

PRIVATE PLACEMENT MEMORANDUM
OXY-MORONS MOODSWING FILMS LLC



AUGUST 1, 2008

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A MESSAGE ABOUT THE CREATOR

Johnny Hickey hopes to bring "Oxy-Moron's," the semi-autobiographical screenplay he wrote about drug abuse in Charlestown, to the big screen, but he nearly didn't live to see this dream come true.

In November 2003, Hickey was hit in the back of the head with a brick and fell 80 feet after being thrown from a cliff in Quincy. It was retribution for a melee that erupted between Hickey's friends and another group the previous night. When he awoke from a coma at Boston medical Center seven days later, he had a dislocated hip, a separated pelvic bone and 170 staples going up his left leg. Many of his internal organs were also ruptured. The prognosis wasn't good. Doctors told him he was lucky to be alive but that he would likely never walk again. Hickey began praying and soon taught himself to walk again. When Hickey was discharged from the hospital shortly before Christmas, he was determined to turn his life around and avoid the perils of drugs and violence that landed him in this situation.

Born in 1982, Hickey was raised in the Bunker Hill housing development and attended Charlestown High School until his senior year when his mother moved to Gloucester. This is where his troubles began. At Gloucester High, he was prone to fighting and soon dropped out of school. In 2000, Hickey returned to Charlestown to live with his cousin. By this time, Hickey had moved on to more serious crimes including assault and battery, armed robbery and drug dealing. "I was getting in trouble all the time," he said. "It started a vicious cycle of going to jail."

Between the ages of 18 and 21, Hickey began very active in the rave culture and got heavily into drugs. His substances of choice included ecstasy, ketamine, LSD and angel dust. He was also bouncing from house to house to avoid a number of small criminal charges that were hanging over him. "I wasn't grounded," he said. "Rather than facing the problem, I just ran from it." On Dec. 20, 2000, Hickey's luck ran out. He was arrested in Lynn on a number of charges including possession of a firearm, possession of a Class B substance (ecstasy) and possession of counterfeit currency. (Counterfeit money was commonplace in the rave scene because it was easy to pass off on someone who was under the influence and it was hard to detect with the incessant strobe lights, he said). Hickey was sentenced to two and a half years at the Essex County Correctional Facility in Middleton.

Hickey was able to pull some strings through some of his connections and was transferred to a minimum-security facility in Lawrence. In 2001, after serving six months of his sentence, he escaped from jail and returned to the rave scene. It wasn't long before authorities caught up with Hickey in Montpelier, Vt., and he was sent back to Essex County Correctional Facility. Hickey was given an addition six months on his sentence for his escape. "It was like all the time I had done up until this point got erased," he said.

When Hickey was released in July 2003, the rave culture was dead, and he instead turned to using and selling Oxycontin. Four months later, the fateful night in Quincy took place.

In February 2004, Hickey was regaining his strength after the fall when detectives arrived at his home. They informed Hickey that there had been a mistake and he still had six months left in his sentence. Again, Hickey returned to jail. Back in Middleton, Hickey struck up a friendship with his cellmate, and together, they made a pact to steer clear of drugs and live good lives upon their release. In May 2004, Hickey was released after a lawyer friend was able to get the remainder of his sentence squashed. He went to work at Boston's Comedy Connection as a bouncer where he met the likes of Frank Santorelli (who plays Georgie on "The Sopranos") and Charlestown comedian Tony V.

Last summer, Hickey left the Comedy Connection and began booking comedians on his own. Through Santorelli, he landed a role in "Sides," an upcoming dark comedy about a mobster who dreams of becoming a stage actor. Hickey will also appear in two independent horror films, "Roid Rage" and "Spanish Fly."

But it is "OxyMorons" that Hickey is most passionate about these days. He developed the story during one of his many jail stints and hopes to start filming in the fall at Charlestown locales including the Bunker Hill housing development and St. Catherine of Siena Church. Besides writing the screenplay, Hickey will also star in the film.

