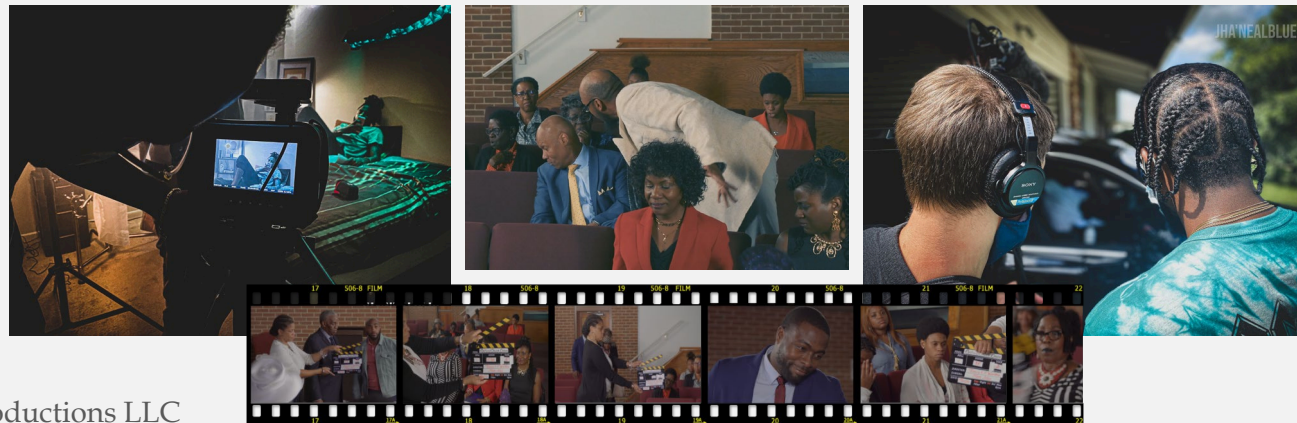


Behind Church Doors Productions LLC



Confidentiality and Non-Disclosure

Behind Church Doors Productions LLC ("Releasor") is producing a film entitled "Behind Church Doors" (the "Project"), and all information about the film and script, including any and all concepts, ideas and materials relating thereto, and whether in written, oral, electronic or other form, shall hereafter be deemed confidential and proprietary information ("Confidential Information").

Non-Disclosure

Recipient understands and agrees that any Confidential Information shared by the Releasor cannot be used or disclosed to any other person, entity or third party except for the purposes of carrying out business relating to the Project or Releasor. It is the responsibility of the Recipient to safeguard this Confidential Information, disclosing it only to its employees, representatives, consultants and trusted personnel on a "need-to-know" basis.

This confidential deck pertains to the nature of the Project and in no way guarantees or suggests employment of the Recipient, nor does it provide terms for compensation or expenses related to the Project.

Any employment, compensation or financial arrangements made between the parties shall be written out in another contractual instrument and shall have no affect on the binding terms and conditions herein.

Without Disclosing Party's prior written consent, Receiving Party will not: (a) disclose Confidential Information to any third party; (b) make or permit to be made copies or other reproductions of Confidential Information; or (c) make any commercial use of Confidential Information. Receiving Party will carefully restrict access to Confidential Information to those of its officers, directors and employees who are subject to non-disclosure restrictions at least as protective as those set forth in this Agreement and who clearly need such access to participate on Receiving Party's behalf in the analysis and negotiation of a business relationship or any contract or agreement with Disclosing Party.

Production Summary

Screenplay

- Table readings in June 2020 and October 2020
- Screenplay revisions completed in December 2020; polish in process

Target Audience

- Generation Y, which includes the most active movie going age group of 27-to-37, estimated at over 83 million people

Budget and Projections

- \$2.57 million budget
- \$37 million projected revenue
 - Split streaming box office release, foreign markets

Casting

- Potential Name Talent to Attach
 - Tina Campbell
 - Missy Elliott
 - Kendrick Lamar
 - Wesley Snipes
 - LaKeith Stanfield

Investment Opportunity

- \$2.57 million investment
- 25% net equity

The Project, “Behind Church Doors”

Logline

In times like these, when people are losing their lives to a pandemic and trying to normalize a living condition we are not used to, people need someone to trust, something to believe in. "Behind Church Doors" speaks to regular people, within and outside of the church, with a message of faith, hope, perseverance, and forgiveness.

