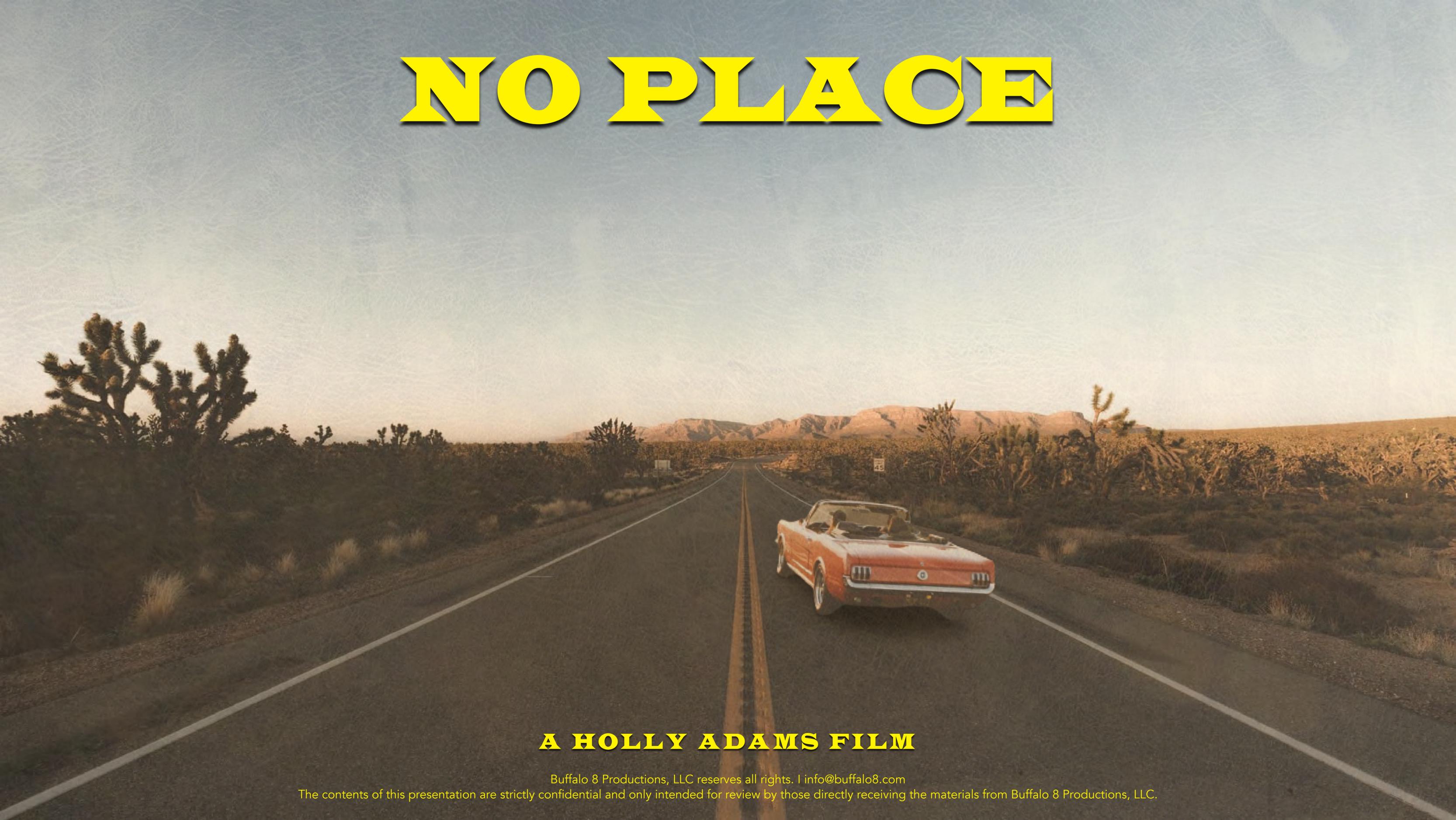


NO PLACE



A HOLLY ADAMS FILM

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The contents of this presentation are strictly confidential and only intended for review by those directly receiving the materials from Buffalo 8 Productions, LLC.



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EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature-length film, *No Place*.

LOGLINE

No Place is a road picture drama feature film. Two desperate teens flee their traumatic pasts trying to outrun the law until they find that the home they seek is within each other.

CASTING

The Production Team is in the process of securing letters of intent for the lead roles of MARY and JOE. High-profile talent are also being approached for several of the top supporting roles in the film. Cast are being sought on the basis of artistic sensibilities, bankability and marketing awareness.

FINANCING

The financial requirement for this plan is \$2 million. \$2 million will provide for the development, production, and post-production deliverables for the film. The structure allows for both a traditional distribution path of an acquisition deal as well as a self-motivated release strategy of the film.

SALES

The Production Team is in discussions to attach strong international sales representation to present *No Place* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, *No Place* can avoid the typical pitfalls of indie sales. The budget for the proposed film has been designed with the financial return in mind and has been structured to be flexible amidst the new COVID-19 Production landscape. The return strategy is based on a practical plan for accessing traditional urban and crime-drama film markets. Additionally, The Production team will position the film towards individuals looking for a new and exciting, crime drama/thriller with unique characters and a strong female lead. Limited Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-Ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.





THE STORY

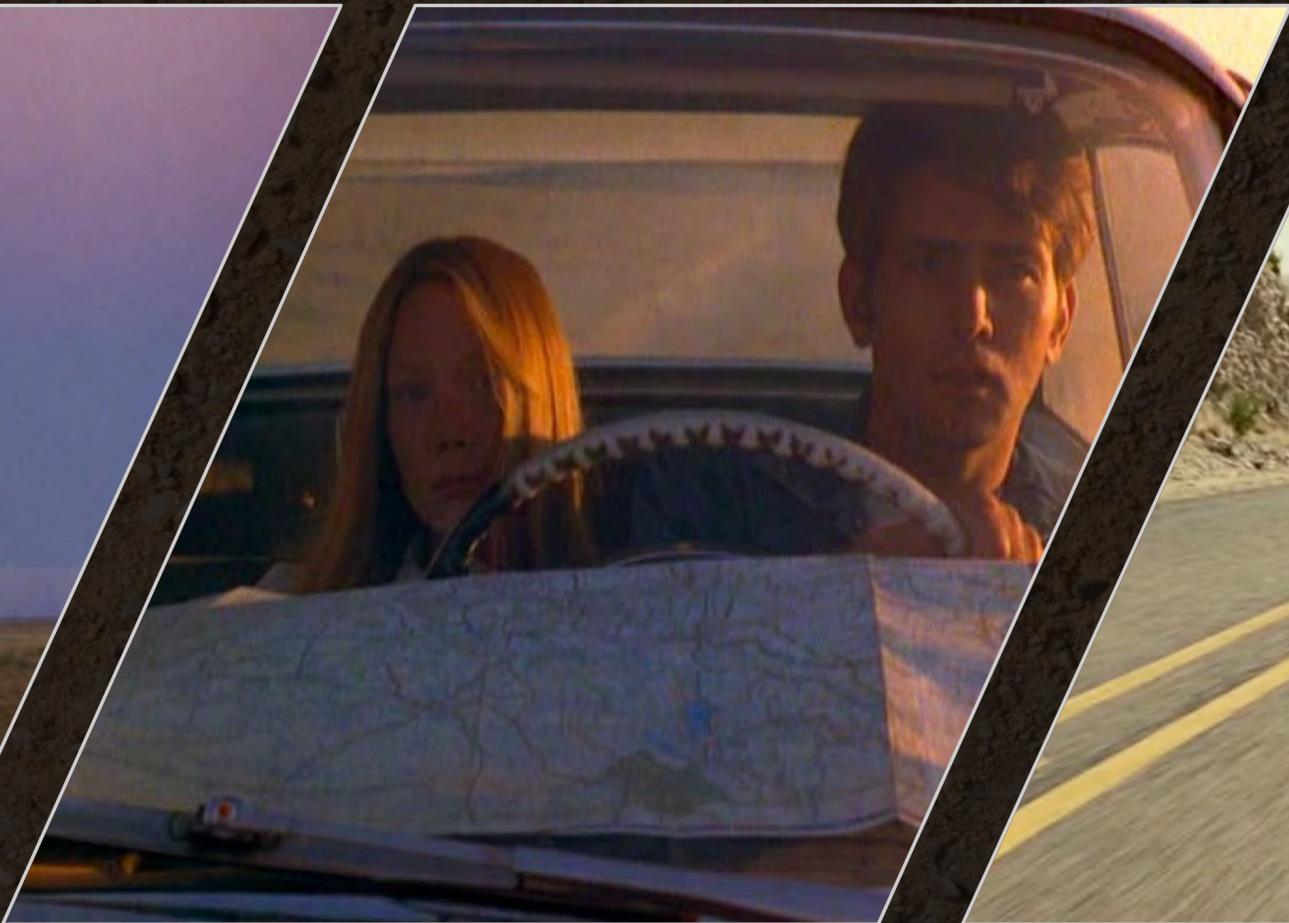
No Place is a road picture drama feature film.

