

# DECEPTIVE VOWS



F.I.N. R284-D5-DCV-11-AA01  
Producer's Package, Pitch Deck  
Production: "Deceptive Vows"

## "Deceptive Vows"

120 min. Union feature film production  
Drama, anticipated to be Rated "PG-13"

"UNTIL DEATH DO US PART"

written by GARY G. TAVARES directed by SONJA STEWART  
starring DOMINIQUE HAGLER and DAMIEN MICHAEL-CHASE

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# Logline & Synopsis

**LOGLINE:** As Part of a state-mandated rehabilitation program, an abused woman must tell her terrifying story of physical and mental abuse she experienced at the hands of her abusive husband, while serving time in prison for killing him.

“*Deceptive Vows*” is a powerful, fictional drama in the vein of “Sleeping with the Enemy” and “The Burning Bed.” It’s a story that deals with domestic violence and asks the question, what if you or someone you knew were experiencing this? It follows the journey of **PATRICIA**, a black female, and her white husband, **ANDRE**, as they go through the ups and downs of their relationship. Problems occur when she marries Andre after only six months, despite warnings from her best friends, **YVETTE** and **VANESSA**, and her parents, **CHARLES** and **DONNA**. This leads Patricia on a rollercoaster ride through hell with her friends, parents, and the man she loved so much. In one abusive episode, Patricia (now eight months pregnant) is forced to shoot Andre to death and is arrested. She is later exonerated and faces more challenges as she re-enters society with her now two-year-old son. We start this story out with Patricia already in prison serving time. The story is told by Patricia while she is incarcerated. When she tells her compelling story of abuse, we flash back into her abusive relationship, and **the events which lead her to kill Andre**. Audiences will love how well and realistically the issue of domestic violence is addressed in this story. They will love how this story takes them into the minds of the abuser and the victim. They will especially love, and connect with, the characters in this story.

# Lead Character Descriptions

- Patricia (**protagonist**): Black, 25 -30 somewhat naïve, attractive, kind, submissive
- Andre (**antagonist**): White, 32, abusive, authoritative, mean, hot-tempered, unreasonable, smart, attractive
- Charles (**protagonist's father**): Black, 50-55, strong and overly protective
- Donna (**protagonist's mother**): Black, 50-55, easy going but strong, educated, loving
- Yvette (**protagonist's friend**): Black, 25-30, married and more settled, gives advice
- Vanessa (**protagonist's friend**): Black, 25-30, tough, funny, outspoken.



# Lead Talent



PATRICIA / ABUSED  
WOMAN  
LEAD ROLE:



ANDRE / ABUSER  
LEAD ROLE:



CHARLES / FATHER  
SUPPORTING  
ROLE:



DONNA / MOTHER  
SUPPORTING  
ROLE:



YVETTE / FRIEND  
SUPPORTING  
ROLE:



VANESSA / FRIEND  
SUPPORTING  
ROLE:

# Key Crew



➤ Screenwriter: **Gary Tavares**

Gary Tavares, originally from the Bronx, started writing plays in 1995, while living in the Bay Area of California. He wrote, produced and directed all four of his plays, which were produced on stage in small, community theaters. It was a natural talent which he sharpened with writing classes and seminars. "Deceptive Vows" was originally one of the four plays by Gary. At that time it was entitled, "Until Death do us Part." It was performed on stage in Oakland, CA. in 2000 and had an encore production in 2001. He later learned to write books and has several published books, including the book version of "Deceptive Vows" (published in 2010) He then learned to write screenplays and "Deceptive Vows" is one of the most compelling of his screenplays. Gary is CEO & Founder of Tavares Entertainment, LLC. of Atlanta, which he founded in 2005. Tavares Entertainment, LLC. is a Georgia-licensed publishing and creative writing service that does way more than publish.



➤ <Director>: **<insert name>**

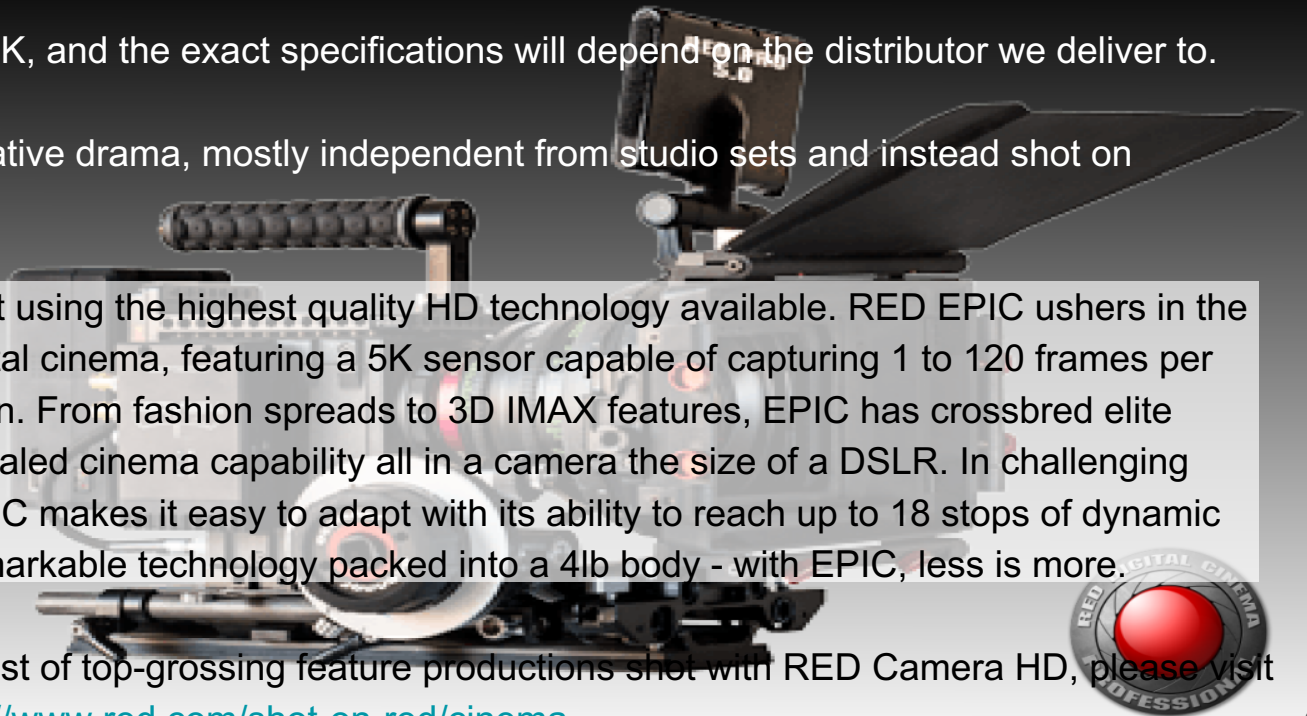
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# Key Crew Statement

