

No Place

A Holly Adams Film



**The Bad Ass Cult Movie that will take you
to Eternity and Back Again!**



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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

We are currently casting this film with local hires actors from New Mexico which has an excellent pool of actors and crew. There is a 30% tax rebate on any monies spent here in the state.

FINANCING

The financial requirement for this plan is \$500,000. \$500,000 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.

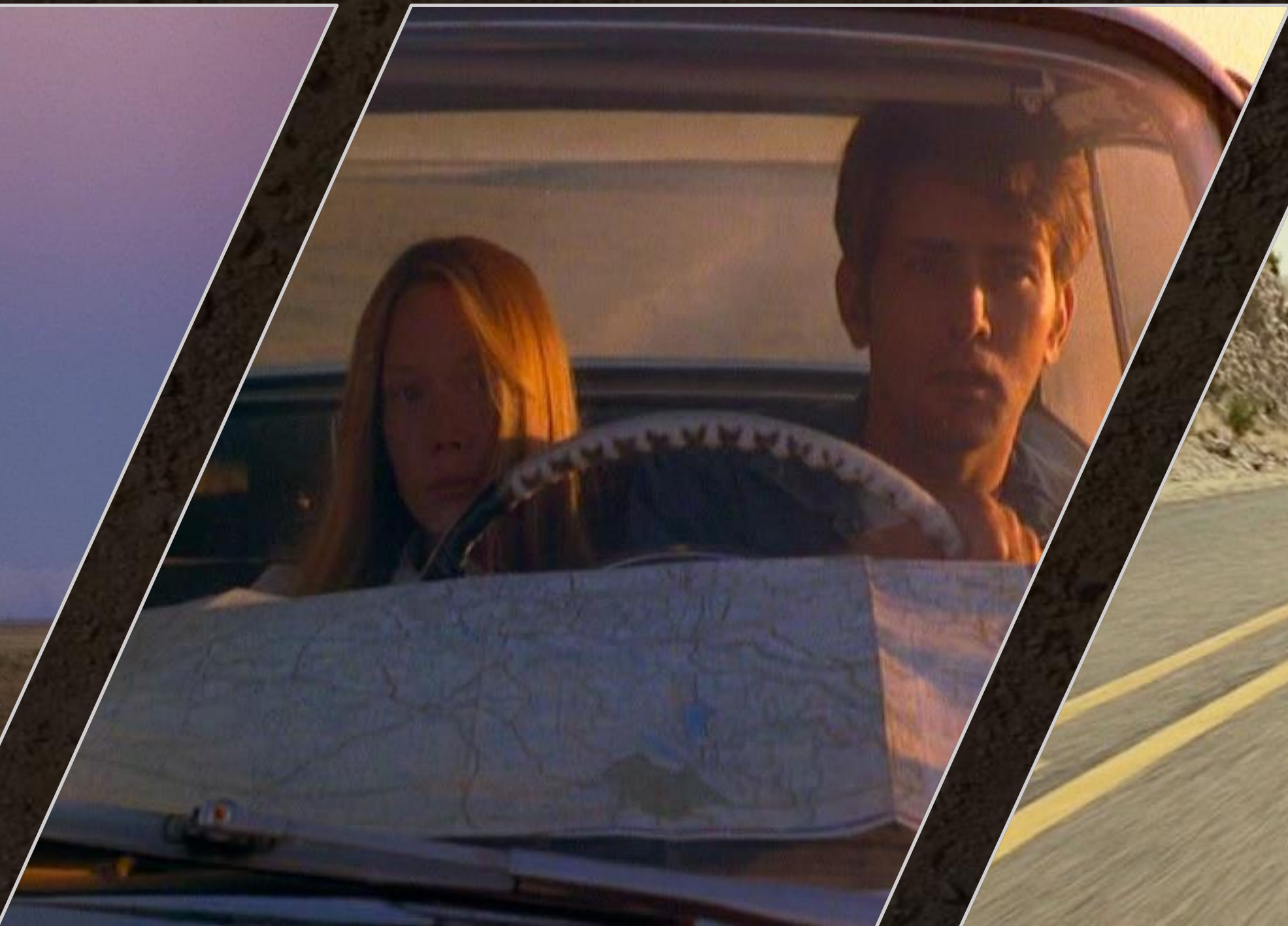


He's got a car but no gas, she's got cash and needs a ride, two desperate teens flee their traumatic pasts trying to outrun the law until they discover that the home they seek is within each other.

