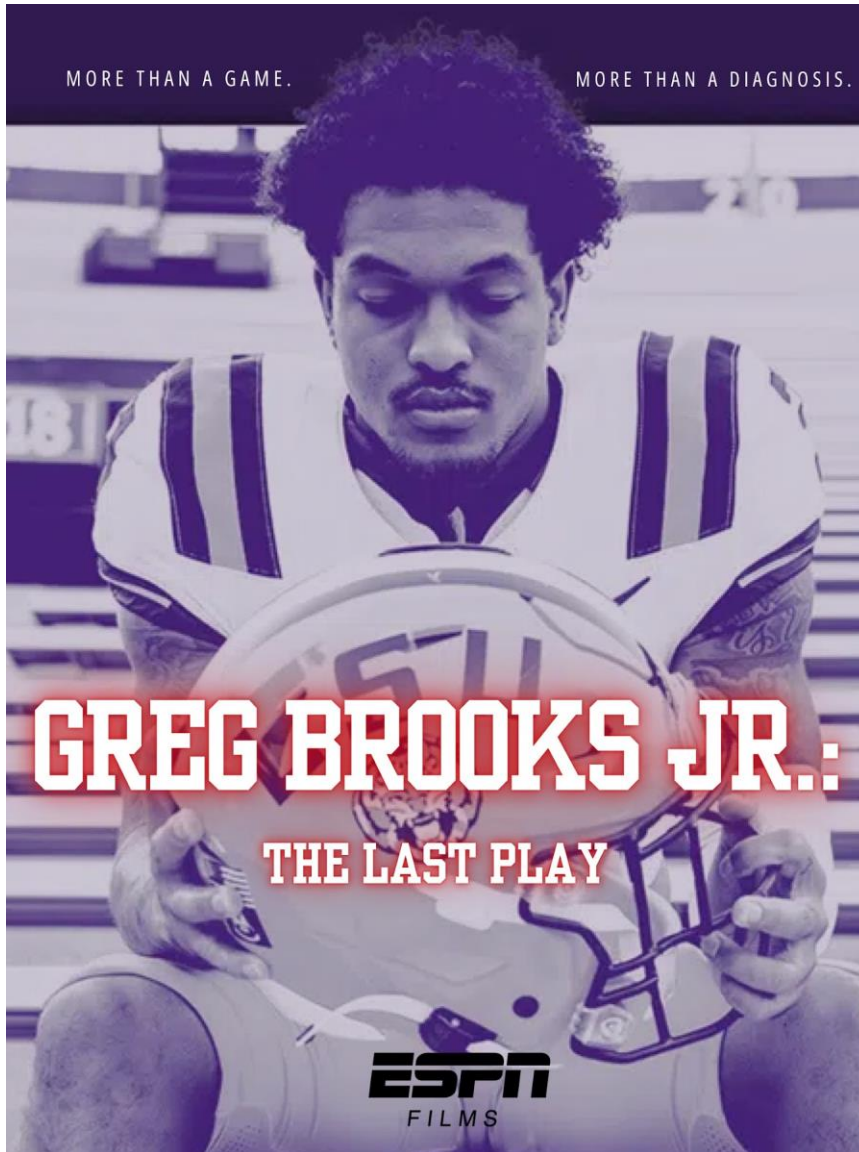


Greg Brooks Jr.: The Last Play

A Sports Documentary Film

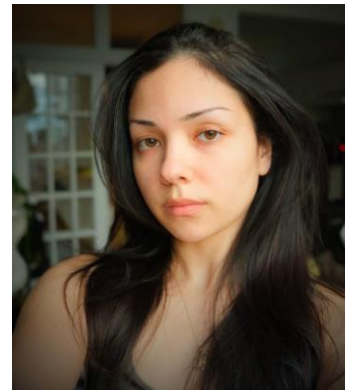
Pitch Project by Madison, Milena, Raven, and Chengtian



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TEAM BIOS

TEAM BIOS



CHENGTIAN WANG

Chengtian Wang is a junior at New York University, pursuing a double major in Music Business and Media, Culture, and Communication. He has interned at a leading public relations agency specializing in entertainment and cultural branding, where he contributed to national media campaigns and the planning of high-profile events, including multiple Hall of Fame ceremonies. With a strong foundation in global entertainment and artist development, Chengtian combines strategic thinking with a narrative-driven approach to content and communication.