"I'm going to get it done one way or another," Hickey said. "It's going to be as authentic to the Dark side of Oxycontin and Charlestown as it can possibly be."

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OXY-MORONS PROJECT DETAILS

Proposed Budget: \$1.5 million

Proposed Director: Christian Johnston

Producers: Christian Johnston, Camille Sollari, David Burns and Johnny Hickey

OXY-MORONS

Writer: Johnny Hickey

Genre: Crime, Drama, Action, Thriller

Proposed Cast: Dennis Leary, Forrest Griffin, Mos Def, Eddie Furlong, Julia Styles

Introducing: David Burns & Johnny Hickey

Locations: Boston Massachusetts (Charlestown)

Oxy-Morons an action-packed crime thriller that borders on horror; a cautionary tale about prescription drug abuse.

EXECUTIVE SUMMARY

Oxy-Morons is a feature length crime drama about life in Charlestown, MA, which follows the challenges this upbringing process poses for two brothers, who rise to power as drug dealers, endure incarceration, and ultimately lose their families and culture because of Oxycontin.

The Bunker Hill projects ingrained bigotry and a thirst for violence in the young Hickey brothers, Jason and Danny. The thugs of Charlestown are known as the Townies, who follow a twisted ideology of racist, territorial beliefs passed down from generation to generation. These are the lessons of the street that Jason and Danny embrace. One of their squabbles leads to a retaliatory crime against their mother, leaving her with chronic pain and an addiction to Percocet. As they grow, their crew matures into a full-fledged gang; acts of petty vandalism become armed robbery, childhood squabbles become hate crimes. Their mother's free access to prescription drugs is the gateway for her children's drug addiction. At the turn of the century, Oxycontin becomes the preferred drug and works its way through the hands of sales reps, doctors and patients destroying each individual in a domino effect.

Not until the drug reaches the Bunkerhill projects does it evolve from a destructive force into a plague. Patricia Hickey is the first to have it and through her, the Hickey brothers, now in their 20's, get their first taste. As a cheap alternative to heroin, Oxy is easy to sell, and when demand outstrips supply, the Townies begin robbing pharmacies. One step ahead of the police, their robberies grow in intricacy and daring until the police pick up one of their boys. The Hickeys leave their customers hungry and their family vulnerable with their business in the hands of former underlings. First the Hickeys lose their mother, and then their friend loses his sister. After rotting in jail and numerous violent episodes that keep them locked up, their lawyer bargains for their freedom after two years. What happened on the inside pushed the two brothers apart, but they find themselves in foreign territory where the drug they introduced has destroyed their culture and their family. When they discover who was actually responsible for their loved ones' deaths, the two brothers come together again to confront the man responsible.

The story is inspired by the events of Johnny Hickey's life. It is altered and embellished at certain points, but his life and Jason's are identical in that they were guided to a life of crime, which brought them to jail, then to the brink of death before finding redemption. Born into Charlestown, they were taught that their only option was to hustle, steal and swindle. The only thing that could break this mindset was their own mortality. After surviving an eighty-foot fall, Johnny woke up from a weeklong coma to what must have seemed like another prison. Rejecting the drug-induced nightmares, he accomplished his whole recovery without the aid of any drug. It took this much for him to realize the perils of his addiction. This story is more than a crime drama; it is a cautionary tale, warning about the dangers of drugs and racism.

To capture the realism of the story, Oxy-Morons will be filmed in a pseudo documentary style, similar to Larry Clark's 1995 film, Kids. The story follows the events of the main characters and their loved ones, touched and inevitably shaken by their addictions. In this way, the pacing and tone is similar to Requiem for a Dream, but with the grittiness of the critically acclaimed film, Narc. A combination of documentary and naturalistic elements with certain metaphorical techniques will elevate this movie to a captivating, dynamical visual experience like the works of Oliver Stone.

The films dialogue and locations will bring the audience deep inside the white ghetto of Boston known as Charlestown. This story in no-way shape or form glamorizes the use of drugs and doing crime, yet shows a harsh reality of what happened to a community plagued with a drug and built on racist territorial beliefs. If one person can be culture shocked by the over the top death and violence in this story, to never do Oxycontin then it was well worth it.