Two desperate teens flee their traumatic pasts trying to outrun the law and discover that no matter how hard things can get, the heart never loses hope.

After enduring years of abuse at his hands, 15 year old Mary kills her father and hits the road with his pistol and cash. Meantime, 17 year old Joe has accidentally poisoned his obese mother. He's got a car but no gas, she's got cash and needs a ride. They chance upon each other at a gas station and make a run for it heading west. Though he is flat broke, Joe's got a Mickey Mantle baseball card worth enough to buy him a fresh start. But when Joe finds out that Mary is a fugitive wanted for murder, he tries to ditch her until he realizes her cash is useful to him. With Mary's uncles and the law hot on their heels, the teens disguise themselves as newlyweds to great effect. Joe discovers that he and Mary have matching birthmarks which complete a circle when her hand is placed over his heart. Joe softens when he hears of Mary's terrible past and vows to take care of her and buy themselves a home of their own with the money from the Mickey Mantle. But just as they embrace, Mary's Uncle Jimmy guns them down. With her hand over his heart, the bullet pierces the circle and our twins of misfortune are immediately swept into a swirling black abyss with a light at the end growing ever bigger, a doctor's hands reach into the abyss coaxing an infant out of a womb. He slaps the baby's behind and she spits out a bullet. Joe and Mary have just been reborn as one person.

Through darkness we must go to see the light again and sometimes two equals one.





POTENTIAL CAST

M a r y



BILLIE EILISH



MILLIE BOBBY BROWN

Stranger Things
Enola Holmes
Godzilla: King of the Monsters



OLIVIA RODRIGO

High School Musical: The Musical: The Series
Bizaardvark

Incentivizing a mid-level talent agency with full packaging abilities will allow No Place to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

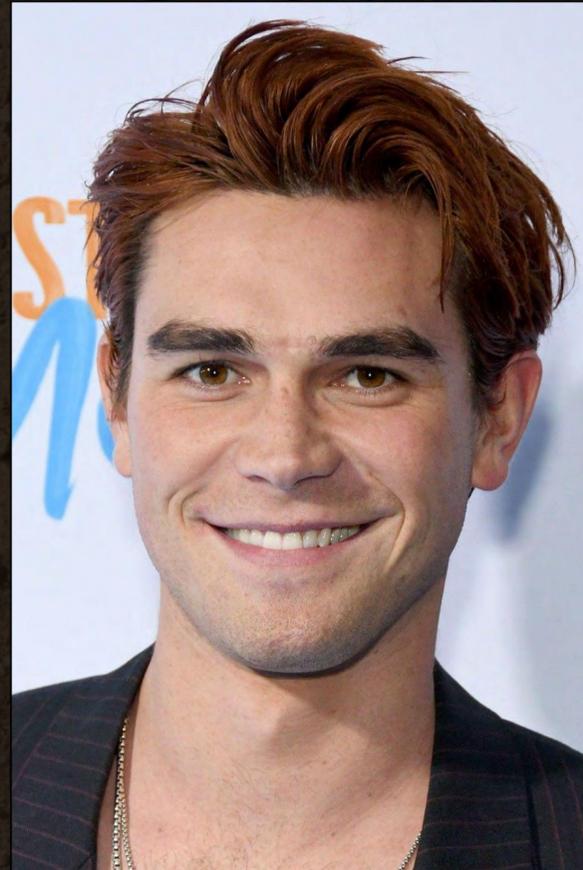
POTENTIAL CAST

Joe



HARRY STYLES

Dunkirk



K.J. APA

Riverdale
I Still Believe
Songbird



JACOB HOPKINS

The Amazing World of Gumball
The Goldbergs
Middle School: The Worst Years of My Life

Incentivizing a mid-level talent agency with full packaging abilities will allow No Place to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

POTENTIAL CAST

Supporting Roles

Johnny Ray

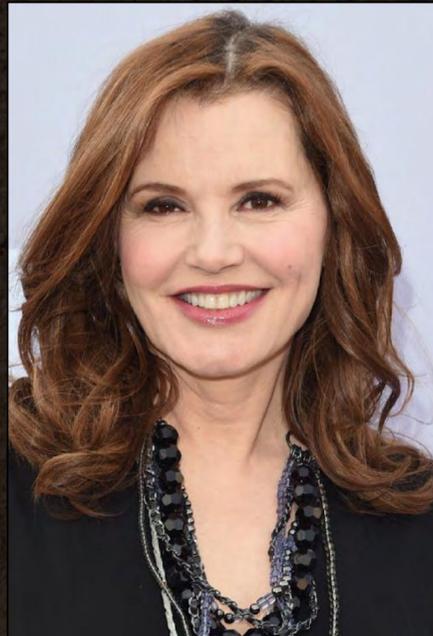
Buddhist 11-7

Mr. Liggit

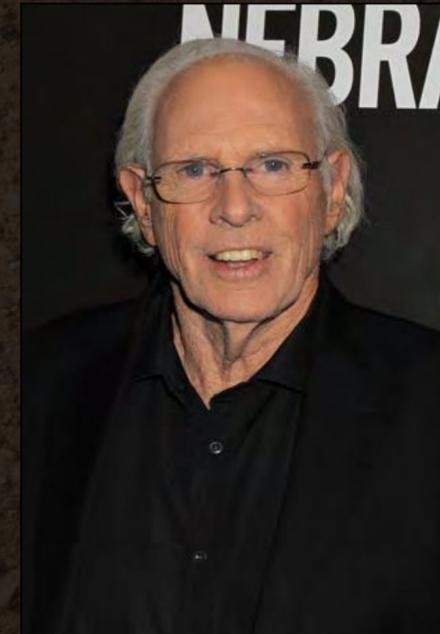
Jimmy & Jake



Ms. Jordan



Mrs. Liggit



Trailer Vic



JOHN GOODMAN

Roseanne
The Conners
The Big Lebowski

GEENA DAVIS

Thelma & Louise
The Long Kiss Goodnight
A League of Their Own

GIANCARLO ESPOSITO

Breaking Bad
The Mandalorian
Better Call Saul

DIANE LADD

Joy
Wild at Heart
Alice Doesn't Live Here Anymore

BRUCE DERN

Nebraska
The Hateful Eight
The 'Burbs

STEVE BUSCEMI

Boardwalk Empire
Reservoir Dogs
Fargo

DUSTIN RHODES (LOI)