RAVEN TURNER

Raven Turner is currently a senior at New York University studying Media with a minor in the Business of Entertainment,

Media, and Technology. With experience in film marketing through an internship at a rising independent studio, Raven brings a strong blend of creative vision and industry awareness to her work. Passionate about film, photography, and the intersection of storytelling and business, Raven is committed to creating emotionally resonant and socially impactful stories.

MILENA VALDEZ

Milena is currently a senior at New York University, concentrating in Marketing at NYU Stern School of Business with a minor in the Business of Entertainment, Media, and Technology. Through previous internships, she has gained experience in Marketing, Advertising Sales, and Client Services within the entertainment media industry. Having a strong interest in film and TV marketing, Milena is greatly positioned to create and develop fully integrated marketing campaigns that aim to reach their respective audiences.



MADISON VIGUE

Madison is currently a senior at New York University, studying Media, Culture, and Communication with specialization in Producing for film and television, as well as the Business of Entertainment, Media, and Technology. At NYU-TV, she has gained experience behind-the-scenes of production and developed a passion for the entertainment industry. Madison has also worked as a freelance producer and script supervisor for various student films, and she is driven to use her skills to bring unique stories to the big screen.



EXECUTIVE SUMMARY

MCCD Group Project - A Sports Article or Magazine Into A Movie

Raven Turner, Milena Valdez, Madison Vigue, Chengtian Wang

Article: [Greg Brooks Jr. speaks out about lawsuit against LSU, recovery from brain surgery - Good Morning America](#)

Working Title: *Greg Brooks Jr.: The Last Play*

Genre: Sports Documentary

Comparable Films: *Kelce* (2023), *Giannis: The Marvelous Journey* (2023), *Federer: Twelve Final Days* (2024)

Introduction: At the height of his college football career, LSU player Greg Brooks Jr.'s life takes a turn for the worse when he is diagnosed with a life-threatening brain tumor. This heartfelt documentary will recount the years leading up to his college football career, his promising future as a star player at LSU, and follow him through his struggles with cancer, losing his ability to walk and speak, and his perseverance in reclaiming a life that was ripped away amidst legal battles of medical negligence. Through exclusive interviews and a journey of emotional storytelling, the story of Brooks Jr. is one of resilience and inspiration for young athletes.

Synopsis: Greg Brooks Jr was living his dream as a star safety for the LSU Tigers, a team known for producing top tier football talent. A dedicated athlete and natural leader, he had aspirations of playing in the NFL. In the midst of an intense season as the newly appointed team captain, Greg started experiencing persistent symptoms that signaled something was terribly wrong. Despite his repeated complaints, his concerns were dismissed by coaches and athletic trainers who failed to get him immediate care. For 39 days, his condition worsened while his dream of playing professionally remained in his grasp, unaware that his biggest battle was about to begin...

When he was finally referred to a neurologist, the doctor diagnosed a brain tumor, and he was rushed into an emergency surgery. The surgery, which was performed by a surgeon who was not trained for that specific procedure, resulted in severe complications, including a series of strokes, leaving Greg unable to perform even simple tasks like speaking and walking. His family, surprised by LSU's communication failure, was left scrambling to attempt to make sense of what occurred. While Greg underwent the painstaking process of rehabilitation, it was realized that it was not only an individual ordeal but an institutional failure that had to be challenged. The

Brooks family took legal actions, suing LSU and the medical agencies for their negligence, which remains an ongoing legal battle.

Looking at his path ahead, Greg Brooks Jr. aims to be an advocate for young athletes and is determined to reclaim what was taken from him through his struggles. Despite all odds, Brooks remains positive: "Whatever card I'm dealt, that's the card I'll play, and I'm gonna make sure I win."