- **Gary Tavares:** "Audiences will enjoy this film because it shows what happens when a relationship goes wrong. It will take audiences through the ups and downs of ANDRE and PATRICIA'S relationship. When Patricia meets Andre, her life goes from good to very bad. She marries him after a six-month relationship, despite the abusive signs. Andre is controlling, jealous, and abusive. Audiences will love how believable and realistic this story is, even though it is fictional. Viewers will go inside the minds of Patricia and Andre. Patricia continues to go back with Andre despite the abuse because she believes he will change, and she thinks he does love her. When she becomes pregnant by Andre, it adds one more reason for her to try to stay and work things out. Patricia, now eight months pregnant, ultimately shoots Andre to death during an abusive episode. She is arrested and later put in prison. Was this self-defense or outright murder? This eye-opening story will keep audiences on the edges of their seats!"
- **<Director Name>:**  
“<statement about film>”

# Production Format

- Feature length / 120 min., live action, motion picture + credits, single camera; stationary and handheld.
- Film format would be 4K, and the exact specifications will depend on the distributor we deliver to.
- Style is 1 camera narrative drama, mostly independent from studio sets and instead shot on location.
- The picture will be shot using the highest quality HD technology available. RED EPIC ushers in the next generation of digital cinema, featuring a 5K sensor capable of capturing 1 to 120 frames per second at full resolution. From fashion spreads to 3D IMAX features, EPIC has crossbred elite photography with unrivaled cinema capability all in a camera the size of a DSLR. In challenging lighting conditions, EPIC makes it easy to adapt with its ability to reach up to 18 stops of dynamic range with HDRx. Remarkable technology packed into a 4lb body - with EPIC, less is more.
- For a comprehensive list of top-grossing feature productions shot with RED Camera HD, please visit the following link. <http://www.red.com/shot-on-red/cinema>



# Prestigious Accomplishments



The award-winning **short film version** can be viewed at:

<https://www.youtube.com/watch?v=OSgH1YVSMaY&feature=youtu.be>

Since it was posted on YouTube **06/26/18**, it has steadily averaged around **15,000** to **20,000** views per month, with at least a **95%** “Thumbs-Up” rate.

# Locations

## Atlanta, Georgia:

- The production business office will be a temporarily leased space
- Excellent tax incentives for productions in the area
- Experienced local film office and community; many local artists and industry professionals in the area
- Local industry is growing with more productions coming to the area every year; film community gaining more recognition each year with local film festival, workshops, seminars, etc.
- The city and surrounding region offers a variety of unique shooting locations, eliminating travel needs and costs for production
- Production operations will occur on set locations; business operations will take place at production business



## Savannah, Georgia:

- Studios and film set rentals, prop and wardrobe rentals
- Applicable towards local tax incentives in addition to state incentives.
- Experienced local film office and community; many local artists and industry professionals in the area
- Many resources and availability
- Arts supportive community with many members, for word of mouth promotions
- Wide range of locations with unique looks



# Budget Top Sheet

Acct#	Category Description	Page	Total
1100	STORY, RIGHTS & CONTINUITY	1	\$51,850
1200	PRODUCERS UNIT	1	\$141,000
1300	DIRECTION	1	\$98,000
1400	CAST	2	\$405,743
1600	TRAVELING & LIVING COSTS	3	\$81,450
<b>Total Fringes</b>			<b>\$79,772</b>
<b>Total Above-The-Line</b>			<b>\$857,815</b>
2000	PRODUCTION STAFF	5	\$164,597
2100	EXTRA TALENT	6	\$39,522
2200	SET DESIGN	6	\$48,300
2500	SET OPERATIONS	7	\$92,112
2700	SET DRESSING	8	\$109,571
2800	PROPERTY	9	\$44,568
2900	WARDROBE	10	\$64,032
3100	MAKEUP & HAIR & FX M.U.	11	\$43,972
3200	LIGHTING	11	\$87,998
3300	CAMERA	12	\$104,861
3400	PRODUCTION SOUND	13	\$23,980
3500	TRANSPORTATION	14	\$157,280
3600	LOCATION	15	\$135,980
3700	CREW LODGING & EXPENSES	16	\$45,825
<b>Total Fringes</b>			<b>\$247,648</b>
<b>Total Production</b>			<b>\$1,410,246</b>
4100	POST PRODUCTION	18	\$104,370
4200	EDITING	18	\$65,500
4300	MUSIC	19	\$80,000
4400	POST PRODUCTION SOUND	20	\$35,000
4500	MAIN & END TITLES	20	\$15,000
<b>Total Fringes</b>			<b>\$12,887</b>
<b>Total Post Production</b>			<b>\$312,757</b>
6500	PUBLICITY	21	\$30,500
6600	PUBLICITY & SCREENING	21	\$2,500
6700	INSURANCE	21	\$50,500
6800	GENERAL EXPENSE	21	\$35,250
<b>Total Fringes</b>			<b>\$0</b>
<b>Total Other</b>			<b>\$118,750</b>
Contingency			\$100,000
<b>Total Above-The-Line</b>			<b>\$857,815</b>
<b>Total Below-The-Line</b>			<b>\$1,841,753</b>
<b>Total Above and Below-The-Line</b>			<b>\$2,699,568</b>
<b>Grand Total</b>			<b>\$2,799,568</b>

