinery sounds, roller coaster sounds, etc. - Sound transitions and accents - Voice-over narration - Balancing all sound layers:	\$16/ hours	Work volume: 45-90 hours Total: \$720–\$1,440 Over a period of: 1 month	Work volume: 90-180 hours Total: \$1,440–\$2,880 Over a period of: 1 month	Work volume: 180-270+ hours Total: \$2,880–\$4,320 Over a period of: 1 month

Other Expenses	Licenses, storage, software subscriptions, administrative and unforeseen expenses.		Total: \$1,000 – \$5,000 Per month: \$42–\$834 Over a period of: 6–12 months	Total: \$1,000 – \$5,000 Per month: \$42–\$834 Over a period of: 6–12 months	Total: \$1,000 – \$5,000 Per month: \$42–\$834 Over a period of: 6–12 months
TOTAL	\$36 058 - 94 970				

ADDITIONAL EXPENSES:

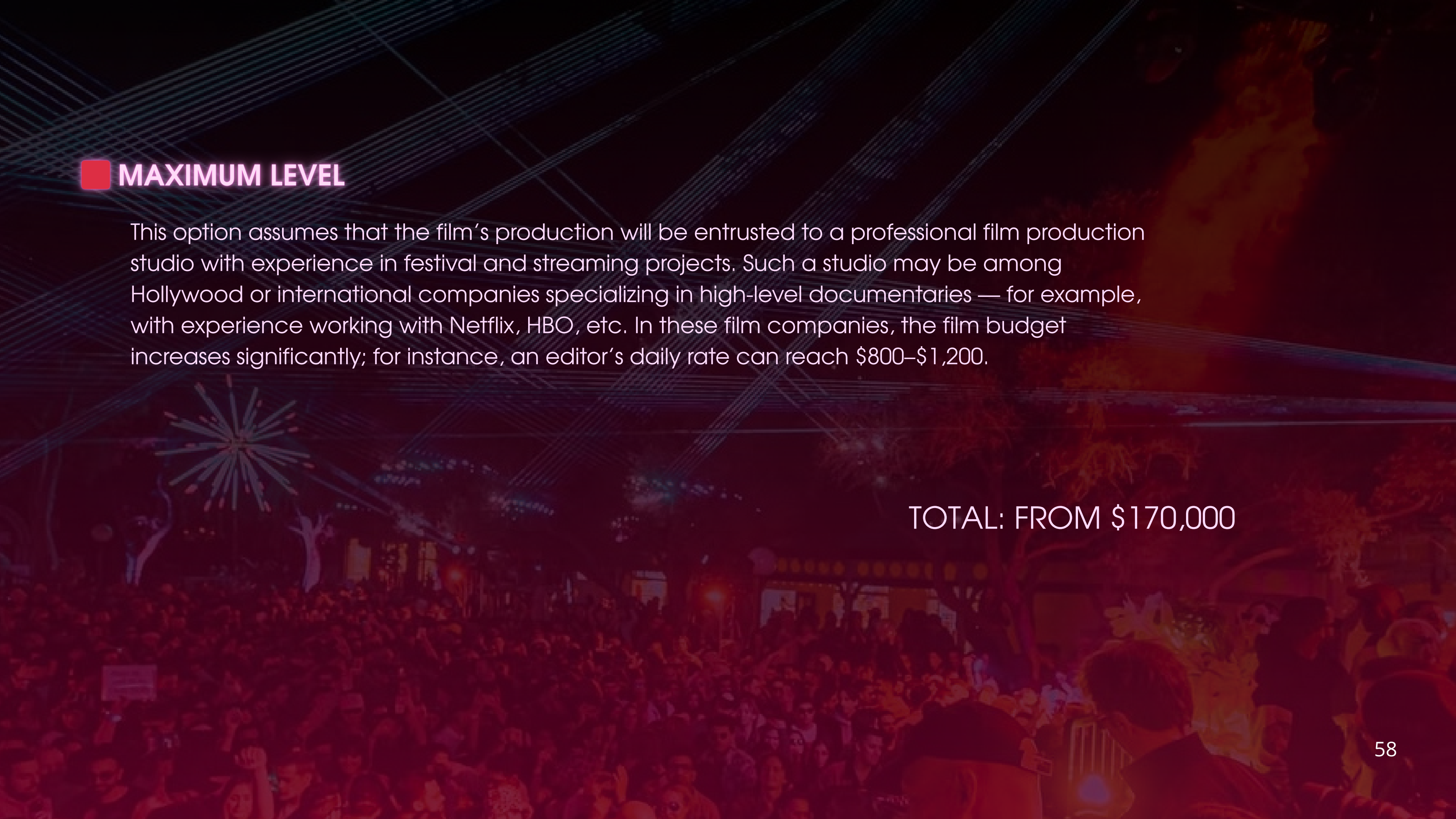
Footage clearance	Legal verification of rights for material usage. (We will conduct preliminary clearance ourselves; the rest will be handled by specialists.)	\$70/ hour	Workload: 20-30 hours Total: \$1,400-2,100 Per month: \$700-2,100 Duration: 1-2 months	Workload: 40-70 hours Total: \$2,800-4,900 Per month: \$1,400-4,900 Duration: 1-2 months	Workload: 80-120+ hours Total: \$5,600-8,400 Per month: \$2,800-8,400 Duration: 1-2 months
Legal Support	Drafting and reviewing contracts, NDAs, festival submissions, insurance, international rights, etc.		\$5,000–\$7,000	\$5,000–\$7,000	\$5,000–\$7,000

