



PULL UP!

SERIES OVERVIEW & CREATIVE BIBLE

A ZOE DOLLAZ x IPX STUDIOS ORIGINAL



THE

OVERVIEW

Zoe Dollaz pulls up — by jetski — to the docks, sandbars and islands of the people running culture. No studio. No desk. No filter. Open water, open throttle, and conversations you can't have on land.

DRINK CHAMPS + TOP GEAR + MIAMI VICE = PULL UP! The intimacy of a long car ride, the spectacle of a chase sequence, and the money-and-ownership talk no other show is having on the water. Every episode ends on ownership — the same story IPX is built on.

ELEMENT	SPEC
Series	PULL UP! (working title — alternates: <i>On Da Wata</i> · <i>Dock Talk</i> · <i>Zoe on the Water</i> ; trademark screen before launch)
Host	Zoe Dollaz (Elvis Milord) — Little Haiti-raised, Port-au-Prince-rooted rapper & celebrity connoisseur; Freebandz/Epic alum
Format	Water-borne talk / adventure hybrid · 5 repeatable segments · semi-scripted
Season 1	10 episodes: pilot + 7 bay episodes + 2 Bimini tentpole specials
Cuts	Flagship 18–24 min (YouTube) · pod cut 45–60 min (Spotify/Apple/Amazon) · 8–12 verticals per episode
Cadence	Weekly drops; shoot-block system mirroring IPX Studios Blocks 1–4 (Jul 27 – Aug 17, 2026)
Production	IPX Studios — 100% funded and delivered; Zoe carries zero production cost
Partnership	60 / 40 equity in the series vehicle, in Zoe's favor

WHY

NOW

Video

PODCASTING'S CENTER OF GRAVITY — YOUTUBE IS THE #1 PODCAST PLATFORM

\$4.7M

ZOE'S APPRAISED IP + TOKEN VALUE ON THE IPX ROSTER (C-LIST)

0

SHOWS OWNING THE "ON THE WATER" LANE AT PREMIUM QUALITY

Talk shows have moved from studios to garages, gyms and barbershops — every setting except the one Miami actually lives on. The water is unclaimed territory, and the one person with the network, the skill set and the culture to claim it is already on the IPX roster.



THE

TONE & VISUAL LANGUAGE

HOW IT FEELS

Cinematic but never precious. FPV energy on the runs; locked, patient frames for the talk. The show breathes salt air: lens flares, spray on the housing, real wind in the lavs (tamed, not sterile). Golden hour is sacred — the last hour of light belongs to the closer.

THE LOOK

- **Color:** rich Miami chrome — deep aqua water, warm skin tones, flame-gradient accents in GFX only (IPX brand system: 80% clean image, 20% flame).
- **GFX:** IPX-style stacked labels for segment cards (*THE / PULL-UP*), gradient underline motif, freeze-frame title card on the dap-up. Lower thirds: Archivo caps, white on black chip.
- **Sound:** engine roar cut to silence for punchlines; Kreyòl konpa + Miami bass needle-drops; Zoe's own catalog cleared as the score spine.
- **Language:** Kreyòl is a feature, not a garnish — "Sak pasé" opener, "Kenbe la" toast, subtitled naturally.

SERIES RITUALS (NEVER SKIP)

The Pull-Up — every guest is met by water arrival, one take, freeze-frame dap-up = title card.

The Toast — Fuel Stop ends the same way every week: *"To the ones who fed us before anybody knew our names. Kenbe la."*

The Closer — Last Wave, one question, forever: *"What do you own that nobody can take?"*

THE

SEGMENTS

#	SEGMENT	TIME	PURPOSE	COVERAGE
01	The Pull-Up	2–3 min	Spectacle + arrival; the format's signature	FPV, chase gyro, drone orbit, POVs — one-take protocol
02	Wata Talk	8–10 min	The real conversation; career + culture	Raft-up 2-cam + drone wides + planted POVs
03	Fuel Stop	3–4 min	Food + place; culture beat	Handheld verité + food close-ups
04	Own The Wave	4–5 min	Money & ownership; the IPX thesis on camera	Locked 2-cam sit-down, inserts
05	Last Wave	1–2 min	The emotional button; series catchphrase	Backlit single-take + drone pull-away



THE
KEY LOCATIONS

BISCAYNE BAY — THE WEEKLY SET

LOCATION	WHY IT WORKS	ACCESS NOTE
Haulover Sandbar	"The people's yacht club" — peak weekend energy, crowd moments	Public water; security + release sweeps
Monument Island	Flagler Monument + skyline — the classic pull-up point	City of Miami Beach film permit
Nixon Sandbar (Key Biscayne)	Calm flats — the raft-up interview room	Public water; anchor plan
Stiltsville	1930s houses standing in the flats — the Last Wave cathedral	Biscayne NP / Stiltsville Trust permission; idle wake
Miami Marine Stadium basin	Graffiti cathedral + protected calm water	City of Miami permit; exterior/water side
Star Island / Millionaire's Row	Cruise-bys + celebrity dock pull-ups	No-wake; private dock invites per guest
Miami River	Old-Miami grit against new skyline; Own The Wave docks	Private dock agreements
Little Haiti (land beat)	Chef Creole, Cultural Complex, Zoe's blocks — the heart	Location agreements; community liaison

