



THE LEATHERFACE LADY

WRITTEN BY TONIA KEMPLER & BULENT GURCAN



TABLE OF CONTENTS

3. EXECUTIVE SUMMARY

4. THE STORY

5. THE STORY (CONT.)

7. POTENTIAL CAST

8. MEET THE WRITER/DIRECTOR

9. MEET THE WRITER/DIRECTOR

10. PRODUCTION TIMELINE

11. COMPARABLES

12. SIMILAR THEMES

13. RISK

14. DISTRIBUTION PLAN

15. TARGET MARKETS

16. APPENDIX

17. EXECUTIVE PRODUCERS

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, *The Leatherface Lady*.



LOGLINE

A young woman and her friends come face-to-face with the fabled Leatherface Lady, believed to slay hikers on the Appalachian Trail, only to discover the killer may, in fact, be the local urban legend's grandson.



CASTING

The Production Team is currently in the process of casting the film.



FINANCING

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

The Production Team plans to premier the film at an international, genre-friendly festival, as well as a global festival run. In addition, the team plans to have Active PR/Marketing campaigns, inclusion at Film Markets, such as AFM and The Gotham, Theatrical runs, and use of Ancillary markets.

THE STORY

A weekend trip turns deadly when Khloe takes off with her friends Simone and Jemma to a remote cabin believing her boyfriend, Freddy, is cheating on her.

The story starts with Officer Anderson walking into Tom Harper's house, the owner of the rented cabin. A computer screen has a movie file open and Anderson hits play. He's engrossed and alarmed by what he sees – an old woman sends a small child into the woods to bring her another victim. A dead man with half his face missing lies on an old butcher's table. The old woman holds a curved needle and waxy thread. Anderson hits play on another file and the story unfolds...

Tom Harper couldn't be more accommodating when the girls arrive. His giant smile and good nature win them over instantly. The girls, enamored with him at first sight, let their guard down. His cameras around the cabin do not alarm them in the least. They fall for his explanation that he has to keep an eye out for both hunters and dangerous wildlife.

A trip into town leaves Jemma and Simone on edge when they learn about the lore of The Leatherface Lady. They are surprised to learn Khloe is familiar with the local lore and grew up in the area.

Once back at the cabin, Jemma storms out after an argument with Simone. Khloe follows, leaving Simone alone. Freddy, while on his way to the cabin, calls Simone to help him explain to Khloe that he wasn't cheating on her. The call is interrupted when Freddy faces The Leatherface Lady. Simone hears the encounter through the call, unsure of what happened, begins to worry.

When Khloe returns to the cabin after her fruitless effort to find Jemma, Simone forces her to go find Freddy. Khloe doubts Simone, believing Freddy would not have come to the cabin.

Jemma returns to the cabin while everyone is asleep. The cameras catch someone in the room, hovering over them while they rest soundly – the silhouette of an old woman. Simone wakes to find some of her things in Jemma's bag, initiating another fight. Simone leaves, which leads to her death.

After Simone goes missing, Khloe and Jemma go to look for her, to no avail. They head to the authorities to report Simone missing, which results in Sheriff Briggs being attacked. Jemma discovers Khloe's connection to the Leatherface Lady and flees the cabin, resulting in her death. Meanwhile, Khloe, in an attempt to find Freddy, who she never meant to involve, confronts the Leatherface Lady (Tom) and is knocked unconscious.



THE STORY (CONT.)

A gift has been left for Khloe. A doll with human skin stitched to its leg. On closer inspection of the doll, the henna tattoo on the piece of skin is the same one Jemma put on her ankle the night before. Khloe takes off in an attempt to save Freddy and stop the Leatherface Lady (Tom) before it's too late. This leads to a cat-and-mouse chase between Khloe and the Leatherface Lady through the woods, where Khloe meets her end. Or did she?

This brings us back to the opening...

Officer Anderson's search for Sheriff Briggs leads him to Tom's house where he finds the footage we've been watching all along. The spy glasses, trail cams, iPhones, and Briggs' body cam are laying beside the computer. Anderson is killed while viewing the footage.