INSPIRATION

Inspiration

1. Our Purpose

- a. We believe that Greg Brooks Jr.'s story deserves to be told to the world, not just as a sports story, but as a human story.
- b. Our documentary will show the vulnerability and perseverance of Brooks Jr., the injustices that he faced as an LSU safety following his brain cancer diagnosis, and bring awareness to the shortfalls of the sports world in the hopes of a better outcome for future young athletes.

2. What The Story Represents

- a. Greg Brooks Jr.'s story is bigger than football. His story represents the systemic negligence and discrimination that is faced by countless athletes once they are no longer deemed profitable.
- b. Themes: *Vulnerability, Institutional Failure, Resilience*

3. Why Now?

- a. Now more than ever, the treatment of athletes - particularly young Black athletes - is magnified in our culture.
- b. Conversations surrounding neglect, medical malpractice, and mental health crises are at an all time high in our society, and we hope to humanize those issues by telling Brooks Jr.'s story.
- c. Given the current political climate, we believe the time is now to amplify the voices of those in need rather than silence them.

4. Why Us?

- a. Our team is composed of young, creative college students who wish to make an impact in our community and careers, just as Brooks Jr. hoped to do.
- b. We feel called to tell this story because like Brooks Jr., we came to college eager to cultivate our ambitions after years of hard work.
- c. We have the ability to empathize in some ways with Brooks Jr. in ways that other filmmakers cannot.
- d. We do not see our youth as a hindrance, but as a powerful asset when it comes to touching on subjects that have previously been unspoken in past generations.

PRODUCTION

Production Overview

KEY LOCATIONS

Greg's hometown: Harvey, Louisiana

- Interviews/footage in his home/his day to day life

Louisiana State University/surrounding locations: Baton Rouge, Louisiana

- Interview coaches, medical athletic staff, past teammates, possibly Brian Kelly

Attorney interviews → Rosenblum & Reisman P.C./Samuels and Thornton

- New Orleans, Louisiana (in office space)

PRODUCTION TIMELINE (12-14 months)

Development: March – May 2026

- Research Brooks Jr.'s athletic, personal, and medical journey, as well as the ongoing lawsuit.
- Hold preliminary, off-camera interviews with key individuals (family, coaches, attorneys).
- Secure rights and releases necessary for production (NCAA, LSU, etc.).
- Consider archival sources/footage (game footage, family photos, etc.).
- Write treatment and outline for the documentary.

Pre-Production: June – July 2026

- Finalize script outline and interview questions.
- Scout and confirm filming locations (hometown, LSU, hospital, training facilities, football fields, attorney offices, etc.).
- Schedule interviews and shooting windows for each location.
- Finalize crew, production calendar, and legal advisor for production.
- Apply for grants (if necessary).

Production (Phase I): August – October 2026

- Conduct/film interviews, gather b-roll and other necessary shots.
- Film Greg's day-to-day life at home.
- Capture emotional, character-driven content centered on his recovery and perseverance.
- Begin collecting and licensing archival game footage and press clips.
- Depending on the status of the lawsuit, avoid trial-related content until legal clearance is confirmed.

Production (Phase II): Post-Trial – TBD

- Source court documents, footage (if available), and consult legal parties involved.
- Film post-trial reflections (including Greg's response)
- If the trial has not concluded, work with the legal council to integrate relevant details with the existing arc of the documentary (it could be left open-ended).

Post-Production: November - March 2026

- Start - finish editing process for the film.
- Source music, motion graphics, and visual storytelling evidence.
- Consider trial status and outcome (may need multiple cuts).
- Conduct test screenings.

Final Cut/Distribution: April - June 2026

- Finalize the editing process.
- Submit to targeted festivals.
- Depending on distribution deal, set for streaming (Netflix, Hulu, or Amazon Prime Video).
- Launch marketing campaign.

TALENT

Talent

1. Director: Samantha Knowles

- a. Given the sensitive nature of the story being told, we are seeking a director who not only has proven their ability to navigate topics such as injustice, trauma, and resilience, but also can create a compelling story that keeps an audience engaged.