Synopsis

“Behind Church Doors” is feature film adaptation of a fiction novel by Sylvia Brown-Roberts. It is a story of forgiveness and redemption, set in the Christian church. NikkiMac is a single female, who like many Christian women, has a colorful history but she knows that her sins were forgiven when she obeyed the gospel of Jesus Christ. Amongst an assortment of colorful characters and captivating situations, NikkiMac is determined to live a faithful Christian lifestyle. She experiences a tug-of-war between the flesh and the Spirit and although she doesn’t measure up to what God expects of her, she gets right back up when she falls. Over time, NikkiMac begins to realize that faithful Christian living is not achieved by simple willpower – it requires dependence on God.



Themes

The narrative themes in “Behind Church Doors” are –

- Faith
- Forgiveness
- Redemption
- Courage and perseverance



24. Ext. Parking Lot before Worship - Sunday morning

JACEE and NIKKIMAC get out of JACEE's car five minutes before 11 am service, so they walk quickly. CLETUS, a neighborhood alcoholic, darts from across the street and meets them on the church steps. He moves so fast he makes his own wind.

CLETUS

Hey, NIKKIMAC! Girl, you still look good! You never get old! Look at that pretty skin. Listen, can you let me hold a dollar? I ain't had nothin' to eat since yesterday!

His breath is kicking and giving them a one, two, punch, so she backs up before responding.

NIKKIMAC

CLETUS, I thought you were still in rehab. I don't have any change. Anyway, when are you going to come inside this building to hear the gospel instead of hustling church folk outside the building?

CLETUS

Aw, NIKKIMAC, I'll come to church when I get a suit, I don't wanna come lookin' all raggedy. You got any change? Come on, please?

His runny eyes belie the energy of his begging. His clothes don't match and his dark brown skin has a shiny purple tint.

JACEE
(impatient)

CLETUS, you need to get yourself together. Let's go, NIKKIMAC, we're going to be late.

JACEE lightly tugs NIKKIMAC's arm, unsympathetic. CLETUS ignores JACEE and continues to look at NIKKIMAC.

NIKKIMAC reaches into her purse, pulls out a \$5 bill, and hands it to CLETUS with a warning,

NIKKIMAC

CLETUS, the Lord will know if you use this money for something to drink, and not for food.

CLETUS

Thanks, NIKKIMAC. I swear I'm gonna get food.

CLETUS does a little dance and darts away as fast as he showed up.

Management Team

Sylvia Brown-Roberts

Tracy L.F. Worley



Executive Producer/Writer

Sylvia Brown-Roberts

Sylvia Brown-Roberts was added to the Church of Christ as a preteen and has been actively involved with the congregation for more than 45 years. She serves in the Education Ministry, where she conducts teacher training and coordinates/teaches children's classes. She also secures curriculum and educational materials for the congregation. She's a rotating teacher for the Ladies' Bible Class. Sylvia is a retired public school teacher, who has also worked as a Staff Trainer and Teacher Specialist. She has a Bachelor's degree from Rutgers University in Teacher Education and English and a Master's degree from Rider University in Curriculum, Instruction, and Supervision. Sylvia has authored 4 Christian Fiction novels. Behind Church Doors is the first novel in her Church Doors series.