Copper Bill
Meet Me There

Incentivizing a mid-level talent agency with full packaging abilities will allow No Place to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

WRITER & DIRECTOR



Holly Adams

Holly Adams has worked in the entertainment industry since the age of 13. Starting as a ballerina, she lived the gypsy lifestyle for over 20 years moving from San Francisco to Milwaukee and finally New York City. Her first acting role was the lead as The Girl in the short film, *Betaville*, which earned her a cult following and roles in close to 20 other underground films in New York. In 1994, Holly wrote, directed, and starred in *Nymphomania*, which screened at the Museum of Modern Art in New York City in March 2018 and was picked up by the British Film Institute to open their History of the Avant-Garde series video entitled *The Cinema of Transgression*.

Now living in Albuquerque, NM where film tax incentives are available, Holly has written, directed, and produced the short films: *Hot Dog*, *Here Boy*, *Plots*, *Leather Kittens Gone Bad*, *An Unlikely Hero*, *The Gift*, *The Man-App*, *Shadows of Waste* and *Straitjacket*. Holly is currently raising money for her first feature film, a dark drama road picture entitled *No Place*. Holly is also in development on another project, "The Man-App", a musical-romantic comedy where you can have "the man of your dreams at the touch of a button".

PRODUCTION TEAM



R o n C a r r

P r o d u c e r

After working for 35 years as a location manager, Ron Carr has moved into producing. Most recently with the award-winning film *Scent of My Daughter*. He has production companies in the US, Istanbul, and Fiji. He is known for location management on *No Way Out*, *Con Air*, *Carriers*, and *Now You See Me*.



M o n i c a F i s c h e t t i P a l m i e r i - W i l l i a m s

E d i t o r

Monica grew up at the Cinecittà Film Studios where her father was a set builder for *Cleopatra*, *Ben-Hur*, and *Fellini's Casanova*, and she cultivated a love for film. She has worked in Italy and America on award-winning films and for PBS.

PRODUCTION TEAM



R o b b W i l s o n K i n g

V i s u a l C o n s u l t a n t

Robb is consistently busy as an Art director, he has worked on such classic films and television as *Breaking Bad* (Season 1), *Rush Hour*, *Rudy*, *Scary Movie*, and *Ice*.



M a r c e l l o D e F r a n c i s c i

C o m p o s e r

Marcello De Francisci is a composer based in Los Angeles, California. Marcello has scored a slate of award winning films including Natalie Portman's first Western genre film titled *Jane Got A Gun* and the anticipated sequel to *Baraka* art house feature documentary *Samsara*. He is a recipient of two Australian Film Critic's Circle Awards for his work on *Balibo* and *Oranges & Sunshine*. His music has licensed on an array of motion picture trailer advertising campaigns including the Russo Brother's *Avengers-Endgame*, Ridley Scott's *Exodus*, James Cameron's *Avatar*, Jerry Bruckheimer's *National Treasure*, and Guillermo Del Toro's *Hellboy*.



DIRECTOR'S STATEMENT

I have been dubbed the Female Tarantino and *No Place* is a raw and edgy, fast-paced ride into eternity and back again. Set in a white trash world against the mystical ambiance of the road, there is a spiritual undertone where hope is never lost, and no matter how bad it gets, there is always just a glimmer of light within the darkness.

In these times when we are increasingly viewing ourselves as more and more separate from one other and categorize ourselves by our differences such as the color of our skin, the mythologies we believe in and our very genders, this movie reminds us that ultimately we are all one. If the human race has a chance at survival, we must begin to recognize ourselves within each other and fall in love with what makes us alike so we can celebrate that which makes us different. This movie also reminds us that no matter how bad it gets, the heart never loses hope.

No Place has the vibes of a 90s road picture nostalgic for the 50s. The film gives a visual wink to the cinematic genius of Quentin Tarantino, the breathtaking landscapes of Terence Malik, fantastical choreographic moments as in *Singin' in the Rain*, and the dreamlike wonder found in *Wizard of Oz*.

- Holly Adams, Director

PRODUCTION TIMELINE

FEATURING

Pre-Production (4 Weeks)

- Set up production offices and accounting department
- Final casting, cast rehearsals, fittings
- Inform major and mini-major distributors of production status and establish tracking procedures
- Hire complete production team and crew
- Adjust and finalize production schedule and budget
- Complete all production design planning
- Book all equipment according to schedule
- Complete location scouting, contracting, and permitting
- Engage music licensing and pre-recording
- Book all travel and arrangements according to schedule and agreements



Development (Currently Underway)

- Fully develop the shooting script
- Complete preliminary shooting schedule
- Complete preliminary budget
- Secure preliminary talent commitments
- Secure project funding



Principal Photography (5 Weeks)

- Engage in all activities involving picture and field sound acquisition on a twenty-five day shooting schedule
- Schedule and execute any needed pickup shots and/or reshoots
- Wrap all outstanding business issues and ensure documentation is complete
- Finalize all accounting for audit
- Finalize, document, and back up all creative assets for post-production

Post-Production (10 weeks)

- Complete editorial of film
- Engage music scoring and record score
- Engage sound design including all Foley and looping activities
- Complete all digital effects and color correction
- Schedule and execute test screenings and collect data appropriately
- Make adjustments to final edit based on test screening data
- Mix and master final sound and picture for Dolby mix and/or THX Digital Master
- Complete all deliverables for domestic and foreign release including sound, music, trailer, print (film and digital), DVD, publicity, and legal requirements



Marketing and Distribution (Varies)