The Leatherface Lady's clothes and a white wig hang on a hook on the wall next to a photograph of the old woman, a little boy, and a little girl. Is the little boy Tom and is the little girl Khloe in the photograph? Is Tom the killer dressing up as his grandmother? Was he the little boy sent into the woods to lure another hiker from the trail? Did Khloe lure her friends to the cabin? And is there a Leatherface Lady?

In the last sequence, Tom knocks on the door of the cabin and introduces himself to his new renters, with the same giant, boy next door smile. Khloe drives past Sheriff Briggs who is not dead. Freddy is bound and gagged in her backseat. She chose family after Freddy left her for dead.

In the sequel we discover that Khloe and her cousin Tom played hide n' seek in an effort to distract their young minds from their grandmother's brutal killings. The game they still play on the anniversary surrounding the tragic event that left their grandmother with half a face.





POTENTIAL CAST



CAITLIN DUFFY

The Tomorrow Job
S.W.A.T.
9-1-1: Lone Star



ADDIE SILVA

Butterflies
Social Media Influencer



DASILVA

Social Media Influencer
3.7 M followers, 100 M Views



BULENT GURCAN

The Latency
Naked & Afraid

MEET THE WRITER/DIRECTOR



TONIA KEMPLER

Writer/Director

Tonia Kempler is a multi-hyphenate Producer/Director/Screenwriter, who lives in New York, though her roots run deep in a rural South still steeped in the occult traditions of the Gullah Geechee and the animism of the Cherokees. Surrounded and empowered by the lore and practices of these mystical cultures, Tonia leans toward macabre worlds with isolated and damaged, yet capable and empathic, female leads. This personal connection drives her concentration on supernatural horror/thrillers and dark comedies, including features, pilots, shorts, web series, podcasts and graphic novels.

Tonia is the Founder of Bellem Entertainment, a full-service entertainment company with a stable of award-winning Filmmakers and Screenwriters specializing in world-building and character development across all formats and genres.

Tonia's recent accomplishments include a Top 10% Academy Nicholl's script, inclusion in Gotham Week and Sundance Collabs, a No. 1 best-selling comic, award winning short films, and placement in Stowe TV Writer's Room/Producer Lab, Page Awards, Austin Film Festival, among others.

Tonia sponsors fellowships for both Stowe Story Labs and Cinestory's Television Retreat. In addition, Tonia spearheads the Diversity Scholarship for Roadmap, an active 51/50 international workshop member with the Academy of Film Writing and an industry script reader.

MEET THE WRITER/DIRECTOR



BULENT GURCAN

Writer/Director

Bulent immigrated into the US in 1997 when he was 21. Shortly after, he joined the United States Army and served in two tours to Iraq.

Bulent became a Border Patrol Agent in 2006 and a Customs Officer in 2008. He served 11 years under Customs & Border Protection as a Federal Agent.

In 2018, he joined the cast of Naked & Afraid and has 13 episodes with the Discovery Channel.

In 2020, he wrote and shot his first award-winning action short and joined Tonia in 2020. In 2021, they formed Entangled Entertainment.

Entangled Entertainment's projects are genre agnostic, spanning everything from action to horror, rom-coms to thrillers. Their portfolio includes shorts, features, episodic series, unscripted reality shows, web series, graphic novels, and podcasts. Bulent has shot and completed several award-winning short films and an unscripted reality show. His work is currently making the rounds in the festival circuit.

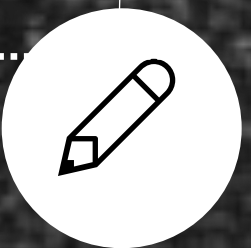
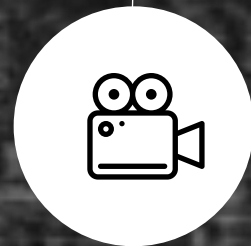
Bulent's scripts are influenced by his own life experiences: from being very poor in a third-world country, immigrating to a new country with a new culture and language, his experiences as a US soldier in another third-world country, his journey through immigration enforcing immigration law, and fighting with human traffickers and drug cartels.

Many of his projects focus on real-life events and land in the action/drama genre.