This top sheet reflects the highest budget made to date. It includes marketable talent and crew salaries, in addition to funding for the highest quality art elements and workers.

Grand total of \$2,799,568 to cover pre production through post, marketing and distribution.

Also note contingency budgets and discretionary funds that may not need to be utilized under general expenses.

Note also that \$33k publicity fees listed are in the scenario we do not land a deal with a distributor and need to self distribute.



# Production Schedule Outline & Cash Flow

➤ 5 work days per week, with overtime tacked onto day; 20 work days per month;

• PRE PRODUCTION: 35 days ;

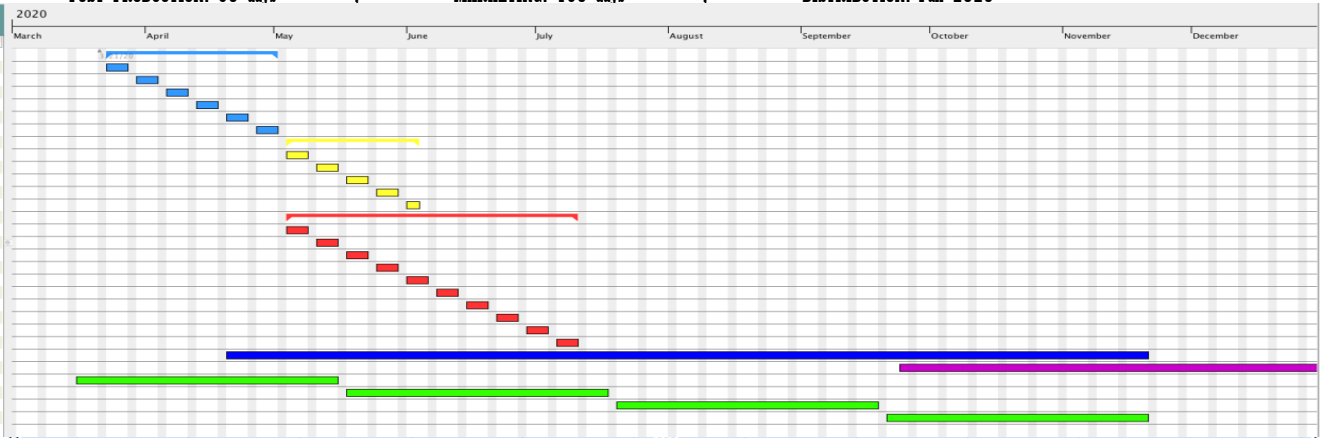
• PRODUCTION: 5 rehearsal, 23 shooting ;

• POST PRODUCTION: 50 days ;

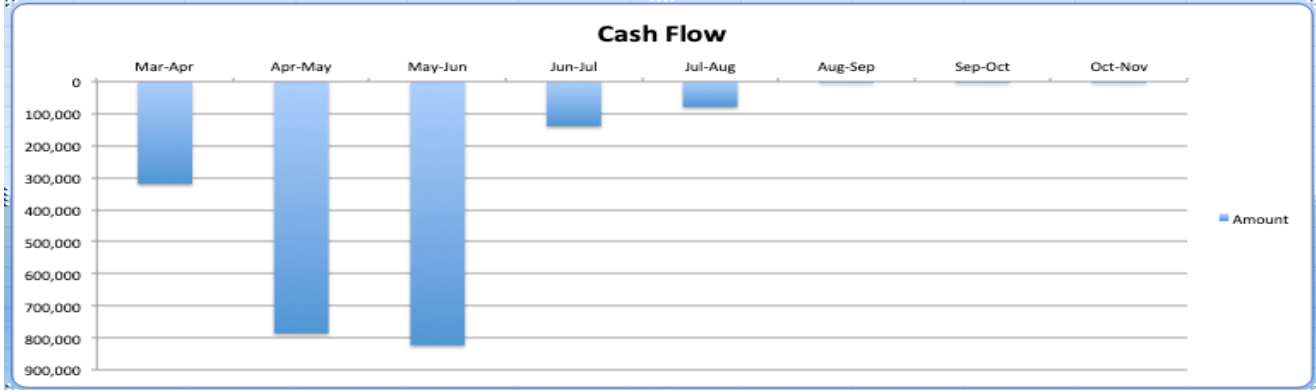
• MARKETING: 160 days ;