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Financing Plan

Mood Swing Films LLC, a Massachusetts limited liability company (the "Company") has been formed for the sole purpose of producing Oxy-Morons. The proposed production budget requires a minimum of \$1.5 million to achieve this goal. The Company seeks investors to finance the production. To the extent the Company is able to generate investment in excess of \$1.5 million; such additional funds shall be used to expand various line items in the production budget as appropriate.

Until the Company has met the minimum funding requirement of \$1.5 million, all subscriptions will be held in escrow by Brown Rudnick LLP. Once that goal has been met, the proceeds of the subscriptions will be released to the Company (the "first closing"). Thereafter, additional subscriptions will be accepted directly by the Company (each a "subsequent closing") to the extent it deems prudent.

Profit Sharing

In the event that the film Oxy-Morons generates financial returns (See Risk Factors), such returns will be distributed as described below. The distribution of revenue will take place over three stages.

First, any and all returns up to the total amount invested in the Company will be returned solely to the investors. The returns will be paid proportionally, based on each investor's pro rata interest in the Company, until all investors have received an amount equal up to 110% of the investor's original investment. In the event that the total amount invested is not recouped before the reception of 100% of the initial investment, all returns will be distributed proportionally to the investors in the manner described above.

Second, returns beyond 110% of the amount invested will first compensate any and all deferred payments due to third parties participating in the production, such as actors and crew. Once these obligations have been fulfilled, the distribution shall proceed to the third phase. In the event that 110% of the total cost of production is recouped, but not the total cost of deferred payments, then pursuant to individual contracts of each deferred payee, the payments will be made proportionally to all such parties.

Third, all returns beyond 110% of the total amount invested and all deferred payment obligations will be distributed 50% to the investors and 50% to the Managers of the Company. The Managers will share their half as set forth in the Company's operating agreement or any overriding contracts among them. The investors will share their half of the excess returns on a pro rata basis based on total dollars invested.

The Managers shall have the right to allocate portions of their returns to third parties.

The distribution plan described above shall be set forth in detail in the operating agreement for the Company, which shall be executed at the first closing when the minimum commitment of \$1.5 million has been achieved.

Tax Incentives

Massachusetts has enacted a tax incentive for all productions occurring between fiscal years January 1, 2006 and January 1, 2013. Films with more than 50% of their expenses and principle photography occurring within the state of Massachusetts qualify so long as their budgets exceed \$50,000 and the project is completed within one tax year. All payroll expenses and production expenses yield a 25% tax credit, which is transferable to any taxpayer upon their election. Certain aspects of production do not qualify, such as insurance and marketing as these are not direct expenses, but all direct contributions to the production are eligible. This tax credit can only be filed once and will be totaled at the time of filing, so the true total will only be revealed after production. Additionally, all Massachusetts state sales tax is eliminated insofar as it pertains to payroll and production expenses.

This incentive is important for investors because within the first tax year following production, 25% of the budget related to direct expenses will be returned to the investors in the form of a tax credit. That is, a production with a total cost of \$1,500,000 of direct expenses will, within the first tax year, see the return of 25% of that total cost (i.e., \$375,000) to the investors. This return is in addition to the distribution scenario set forth above and will be available to investors regardless of whether there are any other financial returns from the project. Under the Company's operating agreement, 100% of available tax credits will be allocated to the investors, proportionately according to their investment.

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PRODUCTION SCHEDULE

The Company expects to raise the total production budget by October 2008 at which point the investment will be transferred from the escrow account to the Company's production account. At that time, the Company will move into pre-production.

During pre-production the Company will confirm remaining leads, supporting and other cast, and begin the hiring of crew. Provided that this occurs in a timely manner, the Company will move into production and commence principle photography during Spring of 2009.

Over a period of six weeks, the Company will shoot the majority of the movie, according to a schedule accounting for our actors' convenience and the most economical method.