PRODUCTION TIMELINE

Pre-Production (30 Days)

- 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



Post-Production (60 Days)

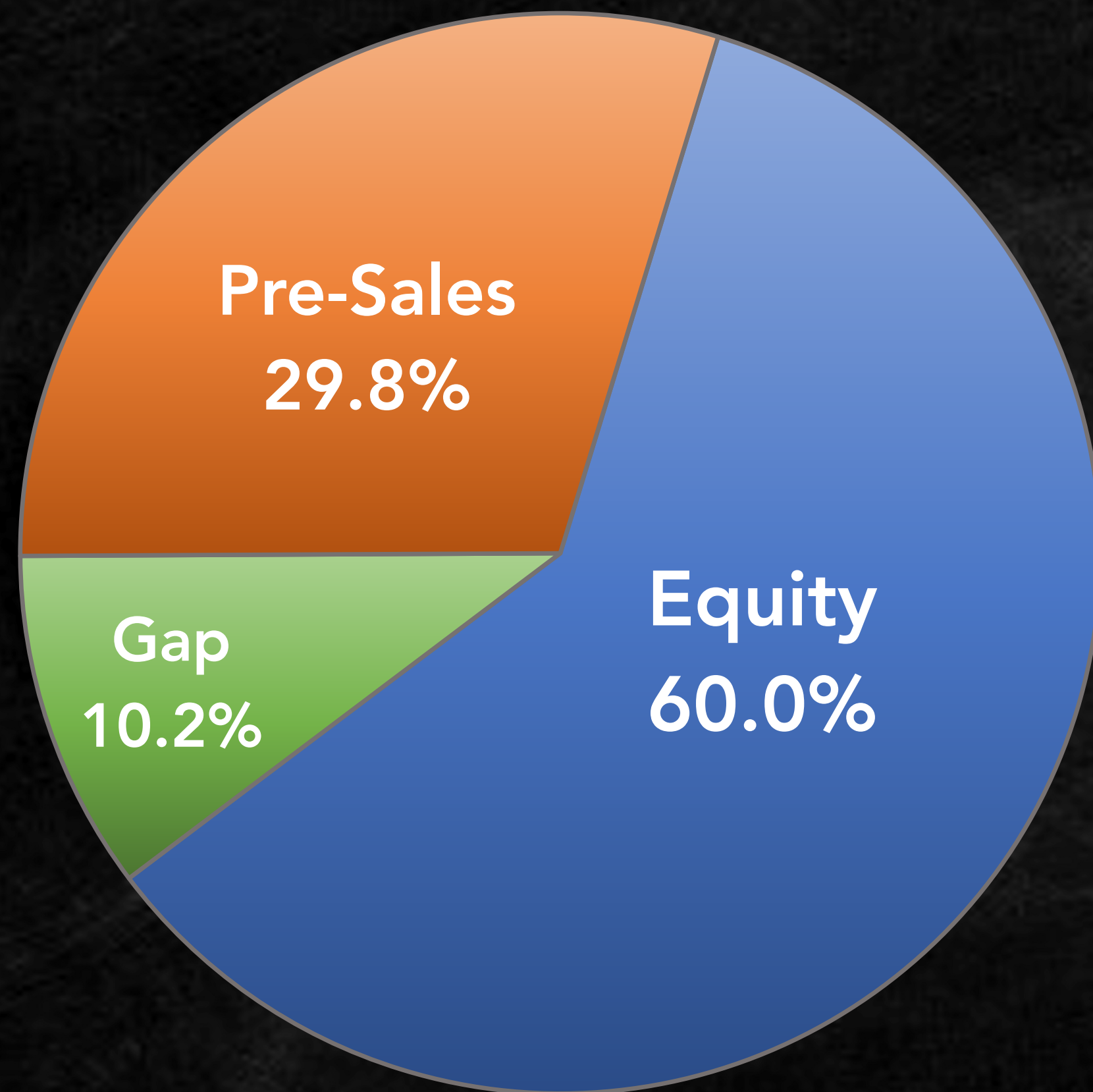
- Complete editorial of film
- Engage music scoring and record score
- Engage sound design including all foley and looping activities
- Complete all digital effects and color correction
- Schedule and execute test screenings and collect data appropriately
- Mix and master final sound and picture for 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

Production (15 Days)

- Engage in all activities involving picture and field sound acquisition on a thirty-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

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 \$500,000, 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: \$2 million gross receipts, with an ROI waterfall structure as follows:

- Debt Lender: **\$224,000** (12% APR + fees on the original \$200,000 loan)
- P&A Costs: **\$120,000** (\$100,000 spent on P&A + 20% = \$120,000)
- Distribution Costs: **\$400,000** (\$2 million theatrical gross x blended rate of a return of 20% = \$400,000)
- International Sales Fee: **\$200,000** (\$2 million theatrical gross x blended rate of a return of 10% = \$200,000)
- 1% CAMA: \$20,000
- Equity/Direct Investors: **\$360,000** (20% return on the original \$300,000 investment)
- Profit participation recoupment: **\$676,000** (\$338,000 to investors and \$338,000 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 \$6,000 and will give an investor a 1% profit share of the full gross return of the film.

EQUITY & LEGISLATION

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 168(k) Deduction under the Tax Cuts and Jobs Act of 2017 (TCJA) allows a 100% additional first year depreciation deduction for a qualified film or television production that is treated as placed in service at the time of initial release or broadcast.

PROJECTIONS MODEL



PROJECT: The Leatherface Lady **2/27/23** **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	–	–	\$300,000	60.0%
Senior Loan - Pre-Sales		Debt	\$ 175,000	85.0%	\$148,750	29.8%
Gap/Mezz		Debt	–	–	\$51,250	10.3%
= Total Production Cash Budget					\$500,000	100.0%
(+) Loan Commitment Fee		Debt			0	0.0%
(+) Legal Reserve		Debt			2,000	0.4%
(+) Mezz/Senior Paid-in-Kind (PIK)		Debt			20,540	3.8%
(+) Mezz/Senior Interest Reserve		Debt			20,540	3.8%
= Total Finance Plan					\$543,080	107.9%

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	\$300,000	60%
Senior Secured Loan	148,750	30%
Mezz/Gap Loan	51,250	10%
Total Production Budget	\$500,000	100%

Overall Finance Plan Summary	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$300,000	55%
Senior Secured Loan	148,750	27%
Mezz/Gap Loan	51,250	9%
Adjusted Loan (i.e. Fee/Interest reserves)	43,080	8%
= Total Finance Plan	\$543,080	100%

LOAN SUMMARY

Loan Amount (Principal Advanced)	\$200,000	82.3%
(+) Interest Reserve	20,540	8.4%
(+) Paid-in-Kind (PIK)	20,540	8.4%
(+) Legal Reserve	2,000	0.8%
(+) Commitment Fee	0	0.0%
= Total Adjusted Loan Commitment	\$243,080	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 of the projections model is available upon request.*

PROJECTIONS MODEL CONT.