After enduring years of abuse at his hands, 17 year old Mary kills her father and hits the road with his pistol and cash. Meantime, 19 year old Joe has accidentally poisoned his obese mother. 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 but 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.





CAST

Mary and Joe



**HANNAH
MOSQUEDA**

Gutterbugs
Strange Men



NIGEL DEETS

Supporting Cast

T w i n s , J i m m y & J a k e



DUSTIN RHODES

Copper Bill
Meet Me There

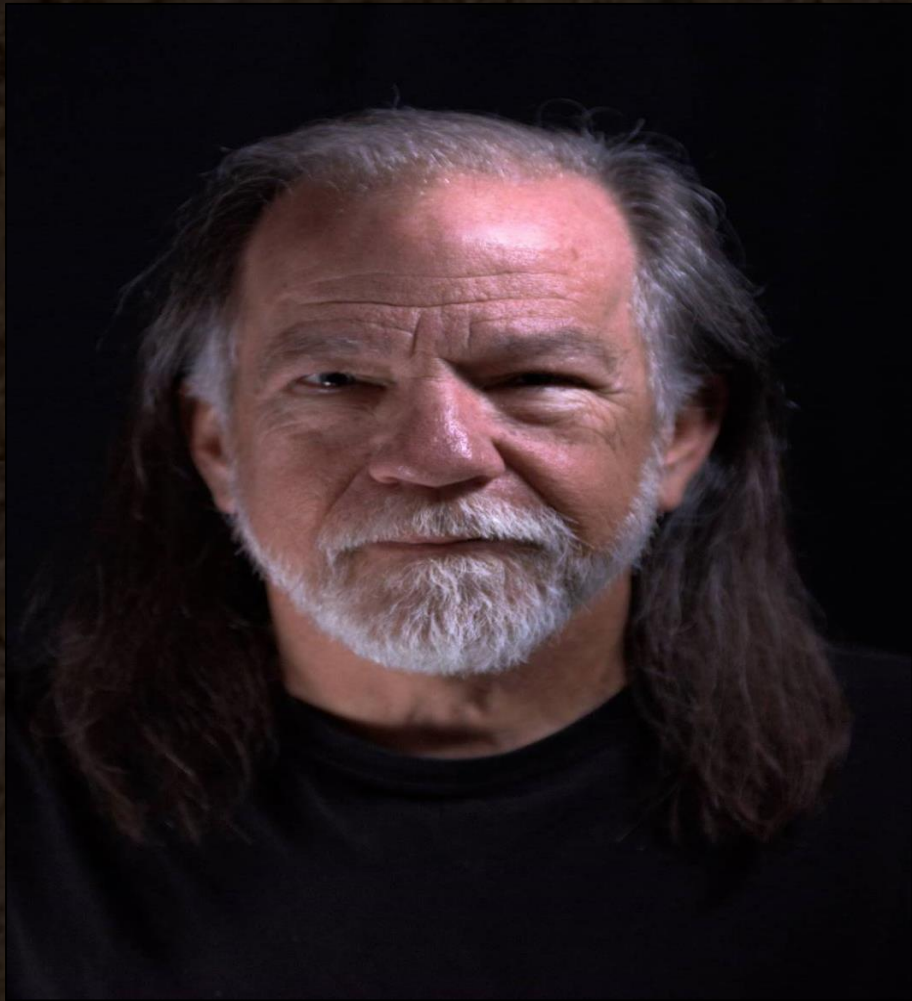
J o h n n y R a y ,
G a s S t a t i o n A t t e n d a n t



MIKE MILLER

Short History of the Long
Road
Longmire

B u d d h i s t a t t h e 1 1 - 7



DANEIL GROCHOWSKI

Better Call Saul,
Betty's

M o t e l O w n e r s ,
M r . a n d M r s .
L i g g i t



ROBYN REEDE AND DONALD CONVERSE

The Rambler
Betty's

Meow Wolf Omega Mart
Better Call Saul



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*.