Executive Producer/Director

Tracy L.F. Worley

Tracy L.F. Worley was added to the Church of Christ in 2005 and has been active in women's and children's ministries for over 11 years. She is an independent motion picture producer with over 25 years in the game. She cut her teeth in Howard University's film program under the tutelage of Haile Gerima, S. Torriano Berry, and Skip Norman. In 2009, she produced and co-directed the award-winning digital feature, *Bed of Fire*. In addition, she has produced and directed several short independent projects including: a short adaptation from the fiction novel written by Christopher Chambers, *Sympathy for the Devil* (2002); and *Deception* (1999), a short film she wrote, directed, and produced, which premiered in Washington DC in February 2000, screened in Culver City CA during the 2001 Hollywood Black Film Festival, and was broadcast on Maryland Public Television in 2002.



Co-Executive Producer

Carlton Howard

Carlton Howard is an executive with a long history of entertainment production, including Chairman of the Indiana Black Expo Amateur Boxing Tournament Honoring Muhammad Ali, which arose to be the largest privately sponsored amateur boxing tournament in the country. His other entertainment-related accolades include Promotion Vice President of The Corporate Club of Indianapolis, Chief Operations Officer of Slack Enterprises & Associates Inc., Head of sales and marketing of The Center Point Civic Multi Purpose Centre, Senior Vice President of Power Play Productions Inc., Senior Vice President of The All New St. Peter Claver Center, Vice President of marketing of The Culture Club, and producer of The Gary Indiana's Annual Fourth of July Festival for Mayor Scott King, a three-day festival with attendance of up to 130,000 people. Mr. Howard has also served as Executive Director of "Feed the Need," one of the state's largest annual homeless picnics providing food, medical screening, clothing, entertainment, grooming, and job opportunities.



Competitive Edge



Market and Audience

The motion picture is a Christian drama with elements of comedy, designed to appeal to a wide audience.

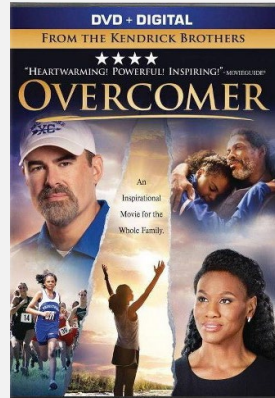
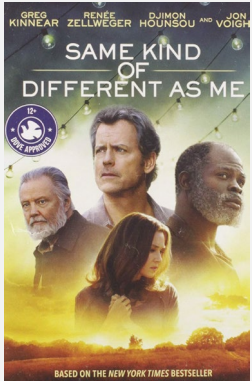
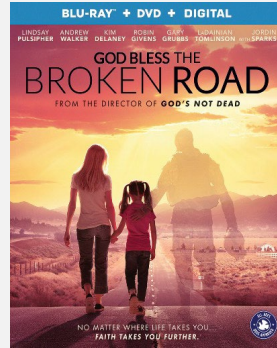
Markets

- Generation Y, which includes the most active movie going age group of 27-to-37, is estimated at over 83 million people.
- The Christian advocacy group Faith Driven Consumer says 17% of Americans make purchasing decisions primarily based on their religious beliefs.

Placing a motion picture in a genre is a way of pre-selling it to the audience. The viewer comes into the theater with a certain expectation as to how the story will be told. This initially attracts a specific type of moviegoer. There is comfort for these motion picture fans if they have some indication, up front, that the movie will appeal to them.

An MPAA study indicates 42 percent of the frequent movie-going audience was made up of 18-to-39-year-olds and another 14 percent was in 61 years and older – both age groups which can be attracted by the faith-based themes forgiveness and redemption. The Company believes that it has met the challenge of writing a motion picture with enough familiar elements to ensure a core audience among these groups.

Comparable Films



This sampling of past Christian films represent the standard for this genre – life challenges, family relationships, tragedy, heroism, and spirituality.

“Behind Church Doors” is different. The movie shines the spotlight on the Christian – not just spiritual – lifestyle, within the church and in the battle with lusts that encumber one’s daily walk with the Lord.