• DISTRIBUTION: Fall 2020

Name	Begin date	End date
Preproduction	3/23/20	5/1/20
• Week One	3/23/20	3/27/20
• Week Two	3/30/20	4/3/20
• Week Three	4/6/20	4/10/20
• Week Four	4/13/20	4/17/20
• Week Five	4/20/20	4/24/20
• Week Six	4/27/20	5/1/20
Principal Photography	5/4/20	6/3/20
• Week One	5/4/20	5/8/20
• Week Two	5/11/20	5/15/20
• Week Three	5/18/20	5/22/20
• Week Four	5/25/20	5/29/20
• Week Five	6/1/20	6/3/20
Post Production	5/4/20	7/10/20
• Week One	5/4/20	5/8/20
• Week Two	5/11/20	5/15/20
• Week Three	5/18/20	5/22/20
• Week Four	5/25/20	5/29/20
• Week Five	6/1/20	6/5/20
• Week Six	6/8/20	6/12/20
• Week Seven	6/15/20	6/19/20
• Week Eight	6/22/20	6/26/20
• Week Nine	6/29/20	7/3/20
• Week Ten	7/6/20	7/10/20
Marketing	4/20/20	11/20/20
Distribution	9/24/20	12/31/20
• Quarter One	3/16/20	5/15/20
• Quarter Two	5/18/20	7/17/20
• Quarter Three	7/20/20	9/18/20
• Quarter Four	9/21/20	11/20/20



Months	Amount
Mar-Apr	319,350
Apr-May	786,482
May-Jun	823,195
Jun-Jul	138,966
Jul-Aug	78,966
Aug-Sep	4715
Sep-Oct	4715
Oct-Nov	4714





# Marketing & Distribution

- The market is currently oversaturated with remakes, sequels, and spin-offs. Audiences desire new content, and these projects seek to satisfy those needs.
- Well-made and well-marketed drama films tend to fare well at the domestic box office for two key reasons. 1) A large portion of the moviegoing audience enjoys dramas and 2) production costs are significantly less than in other genres like action or science fiction.
- The target demographic is males and females of all races, ages 18-35; couples; singles; millennials; Low to medium (medium-high) income households; Technology users; Millennials; Early adopters, early majority, late majority psychographics.
- Additionally we will target marketing and distribution towards low to medium income adult couples and singles planning to be married, open to marriage or otherwise dating, singles open to dating - falling in the segments previously mentioned.
- A systematic and well-planned marketing campaign is vitally crucial for the success of all films. The motion picture business literally thrives on positive advertising, word of mouth, and press reviews. Our production will advantageously market in all three realms. Traditionally, a production company and a distributor spend significant amounts of money on marketing and advertising. The main purpose of this expenditure is to generate audience awareness and build a desire to watch the feature. Movies can sink or swim based on the quality of their marketing. Traditionally films are advertised in theaters with trailers and movie posters and other displays, on television, radio and in print ads. This type of general wide span awareness advertising has proven to be relatively effective in reaching key demographics of film viewers. However, with the advantage of the Internet and today's burgeoning new social media platforms, direct consumer engaged advertising is proving itself to be an equal if not greater advertising and promotional platform for certain films. We will deploy state of the art social media techniques and campaigns based on a reliable projected audience draw and box office return in both theaters and every possible digital venue to maximize profit return.
- Traditional methods of distribution start with film festivals, to increase exposure and chances to be picked up by mainstream theatrical distribution.
- Otherwise, video on demand / streaming companies are the next best option (usually after theatrical release, films will be placed into these distribution paths, anyways).
- Streaming companies like Netflix, Hulu, Amazon, etc. acquire original films to hold exclusive airing rights for a number of years until resale options present themselves.
- Pay TV, pay Cable, free TV (with commercials).
- Theatrical self releasing with a limited theater run
- International sales will increase potential earnings.
- Home video sales - DVD and Blu-ray; also available via sales to RedBox.

# Marketing & Distribution cont'd

- Our projected sales strategy of the film is based on a strong collaboration with distributors. Foreign markets will have similar strategies to those deployed in the U.S designed by foreign distributors, customizing materials developed such as posters and trailers to aid the selling of the movie from the American release. Foreign releases may begin near the date of the American release to build a larger global market and at the same time minimize any piracy.
- At the *Core* of the process is the actual movie or product. The key features that comprise this level (what makes a good movie) are the story, the cast, the brand, the genre, characters, and the trailer. Our Trailer will encapsulate all of the core elements of the movie we have included here.
- Several *Key Influencers* that have the potential to positively affect the success of the project are: current market trends, real life events, news and history itself that can be tapped into and used to assist in the marketing efforts for the project. Doing this effectively and properly will take our marketing dollars even further. Other effective areas we will tap into include celebrities, fans, bloggers, and critics. "*Deceptive Vows*" is especially suited to play off all of these factors and can be leveraged to reap huge dividends in this arena. The film's content is not only timely, but also highly relational.
- Once we reach the outside ring of marketing influence, where the viral and marketing efforts are realized, we will begin to connect with the mass audience. This ring begins with the definition of the strategic objectives and goals for the initiative. Once the strategy is defined, a series of programs are identified and evaluated for their potential contribution to the overall strategic objectives. Each program will be developed individually, with its own objectives and goals, and contribute to an identified function as it moves the target audience through a *conversion funnel*. This conversion funnel's functions include: awareness, direct response, engagement and lastly actual conversion to becoming a film viewer.
- The metrics for success on FaceBook or at events will be independent of those on Twitter, and those of the website for the movie. All of these effective social media platforms will be interconnected, interactive and contribute to each program's success and tie back to the overall strategic marketing campaign's objectives.
- The ongoing evolution of online marketing opportunities contributes to an exponential increase in the speed and reach for all communications. By monitoring the Core and Influencer rings through the life of the campaign we will leverage emerging opportunities riding our generated media wave and inject relevant timely information into our selected programs.
- For example, if a cast member hits the news with relevant involvement in trends, this will be leveraged to promote the film. A story on a site like the Huffington Post ([www.huffingtonpost.com](http://www.huffingtonpost.com)) allows readers to spread the information easily to their contacts using social media networks such as Digg ([www.digg.com](http://www.digg.com)), Facebook ([www.facebook.com](http://www.facebook.com)) and Twitter ([www.twitter.com](http://www.twitter.com)) This same opportunity will be leveraged in online marketing opportunities using Search Engine Marketing and Online Display Advertisements.
- This information will also be spread via syndication through blogs, Wikipedia ([www.wikipedia.com](http://www.wikipedia.com)), and other news sites. This potent effect will multiply this by the many opportunities that arise during the life of the campaign. The campaign can be rewarded with additional waves of viral communications as the target audience interacts and contributes to the growth and spread of information. While these activities do not replace the requirement for an overall awareness campaign and general advertising, they will exponentially increase the speed and reach of the awareness campaign and most important the personal level at which we are able to immerse and engage the target audience in the experience.
- Extensive and ongoing collaboration between the filmmakers, marketing team and the advertising agency or public relations agencies that are involved in these initiatives is imperative to achieving maximum results from the program. The theme and consistency will be designed to cross over all elements and media platforms. 14 This allows for all team members to all be on the same page all the time and achieve the maximum in results.