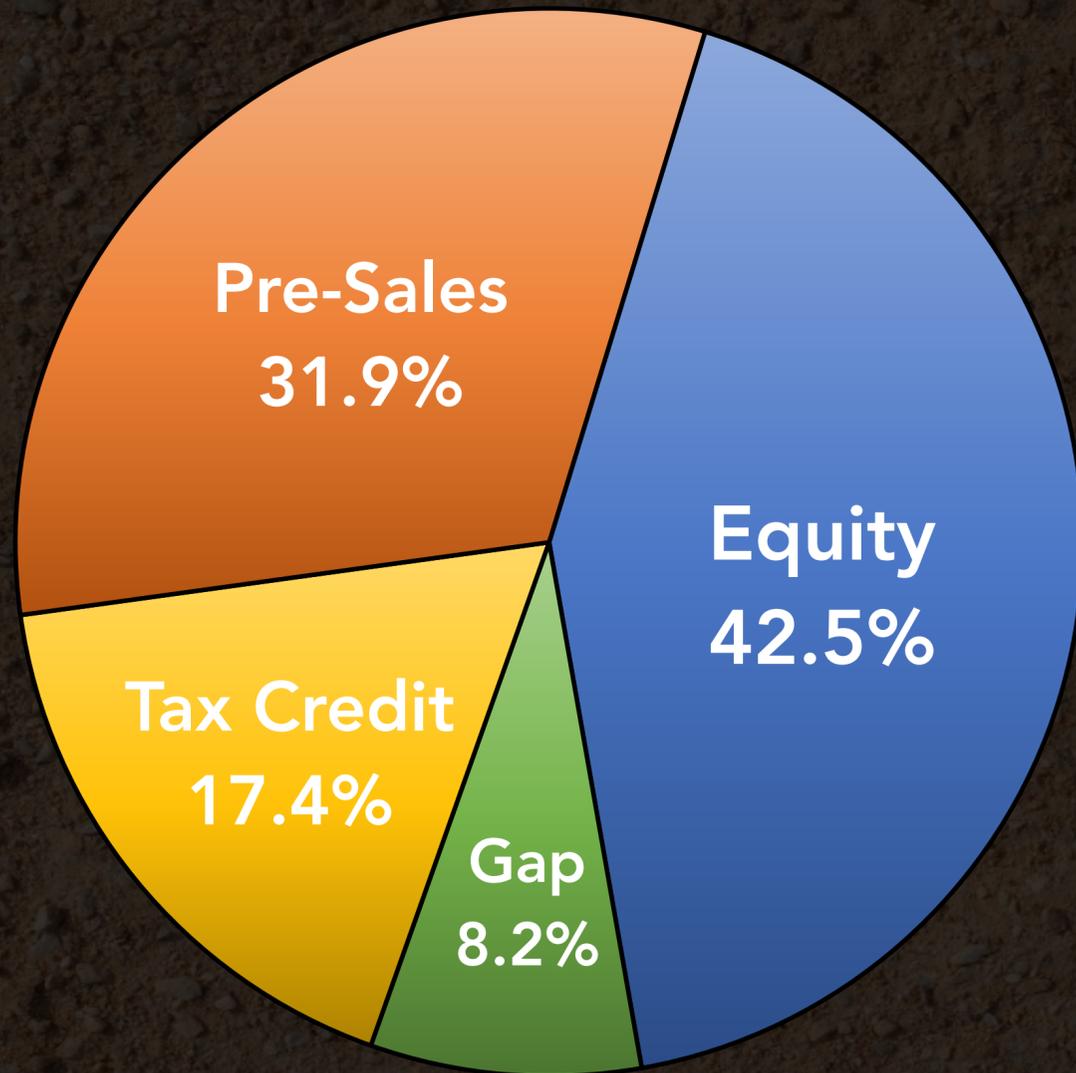
- Fully engage in all market-focused film festivals
- Schedule screening for distributors in Los Angeles
- Schedule screenings for leadership of special interest groups
- Contingent on mini-major or new media distributor interest, engage self-distribution plan (See Marketing and Release Strategies)



Finish

FINANCIAL PLAN

While the filmmakers are seeking as much equity as possible for production, the anticipated financial breakdown is below. Since the production budget is at \$2 million, other elements, such as a film tax credit, are a vital part of the financial plan. The Production Team has extensive relationships with a wide selection of Sales partners and will seek to secure their involvement at an early stage. Greater detail on these four elements can be found under *Investment Strategy*.



INVESTMENT STRATEGY

ROI

Investors will recoup 120% of their investment before any profits are distributed. After that point, all of the net profits will be split on a 50/50 basis, with 50% being distributed to the investors on a pro rata basis and the remaining 50% going to the producing entity.

EXAMPLE

Assumption: \$6 million gross receipts, with an ROI waterfall structure as follows:

- Debt Lender: **\$1.29 million** (12% APR + fees on the original \$1.15 million loan)
- P&A Costs: **\$900,000** (\$750,000 spent on P&A + 20% = \$900,000)
- Distribution Costs: **\$1.2 million** (\$6 million theatrical gross x blended rate of a return of 20% = \$1.2 million)
- International Sales Fee: **\$600,000** (\$6 million theatrical gross x blended rate of a return of 10% = \$600,000)
- 1% CAMA: \$60,000
- Equity/Direct Investors: **\$1.02 million** (20% return on the original \$850,000 investment)
- Profit participation recoupment: **\$930,000** (465,000 to investors and \$465,000 to the production entity)

HARD-EQUITY

Investors will be able to buy 50 of 100 available shares in the film LLC. Each share will be valued at \$17,000 and will give an investor a 1% profit share of the full gross return of the film.

EQUITY & LEGISLATION

Similar to the hard-equity strategy, the legislation strategy allows for production to shoot in an area with excellent tax-incentives. Certain states, such as New Mexico, offer up to 25% tax credit on all qualified in-state spending.

- Taking advantage of such incentives protects an investment up to an additional 25% before production even begins. The production entity will offer investors this tax credit on a right of first refusal basis.

EQUITY, LEGISLATION & PRE-SALES

Combining with the strategy above, a pre-sales agreement takes advantage of a film's potential sales results and leverages that against a senior debt lender to finance a portion of the production.

- The difference is that once the sales agent can pre-sell some of the 150 territories, that money (minus the sales commission) will be handed back to the investors.
- The number one thing to allow for a successful pre-sale run is the attached key elements. Great talent and a strong director are key for a successful pre-sale.

TAX DEDUCTIONS

- Section 181 Deduction under the Tax Cuts and Jobs Act of 2018 (TCJA) creates a 100% deduction for any money invested in a film, that is produced in the United States and that qualifies under the original qualification standards of Section 181.

PRODUCTION BUDGET

PROJECTIONS MODEL

"NO PLACE"
Budget v1 (based on Schedule v1)
SAG Low Budget
IATSE TIER 0
NON-DGA, NON-TEAMSTER

Total Prep Weeks: 4 Weeks
Total Shoot Days: 25 Days (5x5)
Total Post Weeks: 10 Weeks

Anticipated Shooting Location: New Mexico

PREPARED BY: BUFFALO 8

Acct#	Category Description	Page	Total
1100	STORY & RIGHTS	1	1,550
1200	PRODUCER'S UNIT	1	192,000
1300	DIRECTION	1	50,000
1400	CAST	1	554,696
1500	ATL TRAVEL	4	70,350
Total Above-The-Line			868,596
2100	PRODUCTION STAFF	5	67,553
2200	SET DESIGN	6	62,039
2300	SPECIAL EFFECTS	6	10,639
2500	SET OPERATIONS	6	39,430
2700	SET DRESSING	7	18,624
2800	PROPERTY	7	24,465
2900	WARDROBE	8	50,210
3000	PICTURE VEHICLES & ANIMALS	8	33,905
3100	MAKEUP & HAIRDRESSING	9	22,722
3200	SET LIGHTING	10	37,680
3300	CAMERA	10	89,506
3400	PRODUCTION SOUND	11	23,848
3500	TRANSPORTATION	12	47,272
3600	LOCATION EXPENSES	13	258,119
3700	PRODUCTION DRIVES & LABORATORY	15	2,400
Total Below-The-Line Production			788,412
4400	EDITORIAL	16	65,750
4500	VISUAL EFFECTS	16	45,000
4600	SOUND EDITORIAL & RERECORDING	16	27,500
4700	MUSIC EDITORIAL & SCORING	17	26,500
4900	TITLES	17	3,750
5100	DELIVERY REQUIREMENTS	17	11,000
Total Below-The-Line Post			179,500
6900	CONTINGENCY : 7.5% (450,000 excluded)		104,438
7000	FEES & CHARGES	18	6,000
Total Below-The-Line Other			110,438
INSURANCE PACKAGE : 2.0%			36,850
LEGAL FEES : 0.8%			15,000
Total Completion Costs			51,850
Total Above-The-Line			868,596
Total Below-The-Line			1,130,200
Total Above and Below-The-Line			1,998,796
Grand Total			1,998,796