- H o l l y A d a m s , D i r e c t o r

PRODUCTION TIMELINE

FEATURING

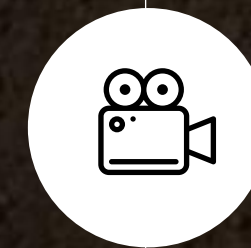
Pre-Production (4 Weeks)

- 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

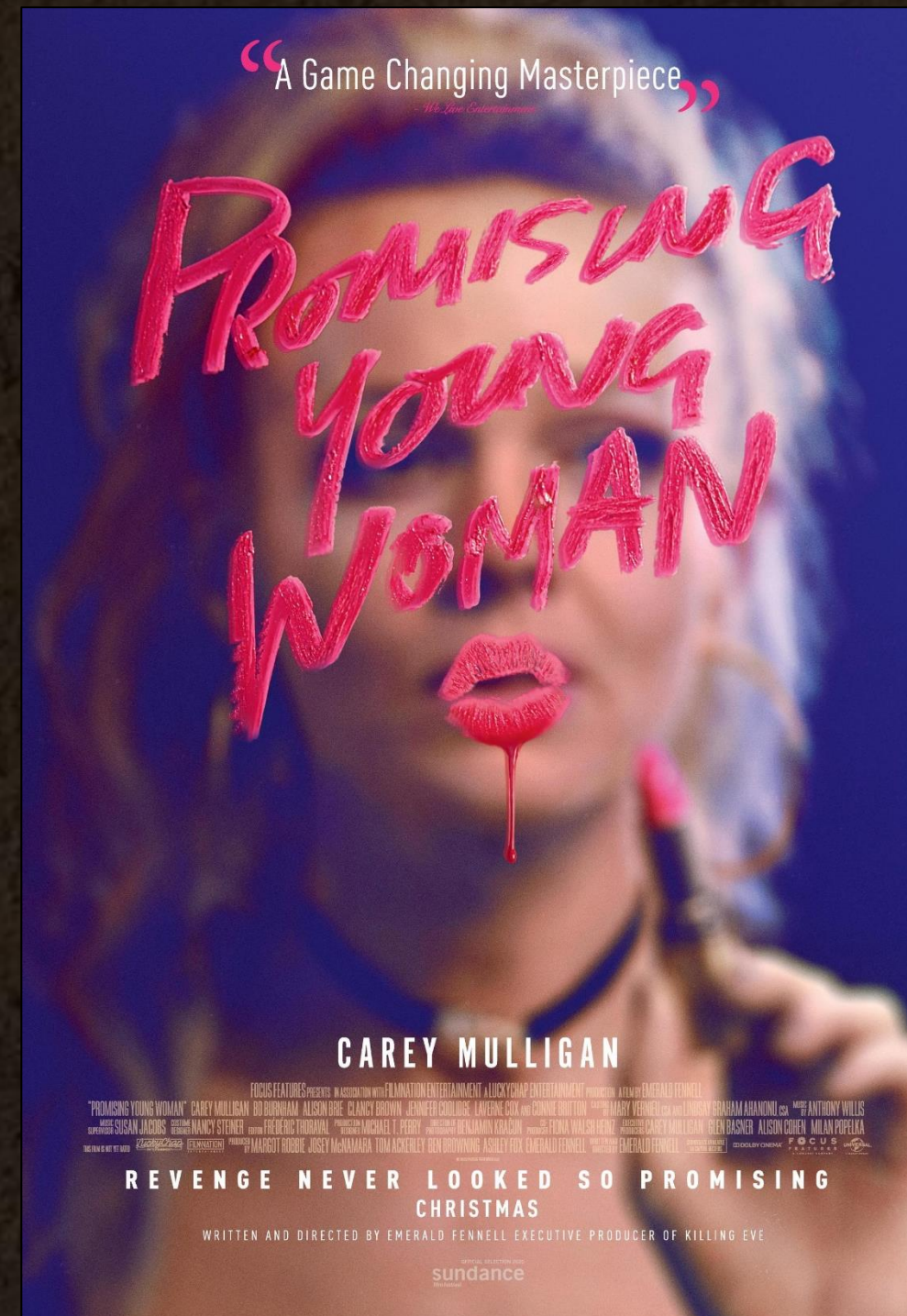
SIMILAR PROJECTS

FEATURING



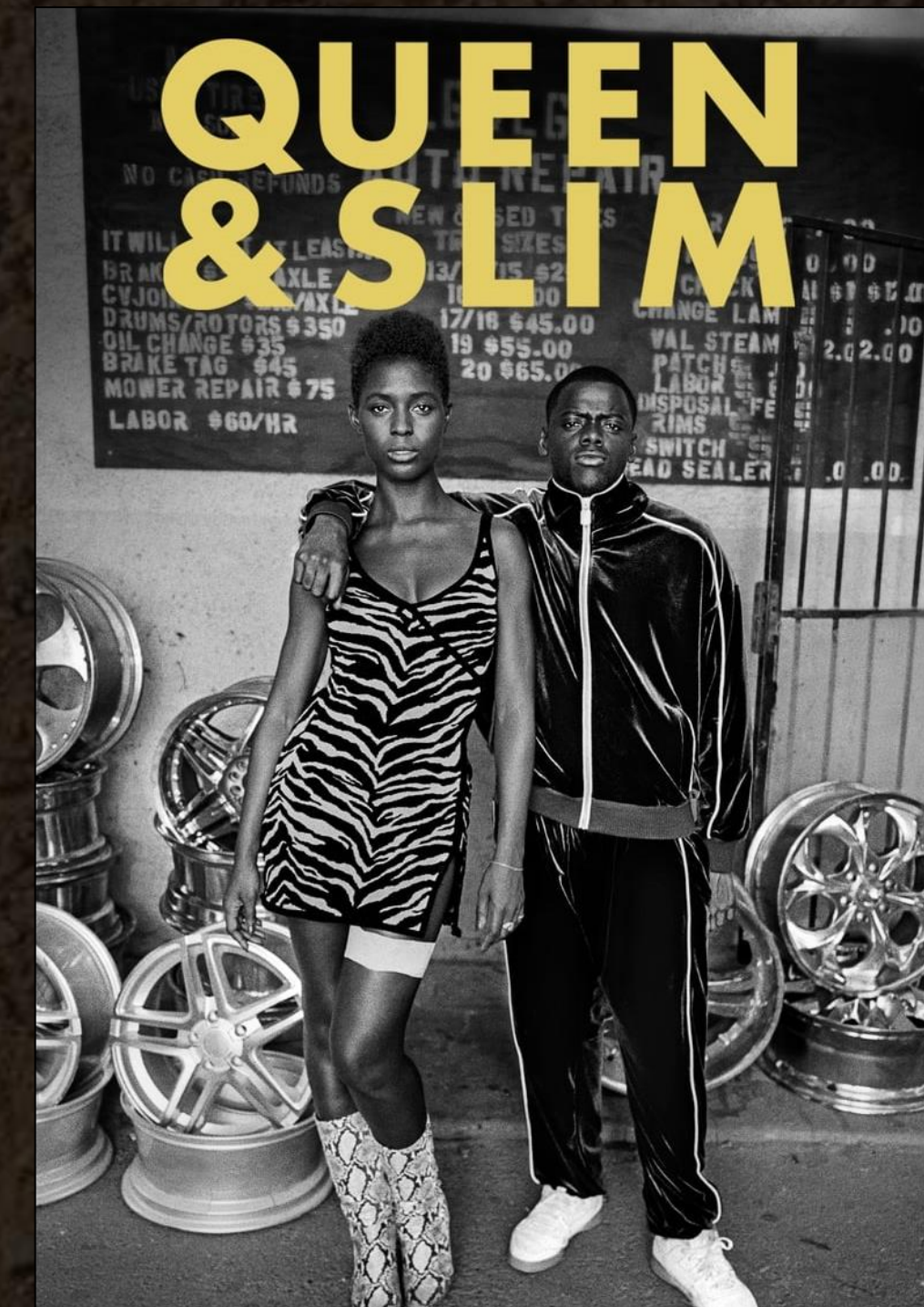