# Industry & Market Analysis

- Over the past five years, the Movie & Video Production in the US industry has grown by 2.0% to reach revenue of \$32bn in 2018. In the same timeframe, the number of businesses has grown by 1.7% and the number of employees has grown by 0.5%.
- Although domestic theaters represent a minority of industry revenue, studios remain reliant on box office sales to recoup their investments in production and promotion, as well as to attract subsequent licensing deals. Box office sales have grown sluggishly in recent years and movie theater growth has increasingly come from ancillary concessions. Demand from movie theaters is expected to rise slowly in 2019, posing a potential threat to the industry.
- In recent years, film producers have begun to subsidize production costs through the sale of in-movie product placement. In addition, high-profile films often attract co-branding deals with marketers outside the industry. Total advertising expenditure is expected to rise in 2019, presenting a potential opportunity for the industry.
- “*Deceptive Vows*” is what industry executives would refer to as a “block production”, which refers to a production that can be done relatively inexpensively with few company moves. There are many examples of smaller, independent films earning large profit margins, including “Clerks”, “El Mariachi”, “Paranormal Activity”, “Reservoir Dogs”, and many others. It is the goal of the Company to employ similar production, distribution, and marketing strategies. Production and post-production equipment is rapidly decreasing in size and price, while improving in picture and audio quality, allowing the Company to keep costs minimal and maximize potential profit margins. This production is an original story with original content, adding to the value in a market oversaturated with remakes, sequels, and spin-offs.
- Given the recent downturn in many global markets and complaints of economic hardships in other sectors, the film industry continues to boom despite a decline in the actual number of films made per annum.
- A recent report released by the Motion Picture Association of America (MPAA), states that, global box office receipts for all films released around the world in 2015 reached \$32.6 billion, up 3% over 2014 and 35% higher than five years ago. Each international region experienced box office growth in 2015. Box office totals in China, reportedly, grew by 35% in 2015 alone, by far the largest among all major global markets.
- International box office (\$19.3 billion) made up 64% of the worldwide total, while U.S. and Canada (\$10.6 billion) made up 36%, a proportion consistent with the last several years. The U.S./Canada box office market finished at \$10.2 billion, down 4% compared to last year, but up 6% from 5 years ago. “Global box office continues to grow nicely as new markets develop,” said John Fithian, President of the National Association Of Theatre Owners (NATO). “In, mature markets such as the United States, the business can be more cyclical in the short term, driven by product supply and distribution patterns. In the long term, however, domestic receipts continue to grow.”
- Though 2015 U.S. box office was down 4%, 2016 has proven to be another significant growth year.
- As box office revenue was up nearly 14% in 2016, with several strong portfolios or “slates of films” that were released toward the end of 2016 and beginning 2017.
- Likewise in suit, well-made movies with well-planned marketing campaigns with targeted audience demographics remain one of the more stable investment opportunities in an ever-changing world.

# Industry & Market Analysis cont'd

- “Deceptive Vows” fits into the following categories of relevant market shares
- Calculating years 1995 to 2019, The-Numbers.com determined that the **Drama** genre represented 16.11% of the market share, grossing over \$34 billion; **PG-13 Rated** represented 48.01% of the market share, grossing over \$107 billion; **Original screenplays** represented 44.95% of the market share, grossing over \$100 billion; **Contemporary fictions** represented 40.63% of the market share, grossing over \$90 billion; **Live actions** represented 78.60% of the market share, grossing over \$175 billion

## Market Share for Each Genre 1995-2018

Rank	Genre	Movies	Total Box Office	Tickets	Share
1	Adventure	977	\$58,448,649,968	8,551,388,405	26.98%
2	Action	930	\$43,234,897,714	6,274,994,322	19.96%
3	Drama	4,861	\$34,896,641,032	5,454,551,125	16.11%
4	Comedy	2,202	\$32,873,029,395	5,113,827,906	15.18%
5	Thriller/Suspense	994	\$17,994,264,255	2,681,943,179	8.31%
6	Horror	535	\$10,377,833,719	1,547,009,220	4.79%

## Top-Grossing MPA A Ratings 1995 to 2019

	Movies	Total Gross	Average Gross	Market Share
1 <b>PG-13</b>	3,028	\$107,261,921,669	\$35,423,356	48.01%
2 <b>R</b>	5,097	\$59,515,433,255	\$11,676,561	26.64%
3 <b>PG</b>	1,401	\$45,363,006,165	\$32,379,019	20.30%
4 <b>G</b>	373	\$9,295,065,738	\$24,919,747	4.16%
5 <b>Not Rated</b>	5,153	\$1,754,333,983	\$340,449	0.79%
6 <b>NC-17</b>	24	\$44,850,139	\$1,868,756	0.02%