Financials



Budget

	<u>UNITS</u>	<u>RATES</u>	<u>@</u>	<u>AMOUNT</u>
I. PRE-PRODUCTION				
Subtotal				239,320.00
II. PRODUCTION				
Subtotal				1,138,859.00
III. POST-PRODUCTION				
Subtotal				976,305.00
Total Direct Costs				2,354,484.00
IV. Indirect costs, contingency & profit				235,448.40
Grand Total				2,589,932.40

Projections - Limited Theatrical Release

Units	Limited Theatrical Release	House Rental Fees	Gross Revenue	Prepays	LLC Reimbursement	Net Revenue	Qualifying Members' Equity Line-25%
100%	\$130,000	\$32,500	\$97,500	\$28,000		\$69,500	\$17,375
90%	\$117,000	\$29,250	\$87,750	\$28,000		\$59,750	\$14,938
85%	\$110,500	\$27,625	\$82,875	\$28,000		\$54,875	\$13,719
80%	\$104,000	\$26,000	\$78,000	\$28,000		\$50,000	\$12,500
75%	\$97,500	\$24,375	\$73,125	\$28,000		\$45,125	\$11,281
70%	\$91,000	\$22,750	\$68,250	\$28,000		\$40,250	\$10,063
65%	\$84,500	\$21,125	\$63,375	\$28,000		\$35,375	\$8,844
60%	\$78,000	\$19,500	\$58,500	\$28,000		\$30,500	\$7,625
55%	\$71,500	\$17,875	\$53,625	\$28,000		\$25,625	\$6,406
50%	\$65,000	\$16,250	\$48,750	\$28,000		\$20,750	\$5,188

Notes

Limited Theatrical Release Units = # of seats times # of theatres at particular percentage sold: e.g., 200 seats and 5 show ings @ \$13 per ticket in 10 markets (total 10,000 maximum tickets sold)

LLC Reimbursement will occur from the commercial release distribution revenue sufficient to cover the LLC investment (approximately \$600,000).

Prepays refers to estimated theatre rental fees and other possible post-production expenses incurred.

Projections – Commercial Release

Units	Commercial Theatrical Release	Distribution Fees-65%	Gross Revenue	LLC Reimbursement	Net Revenue	Qualifying Members' Equity Line-25%
100%	\$71,500,000	\$46,475,000	\$25,025,000	\$2,589,000	\$22,436,000	\$5,609,000
90%	\$64,350,000	\$41,827,500	\$22,522,500	\$2,589,000	\$19,933,500	\$4,983,375
85%	\$60,775,000	\$39,503,750	\$21,271,250	\$2,589,000	\$18,682,250	\$4,670,563
80%	\$57,200,000	\$37,180,000	\$20,020,000	\$2,589,000	\$17,431,000	\$4,357,750
75%	\$53,625,000	\$34,856,250	\$18,768,750	\$2,589,000	\$16,179,750	\$4,044,938
70%	\$50,050,000	\$32,532,500	\$17,517,500	\$2,589,000	\$14,928,500	\$3,732,125
65%	\$46,475,000	\$30,208,750	\$16,266,250	\$2,589,000	\$13,677,250	\$3,419,313
60%	\$42,900,000	\$27,885,000	\$15,015,000	\$2,589,000	\$12,426,000	\$3,106,500
55%	\$39,325,000	\$25,561,250	\$13,763,750	\$2,589,000	\$11,174,750	\$2,793,688
50%	\$35,750,000	\$23,237,500	\$12,512,500	\$2,589,000	\$9,923,500	\$2,480,875
Notes						
Commercial Theatrical Release Units = # of screens times # of tickets at particular percentage sold: 500 screens, 200 seats, and 5 show ings @ \$13 per ticket (total 500,000 maximum tickets sold)						
Commercial distribution fees range from 50% to 80% for distributor (goal = 65/35; distributor/producer)						
LLC Reimbursement w ill occur from the commercial release distribution revenue sufficient to cover the LLC investment (approximately \$2,600,000).						