PROJECT: No Place **3/24/21** **Version 1**

Case: Status Quo

Note: U.S. Dollars	Financing Comments	Financing Type	Gross Collateral	Advance Rate	US \$ Amount	% of Total Cash Budget
Investment Equity		Equity	-	-	\$850,000	42.5%
Senior Loan - Tax Credit ^[1]	Tax Credit - NM	Debt	\$ 500,000	85.0%	\$348,000	17.4%
Senior Loan - Pre-Sales		Debt	\$ 750,000	85.0%	\$637,500	31.9%
Gap/Mezz		Debt		-	\$164,500	8.2%
= Total Production Cash Budget					\$2,000,000	100.0%
(+) Loan Commitment Fee		Debt			25,000	1.1%
(+) Legal Reserve		Debt			11,500	0.5%
(+) Mezz/Senior Interest Reserve		Debt			221,809	9.8%
= Total Finance Plan					\$2,258,309	111.4%

Notes:

[1] Assumes 7% variance and an 88% credit re-sale value

FINANCE PLAN SUMMARY

Production Budget Summary	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$850,000	43%
Senior Secured Loan	985,500	49%
Mezz/Gap Loan	164,500	8%
Total Production Budget	\$2,000,000	100%

Overall Finance Plan Summary

	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$850,000	38%
Senior Secured Loan	985,500	44%
Mezz/Gap Loan	164,500	7%
Adjusted Loan (i.e. Fee/Interest reserves)	258,309	11%
= Total Finance Plan	\$2,258,309	100%

LOAN SUMMARY

Loan Amount (Principal Advanced)	\$1,150,000	81.7%
(+) Interest Reserve	221,809	15.7%
(+) Legal Reserve	11,500	0.8%
(+) Commitment Fee	25,000	1.8%
= Total Adjusted Loan Commitment	\$1,408,309	100.0%

Note:

This presentation has been prepared for discussion purposes only and shall not be relied upon to make any investment decisions.

The Producers, the Project, Buffalo 8 Productions LLC and Bondit LLC expressly disclaim all liability from any decision, express or implied, as it relates to this Presentation.

*Full scale pdf's of both the production budget & projections model are available upon request.

PROJECTIONS MODEL

Budget (USD)		35%	
Select Case	Debt Principal, net	Equity	Budget, Net ⁽¹⁾
Case 1	\$ 1,150,000	\$ 850,000	\$ 2,000,000
Case Name: Status Quo		Change Amount: \$	Gross Tax Credit Mid Mezz Coverage: 4.21x
		% Equity: 43%	
\$ 1,800,000.0			

Project Title:	No Place
Case:	Status Quo
Date:	3/24/21
Version:	1

Sources & Uses Summary:		
Uses	\$ Amount	% of Total
Film budget, net	\$ 2,000,000	88.6%
Uprfront Financing Fee	25,000	1.1%
Legal Reserve	11,500	0.5%
Interest Reserve	221,809	9.8%
Total Uses	\$ 2,258,309	100.0%

Sources:		
(A) Equity+Other Investments+Other Debt	\$ Amount	% of Total
(A) Equity+Other Investments+Other Debt	\$ 850,000	37.6%
(B) Senior Secured Loan (Tax Rebate + Pre-sales)	985,500	43.6%
(C) Gap/Mezz Debt (Capitalized of Fees & Reserves)	422,809	18.7%
	-	0.0%
Total Sources	\$ 2,258,309	100.0%

Project Summary:		Talent:	
Cash Budget	\$ 2,000,000	Producers(s)	Holly Adams
% Equity	43%	Exec. Producer(s)	
Debt (principal)	\$ 1,150,000	Production Co. 1	
Total Adj. Debt	\$ 1,408,309	Production Co. 2	
		Director(s)	
		Genre:	Drama/Crime
		Lead Actor(s):	
		Key Crew:	
		Writer(s):	Holly Adams
		Location:	TBD
		Selling Intl.:	[TBD Sales Company]
		Selling Dom.:	[TBD Sales Company]
		Completion Bond:	No
		Prep start:	11/1/21

Sales Estimates Summary		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
Foreign Gross Receipts	70%	525,000	637,500	750,000
Foreign Distribution Costs:				
(TBD Sales Company) (Intl. Distribution)		(26,250)	(31,875)	(37,500)
CAMA Fee		(5,250)	(6,375)	(7,500)
(TBD Sales Company) - Marketing & Other Expenses		(50,000)	(50,000)	(50,000)
Guild Residuals		(32,500)	(39,525)	(46,500)
Total Foreign Distribution Costs		(114,050)	(127,775)	(141,500)
Foreign Net Proceeds		410,950	509,725	608,500
Domestic Gross Receipts	70%	1,400,000	1,700,000	2,000,000
Domestic Distribution Costs:				
(TBD Sales Company) (Domestic Distribution)		(70,000)	(85,000)	(100,000)
Guild Residuals		(86,800)	(105,400)	(124,000)
CAMA Fee / Contingencies		(21,000)	(25,500)	(30,000)
Total Domestic Distribution Costs		(177,800)	(215,900)	(254,000)
Domestic Net Proceeds		1,222,200	1,484,100	1,746,000

Cash Flow Summary:		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
All Sales Net Proceeds (Available to Lender)		1,633,150	1,993,825	2,354,500
(+) Proceeds from Tax Credit - NM (Assumes 7.0% Var. and 12.0% Credit Resale Discount)		409,200	409,200	409,200
(+) Proceeds from Additional Tax Credit (Assumes 7.0% Var. and 0.0% Credit Resale Discount)		-	-	-
Maximum Cash Flow to Senior Secured Lender		2,042,350	2,403,025	2,763,700

Senior Debt Summary:		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
Senior Loan Principal Bal (= 18month)		985,500	985,500	985,500
+ Additional Interest (= 18month)		-	-	-
Total Debt, pre-paydown		985,500	985,500	985,500
(-) Cash Flow Available to Service Senior Debt		(985,500)	(985,500)	(985,500)
Senior Loan, ending balance		-	-	-
Residual Cash Flow to Mezz Loan		1,056,850	1,417,525	1,778,200

Mezz Loan Summary:		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
Mezz Loan Principal Bal (= 18month)		164,500	164,500	164,500
+ Interest + Fees (=18month)		258,309	258,309	258,309
Total Debt, pre paydown		422,809	422,809	422,809
(-) Cash Flow Available to Service Mezz Debt		(422,809)	(422,809)	(422,809)
Mezz Loan, ending balance		-	-	-

Credit Statistics:		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
Principle Coverage (Max Cash Flow / Principle)		1.78x	2.09x	2.40x
Senior Loan Coverage (100% Pre-Sales + TCs / Senior Loan)		1.18x	1.18x	1.18x
% Senior Debt Cleared		100%	100%	100%
Mezz Principal Loan Coverage (Net Receipts / Principal Loan Balance)		6.42x	8.82x	10.81x
Mezz Loan Coverage (Net Receipts / Loan Balance)		2.50x	3.35x	4.21x
% of Debt Cleared, including Interest		100%	100%	100%
All debt cleared?		YES	YES	YES