## Top-Grossing Sources 1995 to 2019

	Movies	Total Gross	Average Gross	Market Share
1 <b>Original Screenplay</b>	7,114	\$100,429,454,733	\$14,117,157	44.95%
2 <b>Based on Fiction Book/Short Story</b>	1,998	\$46,525,669,363	\$23,286,121	20.83%
3 <b>Based on Comic/Graphic Novel</b>	216	\$20,241,381,726	\$93,710,101	9.06%
4 <b>Remake</b>	315	\$11,766,579,135	\$37,354,219	5.27%
5 <b>Based on TV</b>	216	\$10,936,362,312	\$50,631,307	4.90%
6 <b>Based on Real Life Events</b>	2,898	\$10,884,197,204	\$3,755,762	4.87%
7 <b>Based on Factual Book/Article</b>	225	\$6,486,485,548	\$28,828,825	2.90%
8 <b>Spin-Off</b>	36	\$3,373,305,502	\$93,702,931	1.51%

## Top-Grossing Creative Types 1995 to 2019

	Movies	Total Gross	Average Gross	Market Share
1 <b>Contemporary Fiction</b>	6,573	\$90,761,198,712	\$13,808,185	40.63%
2 <b>Kids Fiction</b>	503	\$29,054,414,706	\$57,762,256	13.00%
3 <b>Science Fiction</b>	622	\$27,221,189,647	\$43,763,970	12.18%
4 <b>Fantasy</b>	785	\$24,402,551,432	\$31,086,053	10.92%
5 <b>Super Hero</b>	109	\$17,663,936,310	\$162,054,462	7.91%
6 <b>Historical Fiction</b>	1,344	\$16,713,150,219	\$12,435,380	7.48%
7 <b>Dramatization</b>	1,008	\$14,222,864,997	\$14,109,985	6.37%
8 <b>Factual</b>	2,228	\$2,863,703,412	\$1,285,325	1.28%

## Top-Grossing Production Methods 1995 to 2019

	Movies	Total Gross	Average Gross	Market Share
1 <b>Live Action</b>	13,236	\$175,599,712,486	\$13,266,826	78.60%
2 <b>Digital Animation</b>	307	\$22,035,021,560	\$71,775,315	9.86%
3 <b>Animation/Live Action</b>	196	\$21,687,659,948	\$110,651,326	9.71%
4 <b>Hand Animation</b>	154	\$3,129,253,696	\$20,319,829	1.40%
5 <b>Stop-Motion Animation</b>	35	\$657,242,693	\$18,778,363	0.29%
6 <b>Multiple Production Methods</b>	22	\$36,004,226	\$1,636,556	0.02%

# Production Comparisons and Cross Analysis

This table represents drama movies made with a budget up to \$3m for the past 20 years. The films listed are also specific to the following portfolio categories: live action; rated "PG-13"; original screenplay, source of script; company and production based in the United States and similar talent projectives;

Released	Title	Production Budget	Domestic Box Office	International Box Office	Worldwide Box Office
1	2015 <b>Before We Go</b>	\$3,000,000	\$37,151	\$446,787	\$483,938
2	2017 <b>Let There Be Light</b>	\$3,000,000	\$7,233,471	\$7,838	\$7,241,309
3	2014 <b>Ida</b>	\$2,600,000	\$3,827,060	\$11,471,295	\$15,298,355
4	2007 <b>Eye of the Dolphin</b>	\$2,500,000	\$72,210	\$50	\$72,260
5	2015 <b>8 Days</b>	\$2,500,000	\$0	\$0	\$0
6	2011 <b>Go For It!</b>	\$2,450,000	\$180,237	\$2,121	\$182,358
7	2015 <b>Do You Believe?</b>	\$2,300,000	\$12,985,600	\$1,319,331	\$14,304,931
8	2011 <b>Redemption Road</b>	\$2,300,000	\$29,384	\$0	\$29,384
9	2014 <b>Frontera</b>	\$2,300,000	\$59,696	\$0	\$59,696
10	2018 <b>Hearts Beat Loud</b>	\$2,000,000	\$2,386,254	\$34,708	\$2,420,962
11	2011 <b>Courageous</b>	\$2,000,000	\$34,522,221	\$663,663	\$35,185,884
12	2008 <b>La misma luna</b>	\$1,700,000	\$12,590,147	\$10,681,594	\$23,271,741
13	2011 <b>MOOZ-lum</b>	\$1,500,000	\$362,239	\$0	\$362,239
14	2015 <b>Mustang</b>	\$1,400,000	\$845,464	\$4,707,120	\$5,552,584
15	2013 <b>Home Run</b>	\$1,200,000	\$2,859,955	\$0	\$2,859,955
16	2014 <b>23 Blast</b>	\$1,000,000	\$549,185	\$0	\$549,185
17	2015 <b>The Sisterhood of Night</b>	\$1,000,000	\$6,870	\$0	\$6,870
18	2012 <b>October Baby</b>	\$1,000,000	\$5,355,847	\$36,145	\$5,391,992
19	2012 <b>Hardflip</b>	\$1,000,000	\$96,734	\$0	\$96,734
20	2017 <b>Lowriders</b>	\$916,000	\$6,179,955	\$8,466	\$6,188,421
21	2011 <b>Jodaeiye Nader az Simin</b>	\$800,000	\$7,098,492	\$17,327,677	\$24,426,169
22	2014 <b>Destiny</b>	\$750,000	\$0	\$450	\$450
23	2009 <b>Home</b>	\$500,000	\$15,433	\$44,777,735	\$44,793,168
24	2004 <b>Osama</b>	\$500,000	\$1,127,331	\$844,148	\$1,971,479
25	2013 <b>Now is Good</b>	\$500,000	\$0	\$2,141,436	\$2,141,436
26	2010 <b>To Save a Life</b>	\$500,000	\$3,777,210	\$47,658	\$3,824,868
27	2011 <b>Like Crazy</b>	\$250,000	\$3,395,391	\$333,009	\$3,728,400
28	2007 <b>Shotgun Stories</b>	\$250,000	\$46,026	\$238,148	\$284,174
29	2011 <b>The Grace Card</b>	\$200,000	\$2,430,735	\$0	\$2,430,735
30	2015 <b>Heroes of Dirt</b>	\$175,000	\$0	\$0	\$0
31	2015 <b>Romantic Schemer</b>	\$125,000	\$0	\$0	\$0
32	1998 <b>The Mighty</b>	\$100,000	\$2,652,246	\$3,469,336	\$6,121,582
33	2016 <b>The Sea of Trees</b>	\$0	\$20,444	\$888,483	\$908,927
34	2001 <b>Carman: The Champion</b>	\$0	\$1,743,863	\$0	\$1,743,863

