

THE HARVESTERS

A FILM BY GINA YULL

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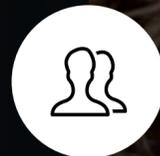
EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature-length film, *The Harvesters*.



LOGLINE

The Harvesters is a thrilling horror film about a group of famous influencers who are sent to an unconventional camp for wayward youths to learn what it's like to lose their privileges in a deadly way.



CASTING

The Production Team is in the process of securing letters of intent for the lead roles of REBECCA and BERNICE. 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 \$6 million. \$6 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 *The Harvesters* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, *The Harvesters* 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 horror and urban markets. Additionally, The Production team will position the film towards individuals looking for a modern, horror drama with magnetic characters and a powerfully chilling, central plot. 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

A group of young influencers, the Dream Team, find themselves in the middle of a scandal as it is exposed that they hosted a black face party. The members of the Dream Team are Rebecca, Darren, Eugene, Ally, and Maverick. However, Maverick is suspected to have left the group and has not been heard from since the scandal.

Rebecca's mother, Mary, suggests that the teens attend a camp for wayward teens for a few days in order to help their image. The teens reluctantly agree and head to the Happy Harvesters camp on the east coast, lead by the commanding, Bernice. Larry, Rebecca's cousin with a drug problem, will accompany them and film their time at the camp. The catch is that they must surrender their phones, but not to worry Eugene has a spare. As Mary watches the bus drive away a masked person slits her throat, puts her body in a car, and follows the bus.

While on the bus the young influencers meet other fellow campers; some interactions are better than others. Darren ends up sitting next to a fat kid but makes eye contact with a beautiful girl. Larry meets Leon and sells him Adderall. Eugene sits next to a guy named Jeeves and they hit it off. Rebecca meets Abel, who is very attractive, and his girlfriend, Regina, who is also attending the camp. Lastly, Ally meets Ariella who warns her to be careful about her water intake because of the long bus ride but Ally brushes her off.

The bus arrives at the Happy Harvesters camp and the campers are met by Bernice. Ally immediately asks for the restroom as she is about to pee her pants but Bernice uses this particular moment as a lesson in self—discipline. Ally isn't able to hold it and pees herself in front of all of the campers. Thoroughly embarrassed she runs off and Ariella follows her.

Unfazed by the incident Bernice takes the campers on a tour and they are shown to their houses. Rebecca has the largest room while the others have much smaller accommodations. They all quickly change into their designated jump suits and get ready for lunch not realizing Ally is missing.

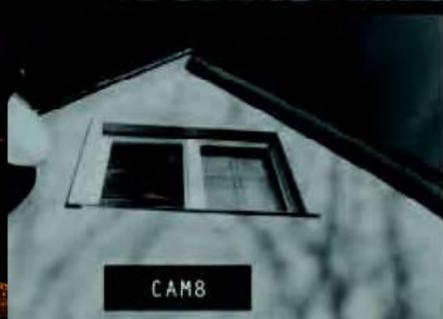
As the days go on, strange things occur as members of the Dream Team disappear one by one. Bernice gives the excuse that the members have decided to leave the camp but it's strange that they never said goodbye.

Only Rebecca and Larry are left and they realize something sinister has been happening at Happy Harvesters. Someone has been watching their every move on cameras placed throughout the camp. Rebecca and Larry ban together to find answers and ultimately to make it out alive.





THEMATIC IMAGERY



POTENTIAL CAST

R e b e c c a



MEG DONNELLY

American Housewife
Zombies



JOSEPHINE LANGFORD

After
Wish Upon
Wolf Creek



MADISON ISEMAN

Jumanji: Welcome to the Jungle
Goosebumps 2: Haunted Halloween
Annabelle Comes Home

Incentivizing a mid-level talent agency with full packaging abilities will allow The Harvesters to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

POTENTIAL CAST

Bernice



TIFFANY HADDISH

Girls Trip
Keanu
Night School



TARAJI P. HENSON

Riverdale
The Sun Is Also a Star
Bad Boys For Life



ISSA RAE

Knives Out
Sorry to Bother You
Uncut Gems

Incentivizing a mid-level talent agency with full packaging abilities will allow The Harvesters to secure stronger than standard talent agreements. This list is a mere summary of sought talent.

PRODUCTION TEAM



Gina Yull

Director

Gina Yull graduated with an M.F.A. in Film and Television producing from Chapman University. She then followed the tried and true agency route where she worked in the crazy world of talent at Paradigm. She went on to be the producing director's assistant on the notorious series, L.A.'s FINEST and a director's shadow on CASTLEROCK. While these were all amazing, educational experiences, she has always learned best by doing.

Yull has produced and directed a short called THE SHELL, written by Mike Lera. She wrote, produced and directed a short called THE BITCH. She also wrote, produced, directed and acted in the pilot episode of web series that uses horror to express cultural points of view called TALES FROM THE OTHERSIDE.

She is currently in the writers room of a podcast called LAsT HOUSE, written by all POCs. A true hustler by nature, she is passionate about all things horror and is working to contribute to the respectability of the genre.