At the conclusion of principle photography, post-production (including editing, visual effects and scoring) will begin. Within the initial months of post-production, the Company will have a "Rough" or "Director's Cut," with which it will hire a sales agent to find the best method for distribution for the film in domestic and international markets. The Company also plans to enter the film into film festivals as another outlet for locating distribution.

BUDGET

| Production: | |
|-------------------------|--------------------|
| Accounting | 10,000 |
| Actors | 500,000 |
| Art Department | 110,000 |
| Photography | 150,000 |
| Sound | 25,000 |
| Locations | 25,000 |
| Special Effects | 100,000 |
| Stunts | 30,000 |
| Catering | 50,000 |
| Craft Services | 20,000 |
| Misc. Reserve | 200,000 |
| Marketing | 100,000 |
| Transportation | 30,000 |
| Total: | \$1,350,000 |
| Post-Production: | |
| Editorial | 50,000 |
| Visual Effects | 50,000 |
| Sound | 50,000 |
| Total: | \$150,000 |
| TOTAL BUDGET: | \$1,500,000 |

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BIOGRAPHIES

CHRISTIAN JOHNSTON: Director

Video Highlight

www.cnn.com/video/#/video/international/2008/04/07/ime.beirut.contract.bk.c.cnn

Christian Johnston won his first filmmaking award at age 17 in his native Colorado. Since then he has directed feature films, action/sports television programming, commercial campaigns and music videos that have been shot in the U.S. and in more than 17 foreign countries. One of his clean air commercial campaigns for American Lung Association awarded him the top prize in its field, the Prism Award. He has shot commercials for Janus Fund, BMW, Calvin Klein, McDonalds and Puma.

Prior to his commercial campaigns, Johnston made his mark as a top snowboarding documentary director/producer/cinematographer while just out of High School. His three boarding documentaries, covering snowboarding, skateboarding and wakeboarding, "The Players", "Ground Zero" and "Vertigo" were sold worldwide. With his follow-up series, "Extreme", a 5 one hour TV/DVD special, Johnston aligned 72 bands and 12 music labels for the ultimate music meets action sports experience. Johnston wrapped up his snowboarding adventures with "Digital Snow"; a documentary that followed a handful of the best snowboarders across the globe, and married the film to a music compilation 2 CD set.

Johnston then went on to create a 26 half hour series "The 60" for Rainbow Media's Networks, to follow 60 of the top female athletes in the world (including 7 gold medalists and the top action sports athletes of both sexes speaking about women athletes.

In 2002 while the war was being waged in Afghanistan Johnston and a small crew snuck into the war torn country to make a film about the hunt for Osama Bin Laden. The fictional film used real warlords and Northern Alliance fighters who helped the lead character (George Calil) Lars follow the trail of the world's most wanted man. As co-writer, producer, director and cinematographer Johnston and his crew found themselves behind enemy lines while live bullets were flying. The film was a hit at the 2004 Sundance film festival and was bought by Think! Films and First Look International. It has been distributed in 28 countries around the world and played over 25 film festivals worldwide.

Last year Johnston completed a three year long Documentary project for MTV about a Juvenile Fire camp outside of L.A. called Camp Louis Routh. Together with Anonymous Content and Brett Morgan Johnston and his crew followed a handful of convicted juvenile gang members as they opted to enter the Camp and learn to become wild land firefighters. Rival gang members with chainsaws and a hot fire season created the perfect mix for drama for the doc "True Life: Trial by Fire" aired on March 1st with a 1.14/3.5 Nielsen Rating, reaching over a million Nielsen watchers at 10pm; one of the highest ratings. Johnston was recently written up in Boards Magazine Directors to Watch, Shot Weekly and the Guardian as one of the five to watch new Directors.