Released	Title	Opening Weekend Theaters	Maximum Theaters	Theatrical Engagements	Opening Weekend Revenue	Domestic Box Office	International Box Office	Worldwide Box Office
1	2017 <b>Let There Be Light</b>	373	774	2,817	\$1,729,535	\$7,233,471	\$7,838	\$7,241,309
2	2015 <b>Before We Go</b>	21	21	40	\$18,630	\$37,151	\$446,787	\$483,938
3	2014 <b>Ida</b>	3	137	1,090	\$55,438	\$3,827,060	\$11,471,295	\$15,298,355
4	2015 <b>8 Days</b>	0	0	0	\$0	\$0	\$0	\$0
5	2007 <b>Eye of the Dolphin</b>	124	124	165	\$37,924	\$72,210	\$50	\$72,260
6	2011 <b>Go For It!</b>	218	218	296	\$119,714	\$180,237	\$2,121	\$182,358
7	2011 <b>Redemption Road</b>	26	26	36	\$19,152	\$29,384	\$0	\$29,384
8	2014 <b>Frontera</b>	3	14	49	\$10,962	\$59,696	\$0	\$59,696
9	2015 <b>Do You Believe?</b>	1,320	1,356	6,300	\$3,591,282	\$12,985,600	\$1,319,331	\$14,304,931
10	2011 <b>Courageous</b>	1,161	1,214	9,963	\$9,112,839	\$34,522,221	\$663,663	\$35,185,884
11	2018 <b>Hearts Beat Loud</b>	4	170	864	\$74,524	\$2,386,254	\$34,708	\$2,420,962
12	2008 <b>La misma luna</b>	266	454	2,895	\$2,769,655	\$12,590,147	\$10,681,594	\$23,271,741
13	2011 <b>MOOZ-lum</b>	11	25	92	\$139,832	\$362,239	\$10,000	\$372,239
14	2015 <b>Mustang</b>	3	57	381	\$20,321	\$845,464	\$4,707,120	\$5,552,584
15	2013 <b>Home Run</b>	381	381	1,147	\$1,582,466	\$2,859,955	\$0	\$2,859,955
16	2015 <b>The Sisterhood of Night</b>	10	10	10	\$5,264	\$6,870	\$0	\$6,870
17	2012 <b>October Baby</b>	14	398	1,664	\$34,038	\$5,355,847	\$36,145	\$5,391,992
18	2012 <b>Hardflip</b>	22	22	36	\$49,879	\$96,734	\$0	\$96,734
19	2014 <b>23 Blast</b>	617	617	762	\$337,091	\$549,185	\$0	\$549,185
20	2017 <b>Lowriders</b>	295	365	1,320	\$2,403,885	\$6,179,955	\$8,466	\$6,188,421
21	2011 <b>Jodaeiye Nader az Simin</b>	3	282	1,974	\$59,481	\$7,098,492	\$17,327,677	\$24,426,169
22	2014 <b>Destiny</b>	0	0	0	\$0	\$0	\$450	\$450
23	2013 <b>Now is Good</b>	0	0	0	\$0	\$0	\$2,141,436	\$2,141,436
24	2010 <b>To Save a Life</b>	441	441	1,686	\$1,513,955	\$3,777,210	\$47,658	\$3,824,868
25	2009 <b>Home</b>	1	3	14	\$226	\$15,433	\$44,777,735	\$44,793,168
26	2004 <b>Osama</b>	0	35	268	\$0	\$1,127,331	\$844,148	\$1,971,479
27	2011 <b>Like Crazy</b>	4	162	838	\$123,140	\$3,395,391	\$333,009	\$3,728,400
28	2007 <b>Shotgun Stories</b>	1	4	28	\$4,553	\$46,026	\$238,148	\$284,174
29	2011 <b>The Grace Card</b>	352	352	1,108	\$1,010,299	\$2,430,735	\$0	\$2,430,735
30	2015 <b>Heroes of Dirt</b>	0	0	0	\$0	\$0	\$0	\$0
31	2015 <b>Romantic Schemer</b>	0	0	0	\$0	\$0	\$0	\$0
32	1998 <b>The Mighty</b>	9	614	1,992	\$87,705	\$2,652,246	\$3,469,336	\$6,121,582
33	2014 <b>Like a Country Song</b>	0	0	0	\$0	\$0	\$0	\$0
34	1998 <b>Deja Vu</b>	0	39	360	\$0	\$821,997	\$5,500,000	\$6,321,997

Source: The-Numbers.com

# Sales Projections

- In order to provide realistic projections for the projects we look at comparable projects released in recent years. While we can never be 100% confident of the performance of a movie before it is made, we can look at what other movies with similar budgets, genres, and cast have made recently to get a sense of what a typical movie of this type is likely to make, assuming it is professionally made and gets picked up by a distributor with self distribution as a contingency plan.
- To create a projection, we first find about 15 to 20 similar movies made in recent years in the specific genre (drama). We look at how much those movies made, in the box office and use the median figures in each market to produce a projection for each project. We then use the same method with all genres. The films reported in the previous slide were used to project our following numbers.