GOOD TIME

Production Budget: **\$2 million**
Worldwide Box Office: **\$4.1 million**



PROMISING YOUNG WOMAN

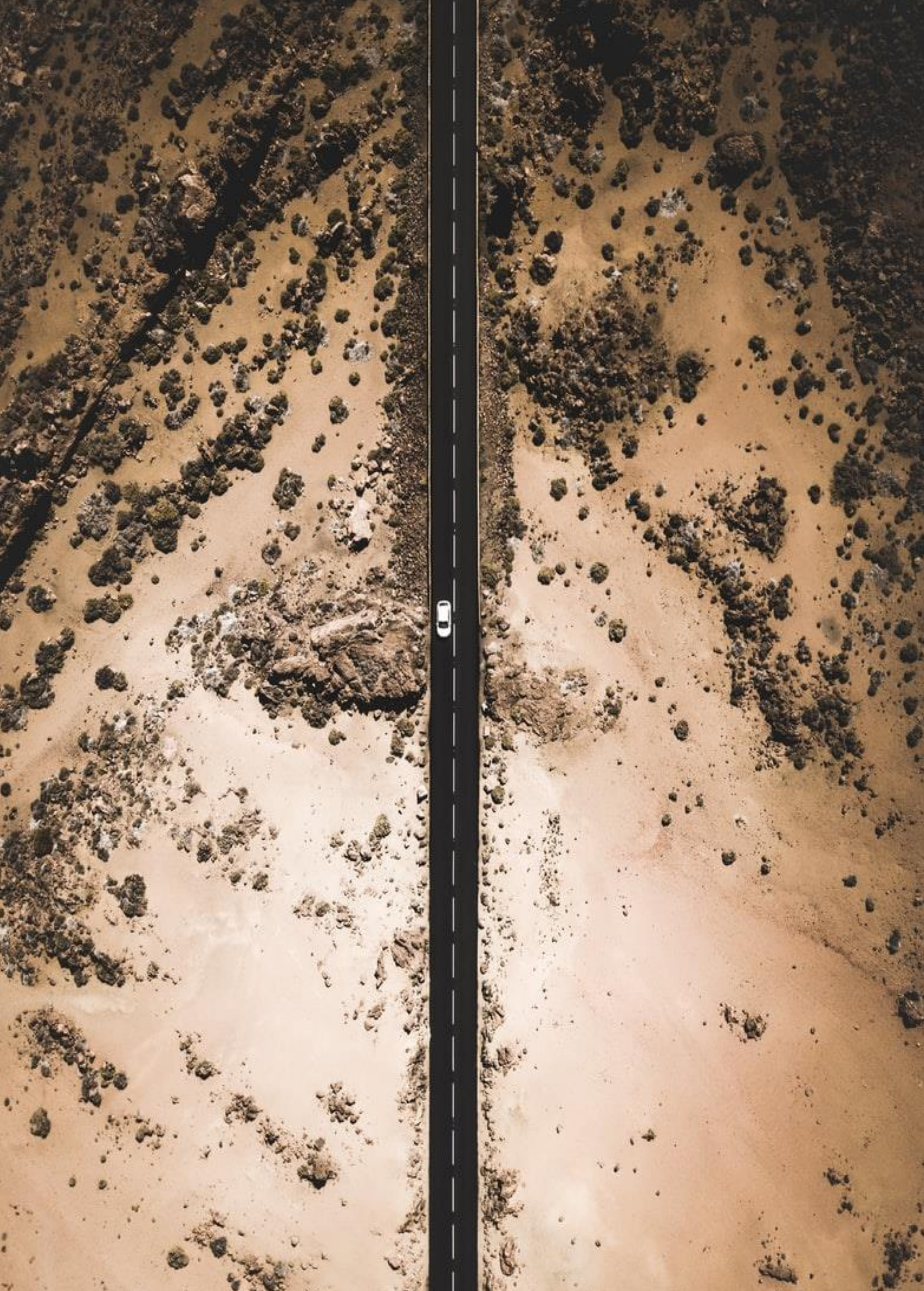
Production Budget: **~\$5 million**
Worldwide Box Office: **\$11 million**



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.



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 MPAA 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.

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.

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.



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.