FORREST GRIFFIN: Actor-"MONSTER"

www.forrest-griffin.com

Forrest Griffin is a world renowned mixed martial artist, and one of the top names of the Ultimate Fighting Championship (UFC). He is no stranger to performing having appeared on Law & Order: Special Victims Unit, as well as coaching on the latest season of the popular series "The Ultimate Fighter." With millions of fans worldwide, it came as no shock when he most recently won the title of UFC Light Heavyweight Champion. He is also ranked #1 in the world for his weight class according to both MMAWeekly and Sherdog, two forerunners in mixed martial arts media coverage. Forrest Griffin is said to be the fighting face of the fast growing sport in the world.

CAMILLE SOLARI: Producer

Camille Solari is originally from Boston, Massachusetts, and graduated from Emerson College Magna Cum Laude majoring in Shakespeare, Camille holds both a U.S. and Canadian Citizenship. Solari moved out to Los Angeles to pursue her acting and writing career, while still maintaining her modeling career becoming the billboard model for Dickie's Jeans (Currently). Camille Solari's first job in Hollywood was being the assistant to Tom Cruise. Solari then decided, that doing things herself was the most efficient way to see her efforts bear fruit. Solari has starred in, written and produced no less than five of her own feature films since 2006. Some of the titles include True, True, Lie (The Weinstein Company) Rocker (Starz), Money To Burn, (With Michael Madsen and David Carradine) Hookers Inc. (premiered at Cannes 2007) and is post-production in her starring role, writer and producer of the thriller, Boston Girls, which also stars: Danny Trejo, Robert Miano (Donnie Brasco) four time Oscar nominated actress Renee Taylor and Shay Astar from "Third Rock From The Sun." Camille also wrote, directed and produced the controversial feature documentary, "Life On The Road with Mr. and Mrs. Brown," which is about the Legendary Icon James Brown.

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JOHNNY HICKEY: Writer-Producer-Actor “DANNY”

Johnny Hickey, a 26-year old ex-con, had the creative vision to channel his mistakes into the screenplay Oxy-Morons. At 20 Johnny was sentenced to 2-1/2 years in prison for his connection to a series of pharmacy robberies throughout the Boston area. After his release, he continued his struggle in the streets until the day he woke from a coma, crippled and confined to a wheelchair having been thrown off an eighty foot cliff by rivals on the streets. This event was a turning point in his life, and Johnny began reaching out to the independent film network through the Comedy Connection in Boston, where he worked as booking agent after his eighty foot fall.

Johnny started meeting with actors and comics and working in indie films around Boston during his full recovery from his fall, simultaneously starting up a youth program to get kids into film and keep them off the streets. Johnny earned a degree in Media and Film and toured two years promoting films at The Sundance Film Festival. Johnny's story and characters are inspired by the lives of friends and family whom he lost to the prescription drug Oxycontin.

DAVID BURNS: Producer-Actor “JASON”

David Burns was born and raised in the Bunker Hill Housing Project along with writer Johnny Hickey. With the help of a vigilante single mother and the guidance of his tennis coach he was able to avoid the fate of many of his friends and earned an athletic scholarship to the prestigious Virginia Military Institute. During his tenure at VMI David excelled athletically and academically earning him opportunities to study at Charles University in Prague, Czech Republic, L'Ecole Polytechnique in Paris, France, Leon Levy Expedition in Ashkelon, Israel and the Language Institute in Fez, Morocco.

Upon graduation David was selected as a cast member of MTV's Real World Seattle. After completion of the show David served a panel member on the National Conference on Crime and Delinquency which was a part of Clinton's initiative and appeared traveled to over 60 universities across the United States and abroad. David has appeared on a number of MTV shows and appeared in two motion pictures. Over the past 4 years David has served as the national director of events and marketing for Wendoh Media/944 magazine in Las Vegas, where he reunited with his childhood buddy Johnny Hickey to join in his quest to create the most over the top crime drama reflecting the underbelly of the drug nation the has destroyed their community.

WHY INVEST IN FILM?