Budget (USD)									
\$0									
140%									
Select Case 1									
Debt Principal, net									
Case 1 \$ 200,000.0 \$ 300,000.0 \$ 500,000 Status Quo \$ - \$ 175,000.00 6.48x 60%									
\$ 2,800,000.0									
Project Title: The Leatherface Lady									
buffalo 8 A BONDIT COMPANY									
Case: Status Quo Date: 2/27/23 Version 1									
Sources & Uses Summary:									
Note: USD									
\$ Amount % of Total									
Upfront Financing Fee - 0.0%									
Legal Reserve 2,000 0.4%									
Interest Reserve 20,540 85000000.0%									
Total Uses \$ 522,540 85000096.1%									
Sources:									
\$ Amount % of Total LTV % Annual Rate (%)									
(A) Equity+Other Investments+Other Debt \$ 300,000 57.4%									
(B) Senior Secured Loan (Tax Rebate + Pre-sales) 148,750 28.5% 85% TC / 85% PS 12%									
(C) Gap/Mezz Debt (Capitalized of Fees & Reserves) 73,790 14.1% 12%									
- 0.0%									
Total Sources \$ 522,540 100.0%									
Note:									
[1] Includes 100% of pre-sales and 70% of remaining "Takes"									
[2] Includes 100% of pre-sales and 100% of remaining "Ask"									
Sales Estimates Summary									
Foreign Gross Receipts 70% 350,000 425,000 500,000 550,000 600,000 650,000 700,000									
Foreign Distribution Costs:									
[TBD Sales Company] (Intl. Distribution) (17,500) (21,250) (25,000) (27,500) (30,000) (32,500) (35,000)									
CAMA Fee - - - - - - -									
[TBD Sales Company] - Marketing & Other Expenses - - - - - - -									
Guild Residuals - - - - - - -									
Total Foreign Distribution Costs (17,500) (21,250) (25,000) (27,500) (30,000) (32,500) (35,000)									
Foreign Net Proceeds 332,500 403,750 475,000 522,500 570,000 617,500 656,700									
Domestic Gross Receipts 70% 210,000 255,000 300,000 550,000 800,000 1,050,000 1,300,000									
Domestic Distribution Costs:									
[TBD Sales Company] (Domestic Distribution) (10,500) (12,750) (15,000) (27,500) (40,000) (52,500) (65,000)									
Guild Residuals - - - - - - -									
CAMA Fee / Contingencies - - - - - - -									
Total Domestic Distribution Costs (10,500) (12,750) (15,000) (27,500) (40,000) (52,500) (65,000)									
Domestic Net Proceeds 199,500 242,250 285,000 522,500 760,000 997,500 1,235,000									
Senior Advance Rates:									
No Tax Credit \$ -									
(-) Variance (%) 7.0%									
(-) Credit Resale (%) 12.0%									
Adj Value (\$) \$ -									
Advance % 85.0%									
TC Advance \$ -									
Additional Tax Credit \$ -									
(-) Variance (%) 7.0%									
(-) Credit Resale (%) 0.0%									
Adj Value (\$) \$ -									
Advance % 85.0%									
TC Advance \$ -									
Month 18									
Pre-Sales \$ 175,000									
PS Advance % 85%									
PS Advance \$ 148,750									
TR(s) + TC(s) + PS \$ 148,750									
CASH FLOW SUMMARY:									
All Sales Net Proceeds (Available to Lender) 532,000 646,000 760,000 1,045,000 1,330,000 1,615,000 2,091,700									
(+/-) Proceeds from No Tax Credit (Assumes 7.0% Var. and 12.0% Credit Resale Discount) - - - - - - -									
(+/-) Proceeds from Additional Tax Credit (Assumes 7.0% Var. and 0.0% Credit Resale Discount) - - - - - - -									