At the minimal and medium budget levels, the specified amounts are approximate theoretical estimates based on current data, the team's experience, and available materials. However, in reality, the production of any documentary film always carries the risk of unforeseen expenses — whether additional revisions, technical difficulties, third-party tools, or unexpected post-production stages.

Therefore, the final expenses may vary:

- In some cases, they may be lower than estimated if the work proceeds smoothly, materials are well-prepared, and so on.
- In other cases, expenses may significantly exceed planned figures if advanced color grading, additional audience testing, revisions after festival feedback, and similar tasks are required.

Therefore, these figures should be seen as a basic guideline to help plan the project's start, while being prepared for possible adjustments in either direction during the process.



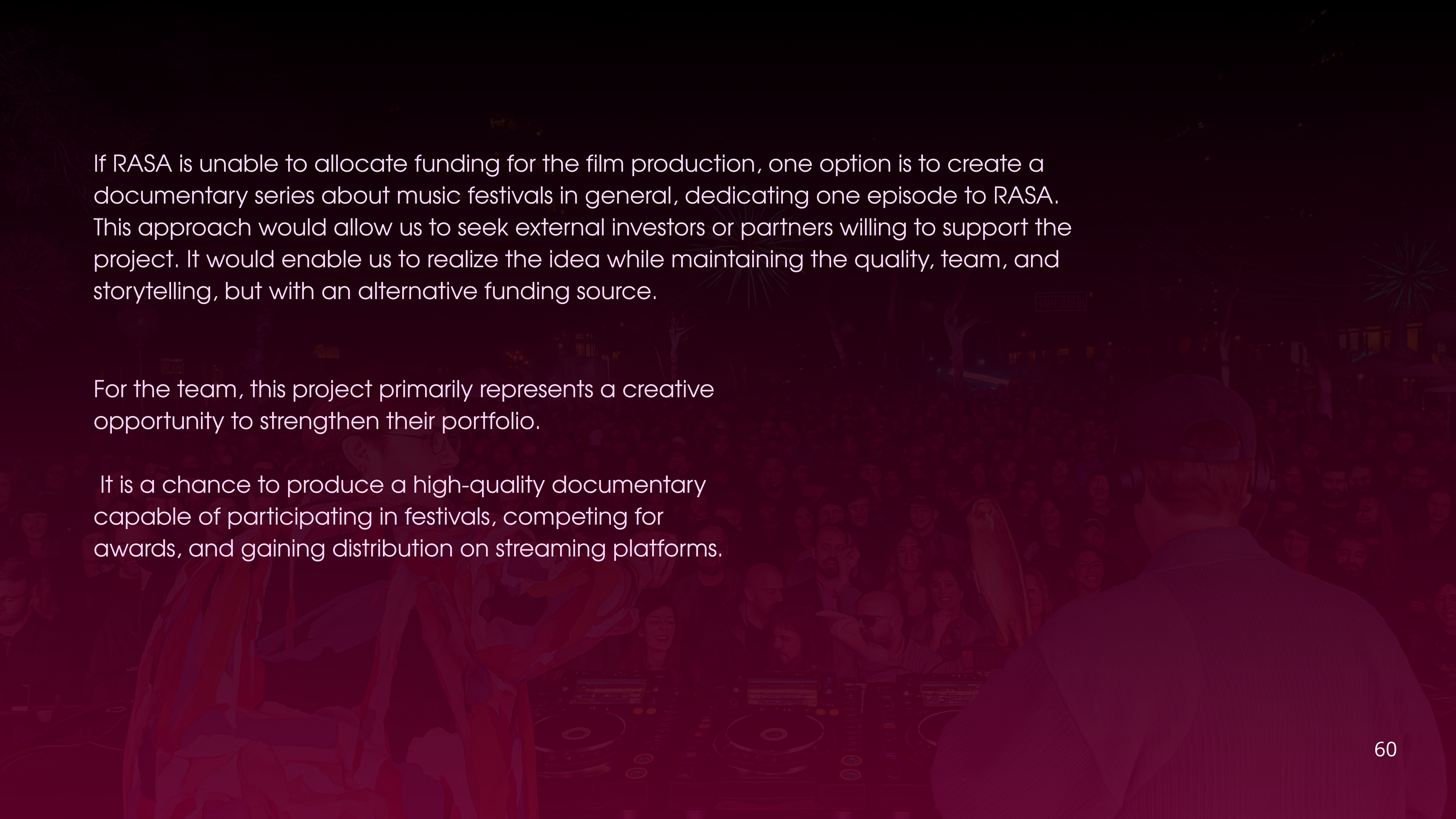
■ MAXIMUM LEVEL

This option assumes that the film's production will be entrusted to a professional film production studio with experience in festival and streaming projects. Such a studio may be among Hollywood or international companies specializing in high-level documentaries — for example, with experience working with Netflix, HBO, etc. In these film companies, the film budget increases significantly; for instance, an editor's daily rate can reach \$800–\$1,200.

TOTAL: FROM \$170,000

HOW PAYMENT WILL BE PROCESSED

- Payments will be made every two weeks through the company DK FILMS.
- A time-tracking program will be used that records work hours with a screenshot function every 10 minutes, tracking mouse and keyboard activity. This will allow accurate tracking of work time, task completion, and verification of each employee's contribution. Access to this data will be granted to each team member for transparency and precise accounting. The program will be used for hourly wage payment.
- DK FILMS does not take any commission (except for necessary taxes and payment transfer fees) — all earnings and bonuses are paid directly to the performers.

A DJ wearing a cap and headphones is seen from behind, performing at a night festival. A large, diverse crowd of people is gathered in front of the DJ booth, many looking towards the stage. In the background, there are trees and bright fireworks exploding in the dark sky. The entire scene is overlaid with a semi-transparent dark red filter.

If RASA is unable to allocate funding for the film production, one option is to create a documentary series about music festivals in general, dedicating one episode to RASA. This approach would allow us to seek external investors or partners willing to support the project. It would enable us to realize the idea while maintaining the quality, team, and storytelling, but with an alternative funding source.

For the team, this project primarily represents a creative opportunity to strengthen their portfolio.