PRODUCTION TIMELINE

FEATURING

Pre-Production (5 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 (3.5 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 (15 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)

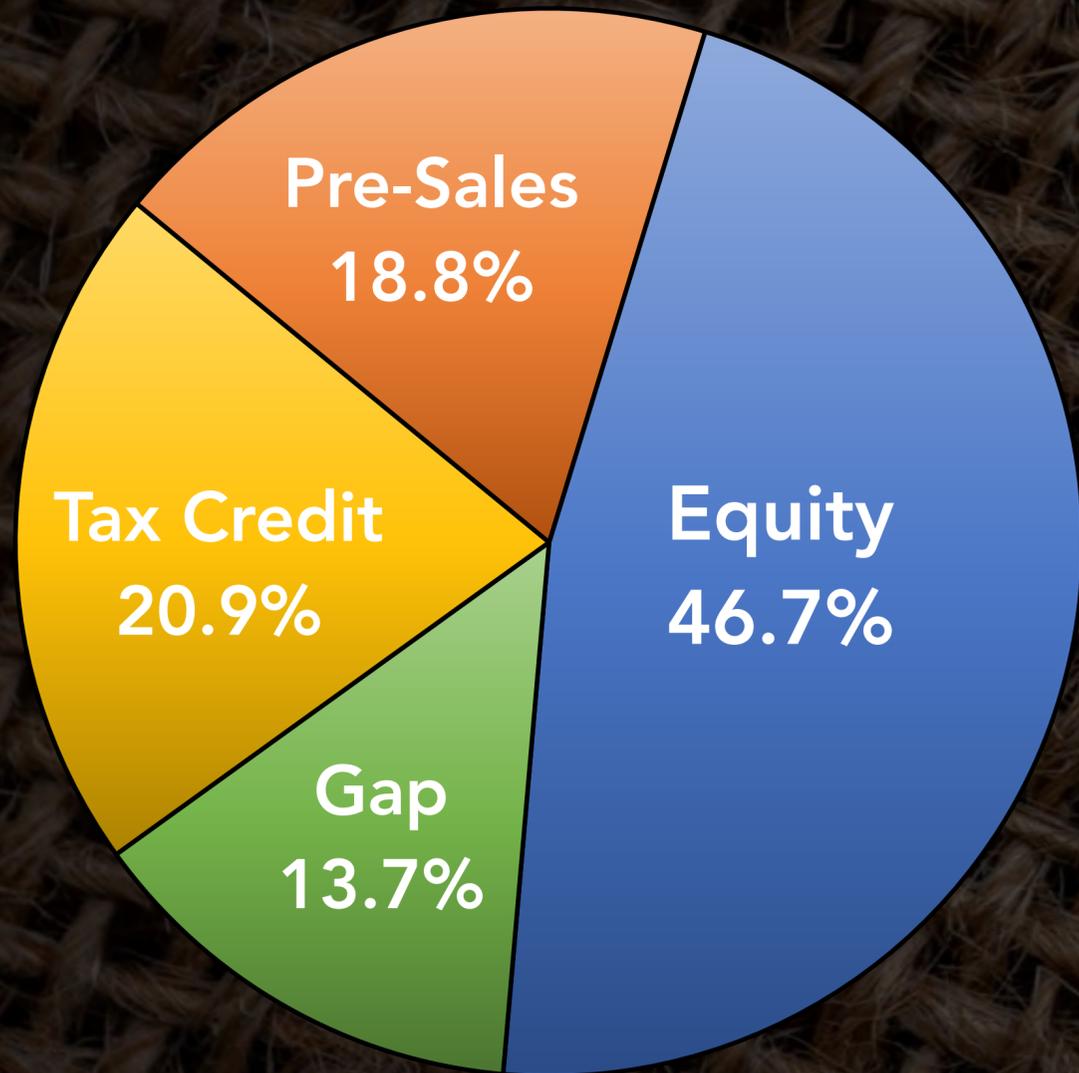
- Fully engage in all market-focused film festivals
- Schedule screening for distributors in Los Angeles
- Schedule screenings for leadership of special interest groups
- Contingent on mini-major or new media distributor interest, engage self-distribution plan (See Marketing and Release Strategies)



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 \$6 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: \$20 million gross receipts, with an ROI waterfall structure as follows:

- Debt Lender: **\$3.6 million** (12% APR + fees on the original \$3.2 million loan)
- P&A Costs: **\$3.6 million** (\$3 million spent on P&A + 20% = \$3.6 million)
- Distribution Costs: **\$4 million** (\$20 million theatrical gross x blended rate of a return of 20% = \$4 million)
- International Sales Fee: **\$2 million** (\$20 million theatrical gross x blended rate of a return of 10% = \$2 million)
- 1% CAMA: \$200,000
- Equity/Direct Investors: **\$3.4 million** (20% return on the original \$2.8 million investment)
- Profit participation recoupment: **\$3.2 million** (\$1.6 million to investors and \$1.6 million 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 \$56,000 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 Georgia, offer up to 30% tax-credit on all in-state spending.