THE CROSSING — BIMINI, BAHAMAS (TENTPOLE SPECIALS)

BEAT	THE MOMENT
The Gulf Stream run	~48 nautical miles, Haulover to Alice Town — jetskis crossing an ocean, support vessels in formation
Radio Beach	Conch salad Fuel Stop, island edition
Honeymoon Harbour	Stingray shallows — guest reaction gold
SS Sapona wreck	Jetskis circling a WWI shipwreck at sunset — the season's poster shot
Resorts World Bimini	Crew base, guest suites, marina

SEASON ARC: 8 episodes on the bay → 2 Bimini specials → Season 2 goes world: Puerto Rico, DR, Haiti carnival, Monaco.



THE
GUEST STRATEGY

Three tiers, one rule: **book through real relationships, never through cold bookers.**
Full 30-name tracker with connection paths ships separately.

TIER	DEFINITION	SAMPLE TARGETS*
1 — First Calls	Zoe's direct line; pilot-window bookable	DJ Khaled, Rick Ross, Trina, Trick Daddy, Uncle Luke, Kodak Black, Wyclef, Yung Miami, Michael Blackson
2 — One Degree	One warm intro via collaborators + IPX network	Future, French Montana, Chris Brown, Gunna, Flo Rida, Pitbull, Udonis Haslem, Tyreek Hill
3 — The Reach	Tentpole swings for specials + finale	Drake, Lil Wayne, Birdman (IPX orbit), Floyd Mayweather, Messi

THE IPX FLYWHEEL: the 89-talent, \$1.68B-appraised IPX roster doubles as a guest pool — Anuel AA, Ja Rule, Fetty Wap, Terrell Owens, Jeremy Piven, Theotis Beasley. Every roster episode cross-promotes a listing; every listing markets the show.

*Targets for planning — not confirmed bookings.

THE
DISTRIBUTION & GROWTH

SURFACE	WHAT SHIPS	JOB
YouTube (flagship)	Weekly 18–24 min 4K episode	The show; search + AdSense engine
Audio pod	45–60 min extended cut	Depth + audio ad inventory
Shorts / Reels / TikTok	8–12 verticals per episode	Discovery; the clip factory
Guest collab posts	Co-published drops	One booking = two fanbases
Live	Sandbar premieres, crossing livestream	Event energy + sponsor showcases

100K

YOUTUBE SUBS — 90-DAY TARGET

5M

MONTHLY CROSS-PLATFORM VIEWS — 90-DAY TARGET

3

ANCHOR SPONSORS (MARINE, SPIRITS, FINTECH)



THE BUSINESS

THE PARTNERSHIP

TERM	STRUCTURE
Equity	60% Zoe Dollaz / 40% IPX Studios in the series vehicle — split in Zoe's favor
Funding	IPX Studios funds 100% of production — zero cash cost to Zoe
Production	IPX Studios delivers crew, marine units, post, GFX, channel ops, sponsor sales
Governance	Zoe: creative voice + guest approval · IPX: budget, schedule, delivery, E&O
Paper	Term sheet → definitive agreements; recoupment/waterfall mechanics confirmed in definitives

WHAT ZOE MAKES — V5 C-LIST MODEL, TALENT SIDE

\$1,737,021

YEAR-1 TALENT REVENUE —
V5 DEAL-MODEL TARGET

\$3,961,658

ZOE'S SHARE OF 5-YEAR
APPRAISED VALUE (IP +
TOKEN)

STREAM	ZOE'S SIDE	DETAIL
The show	60% of show economics	AdSense, sponsorship, merch, live, licensing. Year-1 scenarios (Zoe's 60%): \$150K / \$360K / \$900K
The token — \$ZOE	80% of the token	\$1,000,000 market-cap target (FDV) → \$800,000 to Zoe at target; Year-1 token value \$425,532 (V5 cycle)
The IP program	85% of net IP revenue	V5 C-List framework: \$10M gross over 5 years — 3 licensing windows, premium content, merch

PRODUCTION BUDGETS (WORKBOOK SHIPS SEPARATELY)

\$69.8K

PILOT — EP 101

\$32.1K

STANDARD EPISODE

\$102.8K

BIMINI SPECIAL

\$534.4K

SEASON 1 ALL-IN (10.7% OF
THE \$5M V5 C-LIST
ENVELOPE)

Sources: Financial Modeling Master v5.xlsx (IPX Studios + Talent Deal Model C-List tabs)
· IPX_Talent_Appraisal (Zoe Dollaz, C-List row). Talent-side proceeds shown only. All figures are targets/modeled projections, not guarantees; token FDV is a target, not a realized market cap. This document is not an offer of securities.



SIGN. SHOOT. SHIP.

Term sheet this week. Cameras on the water Monday, July 27 — Shoot Block 1 is already on the calendar. Pilot premiere and the \$ZOE listing window in September. Then we run the season.

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OWNERSHIP, NOT JUST ACCESS