Maximum Cash Flow to Senior Secured Lender 532,000 646,000 760,000 1,045,000 1,330,000 1,615,000 2,091,700									
Senior Debt Summary:									
Senior Loan Principal Balance (TRs + TCs + PS) (= 18month) 148,750 148,750 148,750 148,750 148,750 148,750 148,750									
+ Additional Interest (= 18month) - - - - - - -									
Total Debt, pre-paydown 148,750 148,750 148,750 148,750 148,750 148,750 148,750									
(-) Cash Flow Available from TRs, TCs, & Pre-Sales to Service Senior Debt (148,750) (148,750) (148,750) (148,750) (148,750) (148,750) (148,750)									
Senior Loan, ending balance - - - - - - -									
Residual Cash Flow to Mezz Loan 383,250 497,250 611,250 896,250 1,181,250 1,466,250 1,942,950									
Mezz Loan Summary:									
Mezz Loan Principal Bal (= 18month) 51,250 51,250 51,250 51,250 51,250 51,250 51,250									
+ PIK Interest + Fees (<=18month) 43,080 43,080 43,080 43,080 43,080 43,080 43,080									
Total Debt, pre payoffdown 94,330 94,330 94,330 94,330 94,330 94,330 94,330									
(-) Cash Flow Available to Service Mezz Debt (94,330) (94,330) (94,330) (94,330) (94,330) (94,330) (94,330)									
Mezz Loan, ending balance - - - - - - -									
Credit Statistics									
Principle Coverage (Max Cash Flow / Principle) 2.66x 3.23x 3.80x 5.23x 6.65x 8.08x 10.46x									
Senior Loan Coverage (100% Pre-Sales + TCs / Senior Loan) 1.18x 1.18x 1.18x 1.18x 1.18x 1.18x 1.18x									
% Senior Debt Cleared 100% 100% 100% 100% 100% 100% 100%									
Mezz Principal Loan Coverage (Net Receipts / Principal Loan Balance) 7.48x 9.70x 11.93x 17.49x 23.05x 28.61x 37.91x									
Mezz Loan Coverage (Net Receipts / Loan Balance) 4.06x 5.27x 6.48x 9.50x 12.52x 15.54x 20.80x									
% of Debt Cleared, including Interest 100% 100% 100% 100% 100% 100% 100%									
All debt cleared? YES YES YES YES YES YES YES									
Pref Equity Summary:									
Residual Cash Flow to SalesCo 288,920 402,920 516,920 801,920 1,086,920 1,371,920 1,848,620									
(-) [TBD Sales Company] (Deferred Intl. Distribution Fees, post-debt) (35,000) (42,500) (50,000) (55,000) (60,000) (65,000) (70,000)									
(-) [TBD Sales Company] (Deferred Domestic Distribution Fees, post-debt) (21,000) (25,500) (30,000) (35,000) (40,000) (45,000) (50,000)									
Residual Cash Flow to Pref Equity 232,920 334,920 436,920 691,920 946,920 1,201,920 1,648,620									
Grants/Equity Pref Return Principal Bal 300,000 300,000 300,000 300,000 300,000 300,000 300,000									
+ Accrued Interest (assumes 20.0%) 60,000 60,000 60,000 60,000 60,000 60,000 60,000									
Total Grants/Pref, pre payoffdown 360,000 360,000 360,000 360,000 360,000 360,000 360,000									
(-) Cash Flow Available to Service Pref Equity (232,920) (334,920) (436,000) (691,000) (946,000) (1,201,000) (1,648,000)									
Ending Balance 127,080 25,080 - - - - -									
Residual Cash Flow to Equity - - 76,920 331,920 586,920 841,920 1,288,620									
Producers 50.0% - - 38,460 165,960 293,460 420,960 644,310									
Lender 5.0% - - 3,846 16,596 29,346 42,996 64,431									
Pref Equity Investors 45.0% - - 34,614 149,364 264,114 378,864 579,879									
Total Equity - - 76,920 331,920 586,920 841,920 1,288,620									