With this in mind, we have chosen Brooklyn-based filmmaker Samantha Knowles to lead our documentary. Knowles' notable works include *Tangled Roots* (2020), a film that follows the only Black woman in Kentucky legislature, Attica Scott, who filed a bill to ban discrimination against natural hairstyles, and *Generation Impact: The Coder* (2021) which tells the story of Jay Jay Patton, a 13 year-old girl who learned to code and designed an app to help children connect with their incarcerated parents.

2. Executive Producer: Maverick Carter

- a. For our executive producer, we desire someone with a strong understanding of sports culture as well as a dedication to social justice issues.

We believe that Maverick Carter, longtime collaborator of LeBron James and CEO of athlete-focused production company The SpringHill Company. Carter's production company has produced films such as *Black Ice* (2022) and *Shooting Stars* (2023), both of which focus on stories surrounding Black athletes. Carter will bring visibility and veracity to our project.

3. Writer: Dave Zirin

- a. Dave Zirin is a powerful writer known for his ability to skillfully weave together athletes' stories of intersectionality and amplify their voices. He is the perfect pick to shape our documentary's narrative given his experience writing about the challenges that athletes face in a nuanced yet impactful way.

4. Cinematographer: Gabriel Patay

- a. For our cinematographer, we need someone who is skillful enough to capture the gritty and intense nature of football, as well as the more delicate, vulnerable atmosphere of Brooks Jr.'s story.

Known for his work on hit series such as *Joe Pera Talks With You* (2021), *Atlanta* (2022), and *Swarm* (2023), Gabriel Patay is the ideal fit for this role. Greg Brooks

Jr.'s journey can be brought to life by Patay's dedication to creating visual poetry through his camera lens.

5. Editor: Devin Concannon

- a. As our project will include both archival sports footage as well as an array of interviews with varying subjects, we require an editor that can tell a cohesive yet engaging story via their craft.

For our editor, we have selected Devin Concannon to tackle the position. Concannon has done incredible work on series such as *LuLaRich* (2021), *Fyre Fraud* (2019), and *The Last Dance* (2020). Concannon has proven his ability to handle emotionally complex stories and deliver an impartial finished product.

6. Archivist: Yael Chanoff

- a. For our archivist, our team has chosen Yael Chanoff to source and clear the needed footage for our documentary. Having done archival research for documentaries such as *Athlete A* (2020) and *Audrey and Daisy* (2016), Chanoff has shown her keen eye for emotionally resonating footage, and ensures that every clip used contributes meaningfully to the project.

MARKETING

MARKETING

Target Audience

The primary audience we want to reach for this film will be sports fans, especially college football fans. This includes LSU fans and individuals who follow the Southeastern Conference. The primary audience also includes young athletes and their families, especially those who might be navigating sports health risks. This docufilm would help boost an emotional connection and lend credibility among passionate fan bases as well as raise awareness and spark conversations around the safety and well-being of athletes. Looking at the College Football fans, we would primarily be targeting men between the ages of 18- 45. We could also target high school & college athletes and their families, which would fall between 14-24 for athletes and 35-55 for parents. Looking at the secondary audience, it could include documentary lovers in general as well as college students, particularly those who go to NCAA schools.

Marketing Strategy

We want to leverage social media to promote this film. We would launch a social media campaign that would include a teaser trailer, behind-the-scenes content, and a social challenge. Looking specifically at what the teaser trailer would look like, it could feature a series of shots from interviews, medical appointments, and recovery that would be edited in a short-form vertical format to be released on platforms like TikTok, Instagram, and YouTube. For the behind-the-scenes content, it could include what training looked like when he was able to play, any existing videos when he was able to play, and raw moments with Greg and his family during production. This would be a great way for audiences to get emotionally connected with his story and lead them to watch the film. A social media challenge could be a great way to encourage people to share their stories of overcoming adversity or health challenges they have faced as athletes, and bring awareness to the importance of recognizing medical issues before they develop into a bigger issue. It would be under the hashtag #The LastPlay. This would be a great opportunity to also tap into partnerships with athletes/influencers, which would include former and current NCAA and NFL athletes to share their own stories and show solidarity.