Investing in independent motion pictures is a unique venture that offers many rewards—financially, socially and artistically. Every year, hundreds of successful independent films are released into film festivals, theaters, and video stores. With each release, many investors, also known as Executive Producers, are realizing profits beyond their expectations. In addition, Executive Producers are enjoying recognition at film festivals and social gatherings including film release parties, award banquets, and film industry galas. Recognition is also prevalent in the form of media press releases, newspaper articles, television news coverage, and entertainment publications. Last but not least, investors contribute to an art form that will span many generations of filmgoers, including their grandchildren and great-grandchildren. What other investment offers so much? Our inspiration, and hopefully yours, is realized every year by filmmakers and investors who share a passion in film as we do.

Beginning in 1996, the popularity of independent film escalated remarkably compared to years past. This trend is expected to continue at a consistent pace. Independent film is defined as a film which is not made by the in-house production arm of a large motion picture studio. This figure represents approximately 18% of the worldwide box-office receipts in excess of \$5 billion. Since 1996, over 30% of the top 60 (box office gross) films have been screened at the Sundance Film Festival, one of many popular festivals around the world. Independent film is seen by “Hollywood” as a window for executive producers, producers, actors, and directors to showcase their talents and launch long-lasting careers. Well-respected actors and directors including Brad Pitt, Harrison Ford, Robert Altman, George Lucas and Steven Spielberg began their careers in independent film.

Here are examples of some of the many successes:

Swingers (1996) – A first feature film for Director Doug Liman and Screenwriter/Actor Jon Favreau, this comedy was a hit at film festivals and independent movie theaters across the country. After the movie was completed for \$250,000, Disney-owned Miramax purchased the film for \$5 million. This film is an example of the amount of money that film distributors are willing to pay for independent films with audience appeal. The film launched the careers of Jon Favreau and Vince Vaughn.

Blair Witch Project (1998) – This independent phenomenon was the brainchild of three filmmakers who turned a fresh idea into a blockbuster hit. Produced for a budget of \$35,000, the Blair Witch Project has generated over \$140,000,000 in box office revenue. Coincidentally this film was discovered at the Midnight Screenings of the Sundance Film Festival.

Napoleon Dynamite (2004) – This low budget comedy is one of the most often quoted movies of the past few years. Made for only \$400,000, the movie continues to be a huge DVD seller and the film's “Vote for Pedro” shirts are popular with children, teens and adults. This film and its star, John Heder, were also discovered at the Sundance Film Festival.

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NOTABLE INVESTMENT OPPORTUNITIES

AMERICAN JOBS CREATION ACT OF 2004 sec 181 - Both federal and numerous state governments, including Montana, have enacted innovative tax related incentives which attempt to make the U.S. a more tax friendly venue for producing and financing independent films and certain other media. Canada retains a strong competitive position, however. The remainder of this article will discuss the competing tax incentive programs in the U.S. and Canada (specifically Montana vs. Alberta).

U.S. Federal Tax Incentives

The most valuable incentive is included in new Internal Revenue Code Section 181, enacted as part of The American Jobs Creation Act of 2004, an elaborate package of tax measures passed by Congress and President Bush in October 2004. The Jobs Creation Act covers a wide variety of tax matters which have gained a great deal of publicity. However, with little fanfare, the Act included what could be the most significant tool for changing the independent film financing landscape as we know it. The Act is designed to stimulate investment in film by granting a 100 percent write-off for the cost of film and television productions in the year the cost is incurred. The incentives are available for "qualified productions" commencing after October 22, 2004, and before January 1, 2009. Qualified film and television productions include any production of a motion picture (whether released theatrically or otherwise). The Act also covers miniseries, scripted, dramatic television episodes and movies-of-the-week.

The Act benefits producers and production companies by granting an immediate tax deduction for the full costs of a production in the year the costs are incurred (as opposed to having to spread or amortize those costs over a period of years). Deducting the costs up front while deferring the income from the film until later years when it is actually incurred will significantly reduce or eliminate taxable income for the film in the first years of exploitation. Also, production costs are not just defined as the film's budget. Costs may include all direct and indirect costs of producing the film, including, development costs, an allocation of general and administrative costs based on a portion of production expenses, depreciation of property used in the production, and financing costs. The new federal tax program applies to those films that have production budgets between \$1 and \$15 million, and spend at least 75 percent of their total "qualified compensation" on work performed in the United States. "Qualifying compensation" includes payments for the services performed in the U.S. by actors, directors, producers and production personnel. The budget cap increases to \$20 million where the production and expenditures are in designated "depressed areas" and communities.