COMPARABLES

FEATURING



PSYCHO

Production Budget: \$806,947

Worldwide Box Office: \$50 million



THE BLAIR WITCH PROJECT

Production Budget: \$60,000

Worldwide Box Office: \$248.6 million



FRIDAY THE 13TH

Production Budget: \$550,000

Worldwide Box Office: \$59.8 million

SIMILAR THEMES

FOUND FOOTAGE FILMS



UNFRIENDED: DARK WEB

Production Budget: \$1 million

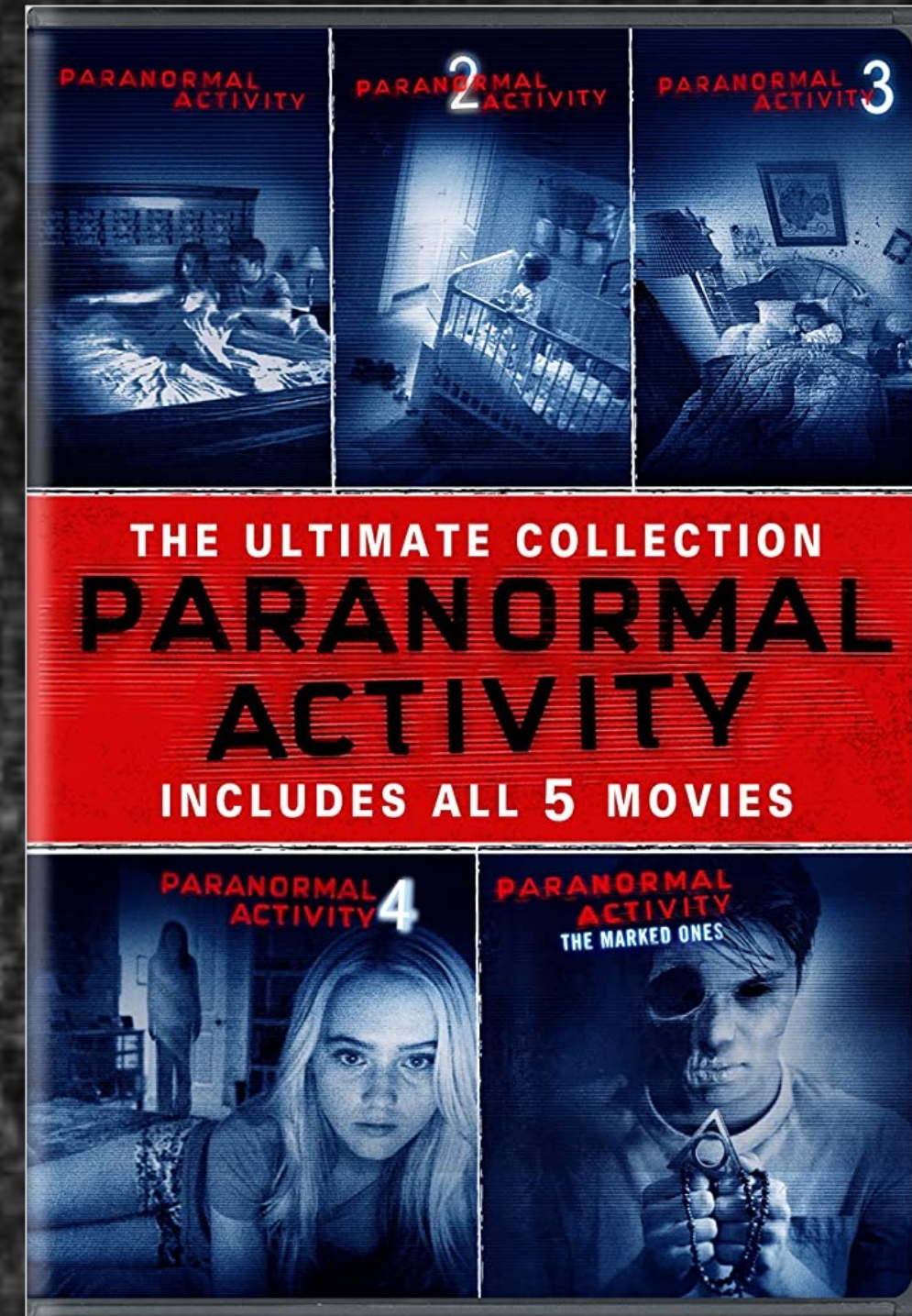
Worldwide Box Office: \$16.4 million



THE BLAIR WITCH PROJECT

Production Budget: \$60,000

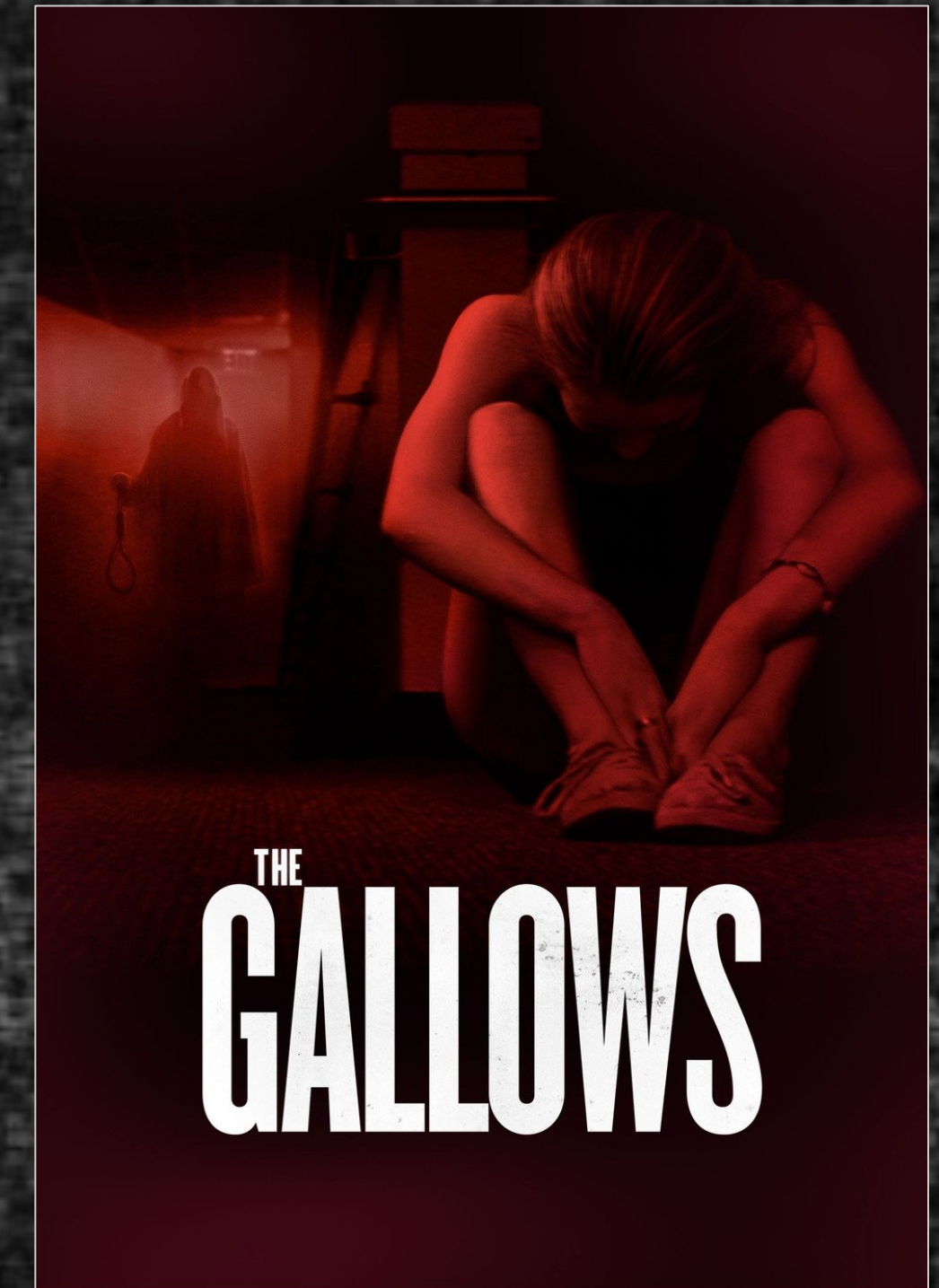
Worldwide Box Office: \$248.6 million



PARANOMAL ACTIVITY

Production Budget: \$15,000

Worldwide Box Office: \$193.4 million



THE GALLOWES

Production Budget: \$100,000

Worldwide Box Office: \$43 million



RISK

INVESTMENT RISK

The Producers of the film understand the risk related to the film and seek investors who understand Found Footage and low budget horror is proven to have a good ROI on investment. The ideal investor is one who believes that *The Leatherface Lady* 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 *The Leatherface Lady* 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; *The Leatherface Lady* 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, *The Leatherface Lady* 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 *The Leatherface Lady* 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 *The Leatherface Lady* at a top-tier film festival, specifically: Sundance, Berlin, Cannes, or Tribeca. The Production Team also has relationships with additional festivals, including: Sun Valley FF, South by Southwest, Telluride FF, Nashville FF, CAAMFest, Slamdance Film Festival, San Francisco International Film