We also want to integrate paid media into our marketing plan. This would include pre-roll ads on sports podcasts and YouTube sports channels. We could also incorporate programmatic ad buys on platforms that feature football, like ESPN, Fox Sports, and Prime Video. In terms of pr and earned media, we could secure coverage in publications like The Athletic, People, and Sports Illustrated. Moreover, we could do another editorial segment update on Good Morning America to promote the docufilm and give audiences an update on how his health journey is progressing. This exposes his story to a broader audience, which could help bring awareness to the release of the film. Leading up to the film's release, we could then book Greg on other major sports and health outlets to raise awareness.

An additional way of marketing the film is to feature the film in film festivals like Tribeca. This would allow us to maximize our exposure and potentially get recognized by one of these festivals, which will further lend to the credibility of the film. If we get awards, we could also include that in our promotional materials, which would further incentivize people to view the docufilm.

Timeline

6-9 months prior to the launch of the film, we would finalize the branding, which includes the title, logo, key art, and the hashtag (for example #The Last Play if we go with this). We would have to develop a press kit which would include a synopsis, director's note, cast & crew bios, and stills. This is the time when we would reach out to athletes and advocacy organizations to potentially partner with them. We'd also start building the social media accounts for the film and tease that something will be coming soon. 3-6 months prior to the launch is when we would start building the audience. This is the time we would release a teaser trailer & poster as well as launch our official website. We'd need to secure early pr coverage during these months and run some paid social tests to build custom audiences. 1-3 months prior to launch is when we would release the full trailer and activate our social campaigns; this includes bts, director clips, and short-form vertical content. This is also when we would run our paid ads on sports platforms and roll out press interviews with Greg Brooks Jr. and his family. For the week of launch, we would do social media takeovers with our athlete partners and push the final trailer on all of our platforms.

Unique Selling Points

Some unique selling points for this docufilm are that it has real-time relevance. Because the lawsuit is still ongoing, Greg Jr's story continues to evolve, which can create intrigue and urgency if significant updates occur. It would offer viewers unfiltered access to Greg because they will hear directly from him, not only post-recovery but through exclusive bts footage as well as family interviews, interviews from people close to him, and personal reflections. His voice would be at the center of this film, making it more than just a retelling of what happened. This film also transcends sports. While it does fall within the topic of football, it also discusses medical negligence, the mental health of athletes, and institutional failures. Therefore, it can appeal to audiences who also care about advocacy and accountability.

Metrics for Success

The KPIs we will use to measure the success of the social media campaign will be through engagement metrics: likes, comments, views, hashtags, and shares. For paid media, we'd probably have to get this information from the platforms we place ads in, but potential KPIs could include impressions, clicks (if it redirects users), and ad frequency. For the editorial segment, we could view how many people watch it on YouTube if it is placed there.

DISTRIBUTION

Distribution

PRIMARY TARGET AUDIENCE

- American men ages 16 to 40
- NCAA/College Football/NFL Fans
- Engage in sports content on streaming platforms and social media

DISTRIBUTION STRATEGY

Streaming Platforms

Our primary mode of distribution will be through streaming platforms. In our proposal, we would like to negotiate a deal for exclusive streaming rights (in exchange for financing and production support) with either Netflix, Amazon Prime Video, or Hulu (ESPN+). We believe that a direct-to-streaming release will allow our film to reach the widest audience, given that each of these platforms amasses millions of subscribers. By distributing through one of these platforms, we could integrate in-platform marketing campaigns, utilizing algorithms and viewer preferences to target our primary audience. We want to market ourselves to sports fans, documentary lovers, and anyone interested in a deeply inspiring story of perseverance. While our film is positioned best for American audiences, streaming does provide opportunities to reach even more sports fans worldwide.

Cable Television

We have also considered the possibility of giving this film a life on cable television if ESPN were to distribute. The network has a massive audience base across America, where loyal sports lovers come to see all things sports. A premiere on ESPN Network airing after a major sporting event would guarantee us increased viewership, while also allowing us to place the film after a football game that we know audiences would resonate with.