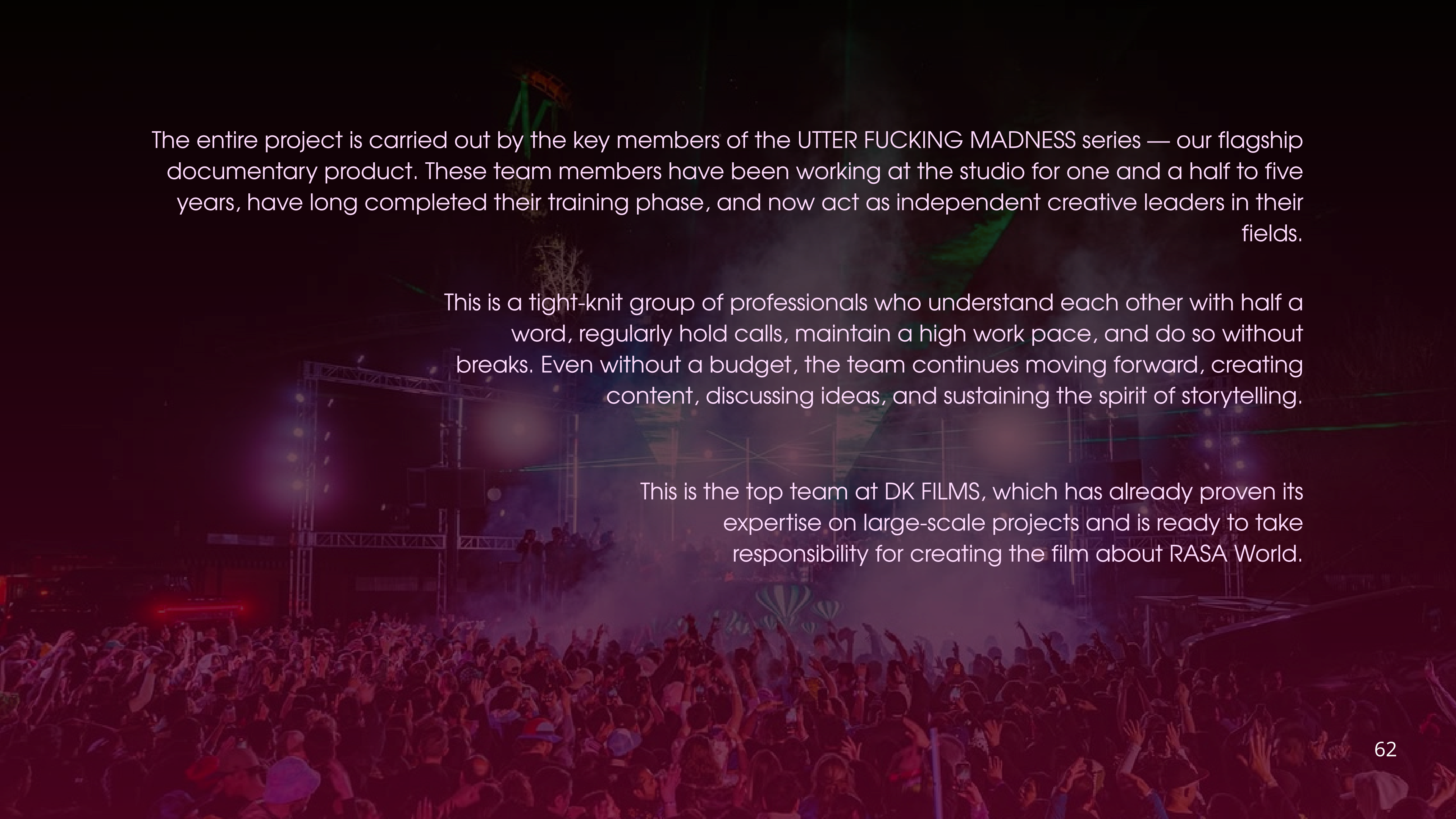
It is a chance to produce a high-quality documentary capable of participating in festivals, competing for awards, and gaining distribution on streaming platforms.

Now is the perfect time to launch and execute this project. We have a unique opportunity to begin work while DK FILMS is still relatively free in terms of workload — meaning the team has the resources, focus, and flexibility to fully immerse themselves in creating the documentary about RASA World. This chance might be missed if delayed: with each new project, the studio's workload will increase, and the best specialists may become unavailable.

We are working with already filmed material, have access to the key figures, and have experience working on documentary projects, including the series UTTER FUCKING MADNESS.

By starting the film now, we take advantage of a moment when the team is not yet overloaded and motivation is high. This allows us to focus on quality, speed, and depth of storytelling that will be difficult to replicate later.

Therefore, it is important to act now while conditions are ideal and the studio can dedicate enough time and energy to create something truly outstanding.

A large crowd of people is gathered at night, likely at a music festival or concert. The scene is illuminated by green laser lights that create a hazy, atmospheric effect. In the background, there are structures that look like stage scaffolding or lighting rigs. The crowd is dense, and many people have their hands raised, suggesting they are dancing or cheering. The overall mood is energetic and festive.

The entire project is carried out by the key members of the UTTER FUCKING MADNESS series — our flagship documentary product. These team members have been working at the studio for one and a half to five years, have long completed their training phase, and now act as independent creative leaders in their fields.