Festival, Florida Film Festival, Miami Film Festival, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *The Leatherface Lady* 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, *The Leatherface Lady* 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 *Leatherface Lady* 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, *The Leatherface Lady* will outclass the competition. Already *The Leatherface Lady* has managed to begin putting together a strong team of industry professionals.





TARGET MARKETS

HORROR FANS

Statistics show that 44% horror movie fans attend movies more than 12 times a year. More than 23% of horror movie fans fall between the ages of 35 and 44. 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 *The Leatherface Lady*. This isn't necessarily surprising, since these individuals are generally in the working class 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 horror films like *Smile* and *M3GAN* experienced increased box office results due to savvy word-of-mouth marketing campaigns. The results of all films in the box-office are something that Producers of *The Leatherface Lady* are keen to replicate. And with many different aspects of *The Leatherface Lady* being socially relevant and following themes of popular horror films, this goal is achievable.

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 Gorman Films, 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 *The Leatherface Lady* 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 Helderman & 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.

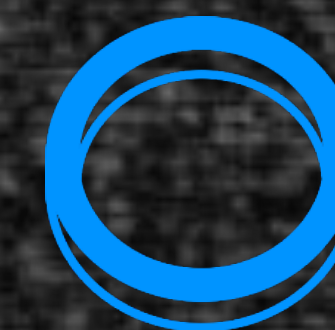


buffalo 8
A BONDIT COMPANY

[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](#)