Limited Theatrical Release in Louisiana

In order to increase awareness in areas closest to where Greg Brooks Jr.'s story takes place, we could implement into our distribution plan for major cities like New Orleans and Baton Rouge to host special screenings and Q&A sessions with audiences. By doing so, we would be giving audiences a deeper connection to a story involving something they know well. These communities have strong loyalties to NCAA SEC Football and would become invested in a documentary covering such a well-known story. Limited theatrical release in these areas (possibly surrounding states as well) would ideally run for a two week window after the film's premiere.

College Screenings

To target college/Gen-Z students, we would also host a series of screenings at colleges and universities in Louisiana and surrounding states. Many of these schools foster a culture deeply dedicated to their sports and college athletics. Historically Black Colleges and Universities (HBCUs) could draw in target demographics as well, as Brooks Jr.'s homegrown story of Black perseverance shines through.

In addition, promoting our film with college-aged audiences in collaboration with organizations like the Black Student Athlete Summit, which takes place in Chicago, would bring more attention and appreciation for our film. We want this story to serve as an inspiration for young people of color navigating university, health advocacy, and athletics.

INVESTORS

INVESTORS

To produce and distribute *Greg Brooks Jr.: The Last Play*, we are pursuing a multi-source funding strategy designed to ensure financial viability and creative independence. Inspired by the Blumhouse model of micro-budget filmmaking, we focus on low overhead, creative control, and flexible revenue options. Our target investors include equity partners, foundations, and brand sponsors aligned with the film's core themes of student-athlete health, institutional responsibility, and personal resilience.

A. First-Look Agreement (Proposed)

We plan to secure a first-look agreement with [Hulu](#), [Netflix](#), [Amazon Prime Video](#), or [ESPN+](#). All four platforms have strong track record with sports and socially focused documentaries. The agreement would give the platform first rights to acquire distribution following principal photography, possibly offering development input or pre-sale funding. If declined, rights revert to the production team for wider distribution negotiation.

B. Equity Investment Partners

We are seeking equity investment from organizations with a history of supporting athlete-driven or socially conscious media. Investors will share in revenue from streaming, educational licensing, and event-based screenings.

Target equity partners include:

- [ESPN Films](#): The documentary arm of ESPN with a strong legacy in sports-driven, culturally resonant storytelling. Their involvement may include co-financing, editorial input, and access to archival resources.
- [The SpringHill Company](#): Founded by LeBron James and Maverick Carter, supporting empowering, athlete-centered storytelling.
- [Roc Nation Sports](#): Active in issue-driven documentary production, including *Time: The Kalief Browder Story*.
- [Skydance Sports](#): Focused on emotionally powerful sports content in collaboration with NFL Films and Overtime.

In addition to funding, these partners offer valuable networks and media expertise.

C. Foundation and Philanthropic Support

We are seeking grants to support development, post-production, and outreach, especially from organizations aligned with athlete health and justice reform.

Key prospects include:

- [The Ford Foundation](#) (JustFilms): A leading funder of social impact film.
- [NCAA Sport Science Institute](#): A potential outreach and curriculum partner for health-related themes.

These partnerships may provide direct grants, expert access, or co-hosted events.

D. Brand Partnerships and CSR Integration

We are identifying corporate sponsors committed to athlete well-being and youth empowerment. Sponsorship benefits include digital and live event visibility.

Target brands include:

- [Gatorade \(PepsiCo\)](#): A natural fit for high school and college athlete content.
- [Under Armour](#): Has supported motivational athlete media like Project Rock.
- [Headspace](#): A potential partner for mental health and recovery integration.
- [Jordan Brand \(Nike\)](#): Actively supports youth-focused sports storytelling.

These brands may contribute financially or through services like media support or promotional collaboration.

E. Educational and Institutional Partners

Post-release, we plan to license the film to educational platforms and institutions, expanding reach and long-term returns.

Target platforms include:

- [Alexander Street / ProQuest](#)
- [Films Media Group](#)
- [Docuseek](#)
- Academic Video Online

We will also partner with LSU alumni groups, advocacy organizations, and educational nonprofits to organize screenings and curriculum-based discussions.