The relatively modest minimum budget threshold of the federal tax program (minimum of at least \$1 million) makes this provision a user-friendly tool for independent film producers, many of whom cobble financing from a variety of investment sources including private equity investors. In the typical scenario, where a film is co-produced by numerous investors, 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 interest in the project.

Electing to use the new law also simplifies the tax reporting process. Under prior law, film expenses were most often depreciated under the income forecast method. For first-time filmmakers and start-up production companies, predicting revenues for the ten years after the film is completed is extremely difficult. Alternatively, film expenses could also be depreciated over 15 years, far exceeding most films' revenue streams. Using the deduction up front, a producer or production company can use the tax loss to offset other passive income with any excess to be carried over to future years. Please note that a film produced in Canada is not eligible for the Section 181 benefits, and either the income forecast method, or 15 year straight line amortization method must be used to deduct expenses. In addition to Section 181, a U.S. produced film may also allow the film producer to claim benefits under new Section 199 as income is generated from exploiting the film. The deduction available under Section 199 is equal to 3% of the lesser of taxable income or "Qualified Production Activity Income", and is further limited to 50% of W-2 wages paid for the year.

Attachment of UFC Light Heavy Weight Champion Forrest Griffin - Forrest is currently known as the #1 ranking fighter in the UFC amongst fans. It is currently estimated the Forrest's fan base is well over 10 million nationally and is known globally. The strategic idea in casting Forrest is not only to attract his fans and sponsors but also to utilize a respected personality to forewarn the dangers of Oxycontin abuse to youth and his 18-35 year old fan base. Over a year ago, the UFC's pay-per-view numbers couldn't even come close to the WWE's; now they actually surpassed Wrestlemania at least twice in domestic numbers, as reported in MMA Weekly. The Wrestling Observer reports that UFC 61 garnered 775,000 pay-per-view buys within the US, adding up to nearly \$31 million in gross revenue. Internationals sales combined are three times that.

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OXYCONTIN STATISTICS

Oxycontin Abuse Statistics/Charlestown Massachusetts - The supply of Oxycontin is soaring. Sales of Oxycontin, first marketed in 1996, hit \$1.2 billion in 2003. Oxycontin related crimes and deaths in Charlestown Massachusetts soared past the national average. Between the 1970's to mid 1990's Charlestown had more federally charged bank robbers per square mile than anywhere else in the country and held the countries only official "Code of Silence" since the 1800's. At least 123 drug overdoses and thirteen deaths were reported from 2003 through 2006, most attributed to heroin or Oxycontin, a prescription painkiller, according to Police Department figures. A map of Charlestown propped against an office wall in the Boys & Girls Club shows a tide of red dots, one for each overdose, washing from the Navy Yard with its downtown vista to the edge of Sullivan Square - an epidemic unbounded by class or race. At its worst in 2003, overdoses in Charlestown happened at a rate three times the Boston citywide average.

In the mid 1990's the Bunkerhill housing development became the test development of a federal grant program to balance minorities in Boston and permanently break down Boston's extreme walls of segregation. From its start as low-income housing development for returning Irish Veterans holding a (Irish Caucasian) residential rate of 90% or higher to now that of 15% Irish Caucasian's residing in the development.

HOW TO SUBSCRIBE

An investor who desires to invest in the Company must complete the attached subscription materials and submit them to the Company along with a check for the amount of the investment. Until funds totaling \$1.5 million have been received, the Company will deposit the funds in an escrow account with Brown Rudnick LLP, One Financial Center, Boston, MA 02111. Escrowed funds will not bear interest.

Serious investors should plan to arrange via their Production Liaison and Johnny Hickey or contact MOOD SWING FILMS directly 323-286-1259 or moodswingfilms@yahoo.com