Pref Equity Summary:		Downside ⁽¹⁾	"Takes" Case ⁽²⁾	"Ask" Case
Residual Cash Flow to SalesCo		634,041	994,716	1,355,391
(-) (TBD Sales Company) (Deferred Intl. Distribution Fees, post-debt)		(39,375)	(47,813)	(56,250)
(-) (TBD Sales Company) (Deferred Domestic Distribution Fees, post-debt)		(140,000)	(170,000)	(200,000)
Residual Cash Flow to Pref Equity		454,666	776,904	1,099,141
Grants/Equity Pref Return Principal Bal		850,000	850,000	850,000
+ Accrued Interest (assumes 20.0%)		170,000	170,000	170,000
Total Grants/Pref, pre paydown		1,020,000	1,020,000	1,020,000
(-) Cash Flow Available to Service Pref Equity		(454,666)	(776,904)	(1,020,000)
Ending Balance		565,334	243,096	-
Residual Cash Flow to Equity		-	79,141	1,354,016

Senior Advance Rates:	
Tax Credit - NM	\$ 500,000
(-) Variance (%)	7.0%
(-) Credit Resale (%)	12.0%
Adj Value (\$)	\$ 409,200
Advance %	35.0%
TC Advance \$	\$ 348,000
Additional Tax Credit	\$ -
(-) Variance (%)	7.0%
(-) Credit Resale (%)	0.0%
Adj Value (\$)	\$ -
Advance %	85.0%
TC Advance \$	\$ -

Month:	
Pre-Sales	\$ 750,000
PS Advance %	85%
PS Advance \$	\$ 637,500
TR(s) + TC(s) + PS	\$ 985,500

% Return:	
LOW	7.5%
HIGH	10.0%
% Return	20%

Producers		Lender		Pref Equity Investors		Total Equity	
Producers	47.5%	-	37,592	643,158	1,248,723	1,854,289	2,550,912
Lender	2.5%	-	1,979	33,850	65,722	97,594	134,259
Pref Equity Investors	50.0%	-	39,571	677,008	1,314,446	1,951,883	2,685,171
Total Equity			79,141	1,354,016	2,628,891	3,903,766	5,370,341

Project Title:		No Place	
Case:		Status Quo	

Controls:		Annualized Rate - Wtd Across Principal, net to Production.	
Circ		Rate	Wtd. Avg.
Annualized Rate	10.5%	Senior	\$ 985,500 10.0% 8.6% 85.7%
Accrued Rate	0.00%	Mezz	\$ 164,500 14.0% 2.0% 14.3%
Cash Interest	10.50%		\$ 1,150,000 10.6% 100.0%
Start Date	11/1/21		
End Date	5/1/23		
Days out	546		
Months Out	18 months		
Case			
Principal, net to Production	\$ 1,150,000		

Plus:		%	
Fees/Reserves:			
Lender Commitment Fee	\$ 25,000	2.2%	
Lender Interest Reserve	\$ 221,809	19%	
Lender Legal Reserve	\$ 11,500	1%	
Total Fee/Reserves	\$ 258,309		
Total Loan Commitment	\$ 1,408,309		
Adj. Principal	\$ 1,408,309		

Total Debt Summary						
Period	Date	Adj. Principal	Accrued	Cash Pay	Lender CF	ProdCo CF
-1	11/1/21			0	(1,383,309)	1,383,309
1	12/1/21	1,408,309	-	12,323	\$12,323	(\$12,323)
2	1/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
3	2/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
4	3/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
5	4/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
6	5/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
7	6/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
8	7/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
9	8/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
10	9/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
11	10/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
12	11/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
13	12/1/22	1,408,309	-	12,323	\$12,323	(\$12,323)
14	1/1/23	1,408,309	-	12,323	\$12,323	(\$12,323)
15	2/1/23	1,408,309	-	12,323	\$12,323	(\$12,323)
16	3/1/23	1,408,309	-	12,323	\$12,323	(\$12,323)
17	4/1/23	1,408,309	-	12,323	\$12,323	(\$12,323)
18	5/1/23	1,408,309	-	12,323	1,420,631	(\$1,420,631)