Projections – Premium/Satellite/PPV/Streaming

Units	Sales	Distribution Fees-50%	Gross Revenue	LLC Reimbursement	Net Revenue	Qualifying Members' Equity Line-25%
Pay-per-View /Streaming	\$995,000	\$497,500	\$497,500		\$497,500	\$124,375
Premium Cable/Satellite	\$780,000	\$390,000	\$390,000		\$390,000	\$97,500
Amazon Prime Video	\$500,000	\$0	\$500,000		\$500,000	\$125,000
TOTALS	\$2,275,000	\$887,500	\$1,387,500		\$1,387,500	\$346,875

Notes

Pay-per-View is estimated at 100,000 view ers at 20% of PPV price (\$9.95 per view).

Premium Cable/Satellite (NetFlix): estimated at \$600,000 plus 30% of production cost) for each license.

Amazon Prime Video pays between 4 and 10 cents per hour streamed in the U.S.

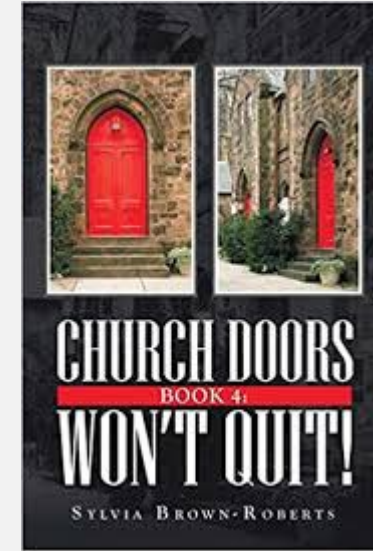
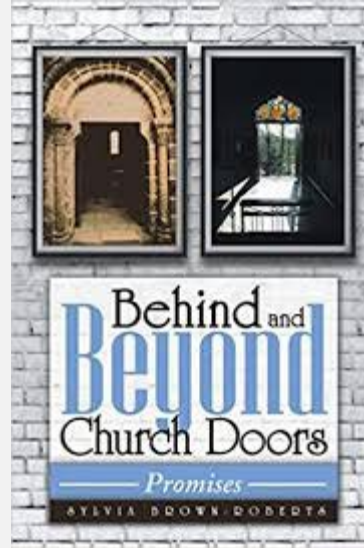
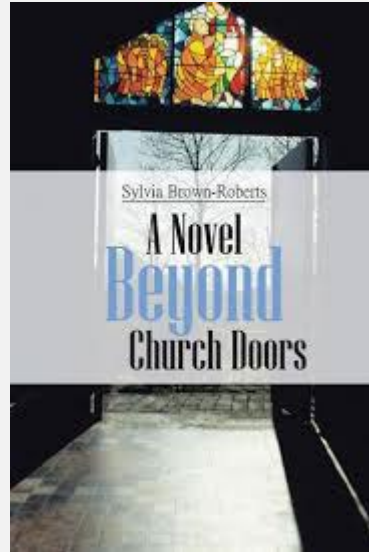
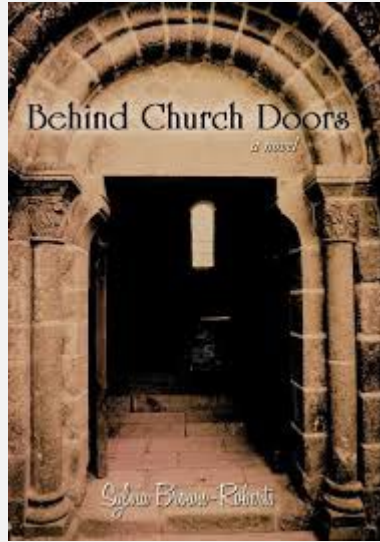
LLC Reimbursement will occur from the commercial release distribution revenue sufficient to cover the LLC investment (approximately \$2,600,000).