	Opening Weekend Theaters	Maximum Theaters	Theatrical Engagements	Opening Weekend Revenue	Domestic Box Office	International Box Office	Worldwide Box Office
Drama	251	330	972	\$432,009	\$2,178,772	\$1,759,263	\$3,938,036
All genres	276	422	1,435	\$728,693	\$4,116,790	\$2,240,404	\$6,357,194
Average	263	376	1,204	\$580,351	\$3,147,781	\$1,999,834	\$5,147,615

PORTFOLIO TYPE	EXPECTED RETURN
<b>Ratings</b>	
G	119%
PG	7%
PG-13	4%
R	14%
NR	-4%
<b>Genre</b>	
Drama	15%
Thriller/Suspense	1%
Comedy	9%
Action	-15%
Musical	88%
Adventure	5%
Documentary	176%
Horror	94%
Romantic Comedy	21%
<b>Budget</b>	
<\$5M	227%
\$5M-\$10M	158%
\$10M-\$25M	70%
\$25M-\$50M	36%
\$50M-\$100M	14%
>\$100M	-40%

- These numbers can be considered a high estimate and do not include other forms of revenue such as home video market, via TV rights sales, the video on demand and streaming market, and through merchandise and other ancillary income ( licensing, in-flight entertainment, Etc.).

# Return on Investment & Recoupment Time Frame

- In a typical sales cycles, it may take 18-24 months after completion of the film before you see positive cash flow, depending on the length of post production, marketing campaigns and distribution. Opening dates may be pushed back for strategic timing. Our current business model aims to wrap up post production and premier the feature in the fall of 2020.
- Factors to consider range from our distribution deal, or otherwise distribution plans.
- Turnaround time is increased with tax credits and rebates for shooting locally if applicable; spending \$500k on one production or multiple within a fiscal year in the state of Georgia. Spending \$2m or more in the Savannah area will result in a 10% rebate of funds, in addition to the states 30% of the amount spent in tax credits (for \$500k spent in state). More than 50% of salaries will be paid to crew in the Savannah area, resulting in an additional \$25k rebate.
- The revenue waterfall would start with costs associated with arranging distribution, including sales agent and distribution fees. Following would be up to 120% of the investor's first share, returned to them. Next is any payments deferred to big name talent attached. As of now, there are no third party or off-the-top participants.

# Financing & Investment Opportunity

- Tavares Entertainment, LLC seeks **\$2,799,568** of equity capital to fund the motion picture production of “*Deceptive Vows*.” Using a conservative, selective revenue projection, and an assumption of general industry distribution agreements, the Company projects a gross revenue of **\$5,147,615** (low estimate).
- The main form of financing is intended to be private equity investing and co-investing equity with multiple financiers to lessen the risk for each.
- Sponsorships and product placement opportunities can be sought out for each production and are often a means for partial financing or otherwise reimbursement, depending on the deal struck.
- Foreign Presales are financing in exchange for certain distribution rights within a particular foreign territory, usually in the form of minimum guarantees (MGs) or advance on future royalty income.
- Donations and in-kind Contributions includes crowdsourcing to solicit donations by offering perks in exchange for financing, in addition to partnering with service providers who provide products and services for free, or at discounted rates.
- Ancillary Advances can be secured in the form of music, publishing, and merchandising. As a smaller production we will look into these options but may be limited as to which we can secure.



# Production Contact Info

Gary Tavares, Screenwriter  
CEO & Founder of Tavares Entertainment, LLC.  
Based in Smyrna, GA (near Atlanta)

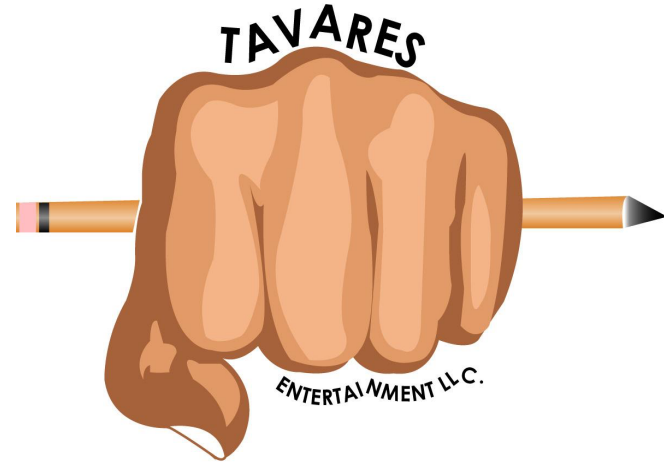
Phone: 678-437-4496(cell)

Email: Gary@tavaresentertainment.com

## ***Deceptive Vows***

Film Trailer Link: <https://www.youtube.com/watch?v=nDmJLF2qArw>

Award-Winning Short Film Link: <https://www.youtube.com/watch?v=OSgH1YVSMaY&feature=youtu.be>



No financial offering is made or intended to be made by this document, it is instead meant to be purely informative.

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