SIMILAR PROJECTS

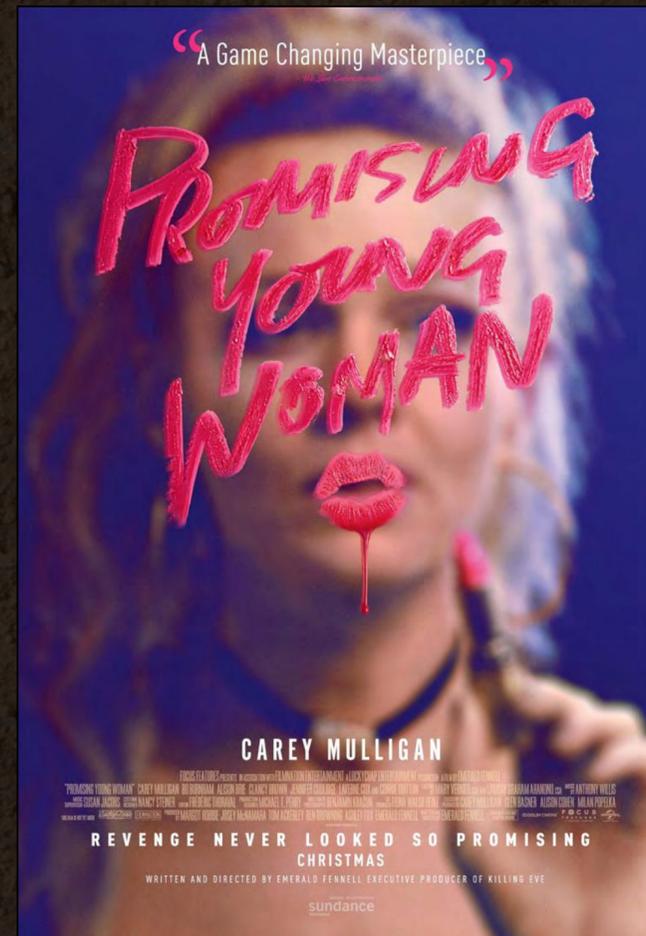
FEATURING



GOOD TIME

Production Budget: \$2 million

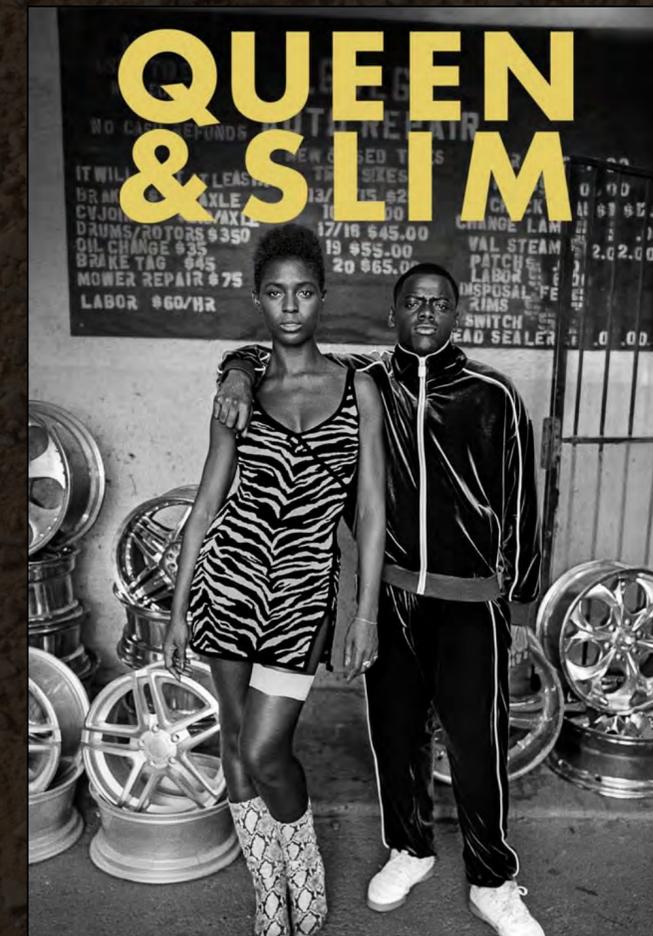
Worldwide Box Office: \$4.1 million



PROMISING YOUNG WOMAN

Production Budget: ~\$5 million

Worldwide Box Office: \$11 million

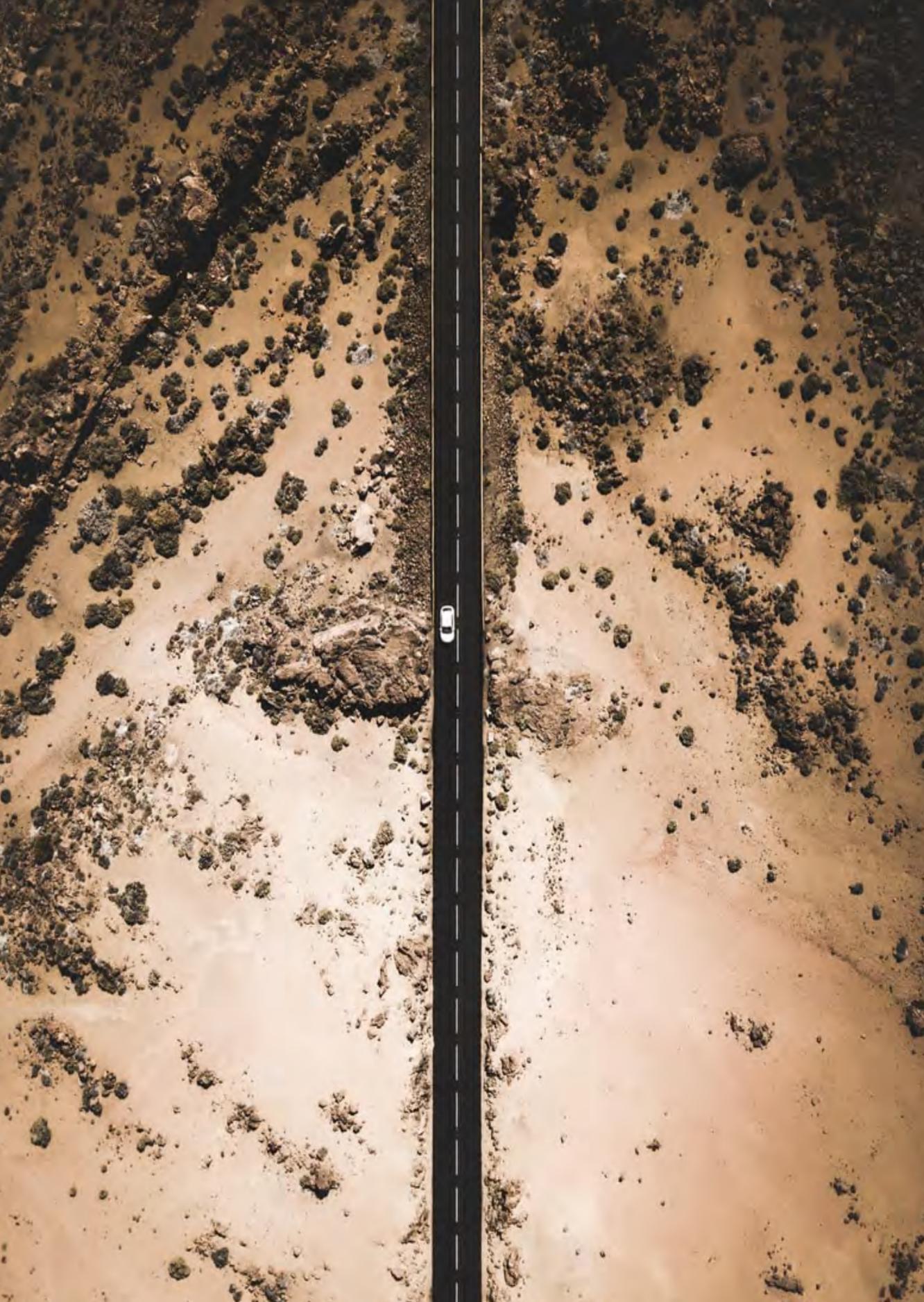


QUEEN AND SLIM

Production Budget: \$18 million

Worldwide Box Office: \$48 million

*Although some of the above films have higher budgets than *No Place*, each film was chosen due to a recent release within the past five years and similar genre and tone comparisons.

An aerial photograph of a desert landscape, showing a winding road and a small white car. The terrain is arid and rocky, with sparse vegetation. The image is split vertically by a thin black line.

RISK

INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that *No Place* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is to eliminate the element of chance and to ensure future returns.

PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in three ways:

1. Ensure key elements are satisfactorily addressed and resolved before the production phase (large expenditures) begins. Such issues include: finalizing a script, engaging a reputable script clearance company to address legal issues, and ensuring the film has a committed cast in place that have both the skills and draw to attract distributors as well as an audience.
2. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of *No Place* are experienced in the field and possess excellent production planning and execution skills. Essential factors in planning are to have qualified personnel available to step into key positions in case of emergency. To that end, the Production Team will have alternate shooting locations readily available when inclement weather is anticipated and will build the production schedule so it can easily accommodate necessary changes. The Production Team will also be implementing increased safety measures for Cast and Crew to mitigate the risk of COVID-19 affecting the production including, but not limited to: cleaning and sanitizing all sets at designated times each shoot day, dividing crew into “pods” to limit unnecessary crew mingling, health & wellness checks at the beginning and end of each shoot day, etc. The Production Team also has excellent relationships in a wide variety of shooting locations, meaning all vendors/equipment, etc., will be obtained at fair & even heavily discounted rates.
3. Put in place comprehensive insurance to mitigate any expense that might truly be out of the producers’ control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the Production Team’s first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery. Comprehensive coverage will include Film Producer’s Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer’s Errors and Omissions, et al.

DISTRIBUTION PLAN

SALES APPROACH

The majority of independent films suffer from an unrealistic expectation for the film's release; *No Place* excels in that it recognizes the necessity of the sales input from an early stage. By attaching a well-known sales company during the development phase, *No Place* is able to execute on strong cast selections, generate early interest in the film before production is complete, and introduce the concept to the market before beginning physical sales.

The Producers also have strong relationships with the top talent agencies including: WME, CAA, UTA, ICM, Gersh and Paradigm in which they plan to work with one of their packaging departments to build a cast with the highest value and represent the project in the domestic market as well as assist with festival placement. Amidst the changing theatrical landscape due to COVID-19, the Producers intend for *No Place* to be released digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc. Although foregoing a theatrical release in the past could signal less-than-desired sales prospects, with the sharp rise in households streaming content due to COVID-19 quarantines, focusing exclusively on SVOD and OTT licensing is proving to be a more valuable prospect than ever before.

The Production team plans to engage these partners in coming months (both before and after production) as the project becomes more fully realized.