Conclusion

Our investor model combines first-look distribution, equity funding, grants, and brand sponsorships to create a financially sustainable and socially impactful documentary. We welcome partners who recognize the value of storytelling as a tool to elevate underrepresented voices and promote meaningful change

BUDGET

BUDGET

[Click Here for Budget Details](#)

The production of *Greg Brooks Jr.: The Last Play* will follow a **micro-budget filmmaking model** inspired by Blumhouse Productions, with a total projected cost of **USD \$380,000**. This approach ensures maximum narrative and social impact with minimal financial risk, allowing the creative team to maintain full artistic control while delivering a polished, professional product.

The budget has been carefully structured across four primary phases: **Development, Production, Post-Production, and Marketing & Outreach**, with detailed line-item estimates. This financial structure reflects industry-standard rates for independent documentary filmmaking, balanced by cost-saving measures such as a limited-location shoot, a lean crew structure, and digital-first post-production workflows.

1. Summary Budget Breakdown

Phase	Estimated Cost (USD)
Development	\$35,000
Production	\$150,000
Post-Production	\$135,000
Marketing & Outreach	\$60,000
Total Budget	\$380,000

Detailed Line-Item Budget

A. Development – \$35,000

The development phase includes all preliminary research, story treatment, legal preparation, and production scheduling.

Category	Description	Cost (USD)
Story & Research	Medical/legal background research, creative development	\$10,000
Rights & Clearances	Licensing for NCAA logos, archival footage, music	\$15,000
Legal & Insurance	E&O insurance, contract drafting	\$6,000
Producer Planning Fees	Scheduling, budget modeling, fundraising preparation	\$4,000

B. Production – \$150,000

Principal photography will take place over 25–30 days in Louisiana and Georgia, with a small, agile team utilizing high-efficiency digital workflows.

Category	Description	Cost (USD)
Director & DP	Flat-rate compensation for dual-role filmmaker	\$30,000

Local Crew	Sound, lighting, camera assistants	\$15,000
Equipment Rental	Camera, sound, lighting gear	\$15,000
Travel & Lodging	Multi-city flights, hotel, transport for core crew	\$30,000
Interview Setups	Background, staging, lighting for subject interviews	\$10,000
Location Fees	Hospital, campus, home environments	\$10,000
Honorariums	Subject and expert interview fees	\$15,000
Archival Collection	On-site scanning, local news footage, family photos	\$10,000
Contingency (approx. 10%)	Emergency expenses (weather, gear, delays)	\$15,000

C. Post-Production – \$135,000

Post-production will focus on clarity of storytelling, emotional impact, and accessibility. We will outsource specialized editing, sound mixing, and motion graphics services to ensure professional delivery standards.

Category	Description	Cost (USD)
Editing (Lead & Assistant)	Full timeline build, revisions, polishing	\$40,000

Sound Design & Mixing	Dialogue cleanup, scoring, surround mix	\$20,000
Color Grading	Scene-to-scene visual consistency	\$15,000
Motion Graphics & Titles	Legal illustrations, timelines, statistics	\$15,000
Original Score & Licensing	Composer + pre-cleared music rights	\$15,000
Subtitles & Accessibility	English captions, optional Spanish/French versions	\$5,000
Deliverables	Final cuts, DCP, ProRes, subtitled versions	\$10,000
Archival Formatting	Digital restoration of source media	\$5,000
Editorial Consulting	Final review by external advisor or EP	\$5,000
Storage & Backup	LTO archive, cloud collaboration tools	\$5,000

D. Marketing & Outreach – \$60,000

This phase supports pre-release awareness, festival entries, digital advertising, and community engagement post-release.

Category	Description	Cost (USD)
Trailer & Key Art	Teaser production, official poster, media kit	\$7,000

Publicity & Press Strategy	Publicist fees, press outreach, influencer engagement	\$12,000
Festival Submissions	Entry fees, print traffic, submission platform fees	\$6,000
Digital Advertising	Targeted ads on Instagram, YouTube, TikTok	\$10,000
Educational Outreach	Community screenings, panel discussions, curriculum kits	\$10,000
International Festivals & Global PR	Global media outreach, translations, subtitling, international pitch decks, and submissions to key international festivals such as Hot Docs , IDFA , and CPH:DOX .	\$10,000
Contingency (Design/PR)	Unexpected media needs or campaign extensions	\$5,000