Projections

Description	Net Revenue	Qualifying Members' Equity Line-20%	Joint Venture Partners' Equity-70%	Discretionary Donations-10%
Limited Theatrical Release	\$69,500	\$13,900	\$48,650	\$6,950
Commercial Release	\$71,500,000	\$14,300,000	\$50,050,000	\$7,150,000
Premium Cable/Satellite PPV/Streaming	\$1,782,000	\$356,400	\$1,247,400	\$178,200
Foreign Theatrical Release	\$14,175,000	\$2,835,000	\$9,922,500	\$1,417,500
DVD Market	\$510,000	\$102,000	\$357,000	\$51,000
TV Network/Basic Cable	\$775,000	\$155,000	\$542,500	\$77,500
TOTALS	\$88,811,500	\$17,762,300	\$62,168,050	\$8,881,150

The Future of “Behind Church Doors”



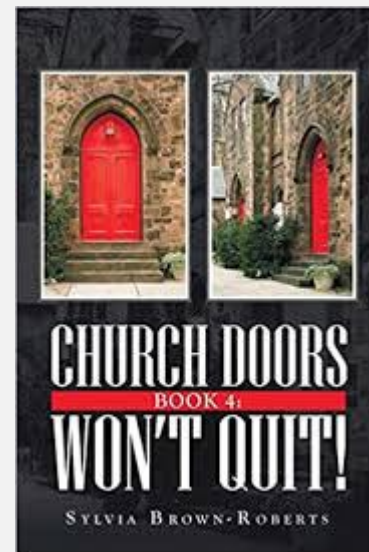
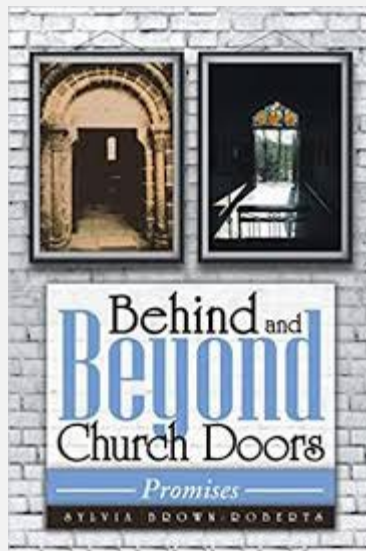
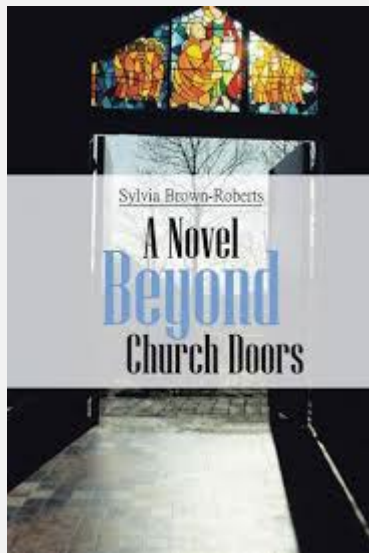
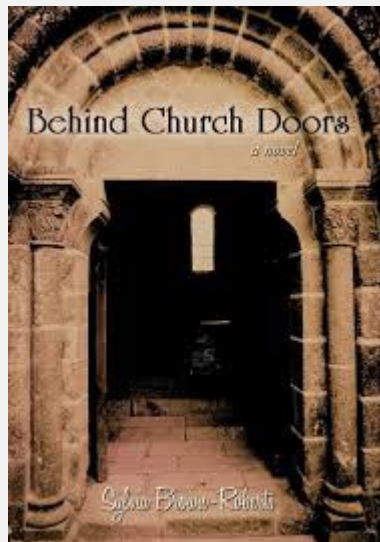


Potential franchise development from subsequent stories...

“Beyond Church Doors”

“Behind and Beyond Church Doors”

“Church Doors Book 4: Won’t Quit”



Contact Us

Tracy L.F. Worley and Sylvia Brown-Roberts

behindchurchdoors@gmail.com