FESTIVALS

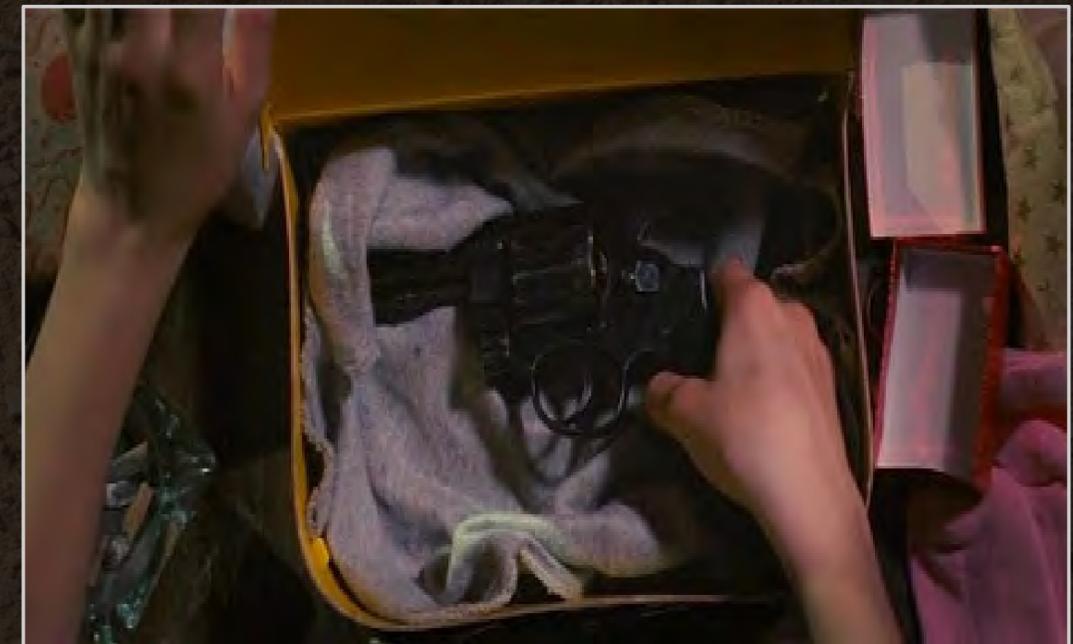
Working in tandem with agency and sales partners, the Production Team plans to premiere *No Place* at a top-tier film festival, specifically: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including: Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *No Place* and their strong standing relationship with various programmers at each will allow for a successful festival run. However, while a premiere at a strong film festival is ideal, *No Place* will not be reliant on this strategy in the event festivals are not programmed in typical manner due to COVID-19.

START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *No Place* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy & thoughtful marketing campaigns, and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market due to the current theatrical climate.

LEADING INDUSTRY PROFESSIONALS

The Production Team will utilize proven industry professionals for all services and department head positions to ensure completion of a quality product and to best protect the interests of the lenders. There is no substitute for experience, and shortcuts are not acceptable — where most independent films' suffer in their hiring process, *No Place* will outclass the competition. Already *No Place* has managed to begin putting together a strong team of industry professionals.



TARGET MARKETS



URBAN PROFESSIONALS

Young urban professionals accounted for an exceptional 18-20% of total ticket sales for similar titles to *No Place*. With sophisticated sensibilities and disposable income—this demographic is one of the most crucial emerging sales groups to focus on. With the average moviegoer in this category purchasing upwards of 8 movie tickets/year (per MPA statistics) this group is more likely to be keyed into movie culture, and excited by an independent film like *No Place*. This isn't necessarily surprising, since these individuals are generally renters and thus have high amounts of disposable income and free time with which to see movies, especially those that don't receive expensive marketing campaigns like big-budget tentpole projects.

CRIME DRAMA/THRILLER FANS

In 2019, the crime thriller genre experienced a tremendous resurgence, not only in terms of tickets sold and dollars generated at the box office, but in terms of critical success as well. In 2017, the thriller films comprised only 10% of the total film market share. And in 2019, that total had risen to a resounding 12% of the market, while more than doubling the number of tickets sold than in both 2017 and 2018 for the thriller/suspense genre. That astounding increase in 2019 was due in no small part to the tremendous success of studio projects, like *Joker* which ended its theatrical run with over \$1.07 billion in revenue.

This type of success was also seen in independent projects like *Hell or High Water*, which tripled the production budget of \$12 million during its theatrical release. This trend has continued since with low-budget projects like *The Invisible Man* and *Upgrade*, which are experiencing exceptional box-office hauls in relation to their smaller production budgets. With projects of all sizes seeing success at the box office, there is also plenty of success to be found for thrillers on VOD and SVOD outlets as well, as illustrated by the independently-produced film *Trauma Center*, which catapulted its way to the top of Netflix charts upon its SVOD release. Savvy investors would do well to consider fare like *No Place*, which is sure to appeal to die-hard crime drama/thriller fans with its suspenseful atmosphere, female lead, and fascinating plot twists.



With a demographic that's also twice as likely to use social media platforms like Facebook, Twitter & Instagram daily, the marketing potential with this demographic is huge. The success of crime-drama/thriller films such as *Queen and Slim* and *Nocturnal Animals* experienced increased box office results due to savvy word-of-mouth marketing campaigns. The results of both films are something that Producers of *No Place* are keen to replicate. And with many different aspects of *No Place* being appealing to this diverse demographic, whether it's the dynamic characters, classic crime elements, or road movie subgenre there is plenty of potential for *No Place* to strike a chord with this audience group.

APPENDIX

Appendix A - LLC Registration

As development can be a time-consuming process, it is customary for the company documentation to be filed when the first subscription agreements are submitted. Procedures and timeline for company registration are outlined in the No Place, LLC Confidential Private Offering Memorandum according to applicable law. The full Operating Agreement is included with the offering memorandum and is available upon request. All company registration and documentation will be provided before escrow is established and will be available to investors before suitability is determined.

Appendix B - Wire Information

Wire information is available to qualified investors.

Appendix C - Legal Notices

This business plan does not constitute an offer to sell or a solicitation of an offer to buy any security or interest of any kind in the company or other entity herein. No representations or warranties of any kind whatsoever are made, or should be inferred, with respect to the information set forth herein.

This business plan represents the confidential and proprietary work product of *No Place* and is not intended for general use or publication. Consummation of the undertaking described in this business plan is subject, in pertinent part, to the company obtaining the funds necessary to finance the venture.

This business plan contains certain information and assumptions which are presented solely for the purpose of information and illustration. No representations or warranties of any kind can be made as to the accuracy or completeness of such information.



EXECUTIVE PRODUCERS

Founded in 2012 by partners Matthew Helderan & Luke Taylor, Buffalo 8 is a full-service film and media company, focused on production, post-production, and finance based in Santa Monica, California, with films premiering and awarded at Sundance, Berlin, Toronto, and SXSW.

Buffalo 8 is built on the fusion of entrepreneurial ethos and quality filmmaking. The company is also partnered with industry-leader BondIt Media Capital, enabling streamlined production and finance opportunities, and ABS Payroll for payroll accounting services for indie projects of all sizes.



buffalo 8
A BONDIT COMPANY

Production: Producer Rep / Preferred Vendor Rates, etc.

Post-Production: Sound / Color / VFX / Deliverables, etc.

- [Team / Service Offerings](#)
- [Buffalo 8 Company Resources](#)



BondIt
MEDIA CAPITAL

BondIt Media Capital is a world-renowned film, television and media financier founded in 2014. Based in Santa Monica, BondIt is a flexible financing partner for projects, producers and media companies alike.

- [Team / Service Offerings](#)
- [BondIt Company Resources](#)



PAYROLL
A BONDIT COMPANY

ABS Payroll specializes in entertainment & payroll accounting services designed for indie projects. As ABS is part of the [BondIt family of companies](#), ABS can offer competitive rates to Buffalo 8 & BondIt-related productions.

- [Team / Service Offerings](#)
- [ABS Company Resources](#)