This is a tight-knit group of professionals who understand each other with half a word, regularly hold calls, maintain a high work pace, and do so without breaks. Even without a budget, the team continues moving forward, creating content, discussing ideas, and sustaining the spirit of storytelling.

This is the top team at DK FILMS, which has already proven its expertise on large-scale projects and is ready to take responsibility for creating the film about RASA World.



Responsibilities:

- Liaising with RASA World
- Filming events and interviews
- Production coordination

DMITRY KORIKOV

FILMMAKER

Experience:

Dmitry is the founder of DK FILMS — an independent Hollywood film company. Collaborating with stars and industry professionals, he produces feature films and documentary series, including the UTTER FUCKING MADNESS series. Dmitry combines skills not only as a producer but also as a director, filmmaker, and cinematographer.

He fully immerses himself in the environment to capture the most honest and emotionally rich moments. His presence during filming is almost invisible — people forget it's a film and perceive him as a friend or participant in the event. This makes the footage organic and highly authentic.

His experience in creating quality content and working on major media projects makes him a key figure in the realization of this film.



Responsibilities:

- Developing the film's structure and concept
- Leading post-production: coordinating the team and task distribution
- Managing deadlines and budget control

MARIA AZOVTSEVA

POST-PRODUCTION PRODUCER

Experience:

Maria conducts research to create deep and informative content, writes episode structures and scripts, and crafts voice-over narration that helps viewers immerse themselves in the story.

Her experience in documentary content creation and managing various production aspects allows her to effectively coordinate processes and achieve high-quality results.

Maria, like Luke and Erika on our team, combines control with creativity.

PROJECT TEAM



Responsibilities:

- Creating rough and final cuts of the film
- Archival footage processing: selecting best shots, syncing video and audio
- Adding visual effects and color grading to enhance atmosphere
- Sound mixing: integrating music, ambient sounds and voice-over
- Technical preparation of film for festival submissions

ARMEN BALYAN

EDITOR

Experience:

Armen's technical expertise forms the foundation for many workflows: he is responsible for preparing multicams, allowing the team to work with dynamic and diverse shooting angles, and handles editing, color grading, and sound mixing.

Additionally, Armen manages the release schedule, ensuring all production and content publication stages are well-coordinated.

Armen takes on various technical tasks. His attention to detail and problem-solving skills in complex situations make him a vital team member.

Armen is our Amjat.



Responsibilities:

- Developing the film's structure
- Assisting the producer

EVGENY ORESHKO

SCREENWRITER

Experience:

Evgeny is not just a screenwriter but also the key technical coordinator of the project. Work with archival materials cannot begin without him: he handles downloading, structuring, and distributing content so everyone can easily view, analyze, and extract needed segments for editing and storytelling.

He actively assists the producer in managing processes and ensures smooth teamwork.

Additionally, Evgeny takes on many technical issues that arise at different production stages. He doesn't wait to be asked — he always shows initiative and proactively offers solutions. His attention to detail, organization, and ability to quickly solve problems make him an indispensable team member.



Responsibilities:

- Transcription and description of materials
- Conducting research
- Working with archival materials: analyzing interviews, performances, and events to create a coherent narrative

EGOR BURYA

SCREENWRITER

Experience:

Egor conducts research that helps the team dive deeper into the topic and discover interesting details for the narrative. He is also responsible for transcribing and describing materials, structuring information for the convenience of the entire team.

His analytical approach and organizational skills make him an important team member who provides a reliable foundation for realizing creative ideas.



Responsibilities:

- Film structure development
- Voice-over text writing (if used)
- Conducting research

ALINA PINCHUK

SCREENWRITER

Experience:

In addition to screenwriting, Alina works on animation, adding visual dynamics to the materials. Her attention to detail also shows in organizing mailings to partners, where she efficiently coordinates interactions with external organizations.

Alina's ability to combine a creative approach with practical tasks makes her an indispensable team member who contributes significantly to the project's success.

CONTACT INFORMATION

DK FILMS

PHONE: ±1 833-DKFILMS (±1 833-353-4567)

PROJECT WEBSITE:

DKFILMS.TV

DMITRY KORIKOV:

EMAIL: P2@KORIKOV.NET

TELEGRAM: @KORIKOV

SOCIAL MEDIA:

INSTAGRAM:

@RASA.US

@THRILLCITYFESTIVAL