- Taking advantage of such incentives protects an investment up to an additional 30% 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

"THE HARVESTERS"
Budget v1 (based on Schedule v1)
SAG
IATSE TIER 1 & Teamster LOW BUDGET
NON-DGA

Total Prep Weeks: 5 Weeks
Total Shoot Days: 25 Days (5x5)
Post Weeks: 15 Weeks

PREPARED BY: BUFFALO 8

Acct#	Category Description	Page	Total
1100	STORY & RIGHTS	1	47,550
1200	PRODUCER'S UNIT	1	620,972
1300	DIRECTOR	1	350,000
1400	CAST	2	1,234,309
1500	ATL TRAVEL	3	137,370
Total Above-The-Line			2,390,201
2000	PRODUCTION STAFF	5	306,854
2100	EXTRAS	7	65,121
2200	PRODUCTION DESIGN	7	164,192
2300	SET CONSTRUCTION	8	108,315
2400	SPECIAL EFFECTS	9	26,351
2500	SET OPERATIONS	10	132,960
2700	SET DRESSING	11	166,019
2800	PROPERTY	13	67,704
2900	WARDROBE	13	137,497
3000	PICTURE VEHICLES & ANIMALS	14	12,020
3100	MAKEUP & HAIRDRESSING	15	84,509
3200	SET LIGHTING	16	119,868
3300	CAMERA	17	344,051
3400	PRODUCTION SOUND	18	70,844
3500	TRANSPORTATION	19	225,791
3600	LOCATION EXPENSES	23	450,095
3700	PRODUCTION DRIVES & LABORATORY	26	3,000
Total Below-The-Line Production			2,485,191
4400	EDITORIAL	27	195,236
4500	VISUAL EFFECTS	27	50,000
4600	SOUND EDITORIAL & RERECORDING	27	69,000
4700	MUSIC EDITORIAL & SCORING	28	106,000
4900	TITLES	28	6,000
5100	DELIVERY REQUIREMENTS	28	13,000
Total Below-The-Line Post			439,236
6900	CONTINGENCY : 10.0% (1,440,000 excluded)		388,413
7000	FEES & CHARGES	30	9,500
Total Below-The-Line Other			397,913
COMPLETION BOND : 3.0%			159,724
INSURANCE PACKAGE : 1.5%			79,862
LEGAL FEES (0.75%) : 0.75%			39,931
Total Completion Costs			279,517
Total Above-The-Line			2,390,201
Total Below-The-Line			3,601,857
Total Above and Below-The-Line			5,992,058
Grand Total			5,992,058



PROJECT: The Harvesters 7/16/2020 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	-	-	\$2,800,000	46.7%
Senior Loan - Tax Credit ^[1]	Tax Credit - TBD	Debt	\$ 1,700,000	90.0%	\$1,252,000	20.9%
Senior Loan - Pre-Sales		Debt	\$ 1,250,000	90.0%	\$1,125,000	18.8%
Gap/Mezz		Debt	-	-	\$823,000	13.7%
= Total Production Cash Budget					\$6,000,000	100.0%
(+) Loan Commitment Fee		Debt			60,000	0.9%
(+) Legal Reserve		Debt			32,000	0.5%
(+) Mezz/Senior Paid-in-Kind (PIK)		Debt			367,723	5.4%
(+) Mezz/Senior Interest		Debt			367,723	5.4%
= Total Finance Plan					\$6,827,445	112.1%

Notes:

[1] Assumes 7% variance and 88% credit resale value

FINANCE PLAN SUMMARY

Production Budget Summary	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$2,800,000	47%
Senior Secured Loan	2,377,000	40%
Mezz/Gap Loan	823,000	14%
Total Production Budget	\$6,000,000	100%

Overall Finance Plan Summary

	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$2,800,000	41%
Senior Secured Loan	2,377,000	35%
Mezz/Gap Loan	823,000	12%
Adjusted Loan (i.e. Fee/Interest reserves)	827,445	12%
= Total Finance Plan	\$6,827,445	100%

LOAN SUMMARY

Loan Amount (Principal Advanced)	US\$ Amount	% of Total
(+) Interest Reserve	\$3,200,000	79.5%
(+) Interest Reserve	367,723	9.1%
(+) Paid-in-Kind (PIK)	367,723	9.1%
(+) Legal Reserve	32,000	0.8%
(+) Commitment Fee	60,000	1.5%
= Total Adjusted Loan Commitment	\$4,027,445	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)		12%					
Select Case	Debt Principal, net	Equity	Budget, Net ¹ Case Name	Change Amount	Gross Tax Credit	Mid Mezz Coverage	% Equity
Case 1	\$ 3,200,000	\$ 2,800,000	\$ 6,000,000 Status Quo	\$ -	\$ 1,250,000.00	3.55x	47%
		\$ 2,800,000.0					

Project Title: The Harvesters		buffalo 8 A BONDIT COMPANY	
Case:	Status Quo	Date:	7/16/2020
Version:	1		

Sources & Uses Summary:		Note: USD	
	\$ Amount	% of Total	
Upfront Financing Fee	50,000	0.9%	
Legal Reserve	32,000	0.5%	
Interest Reserve	367,723	5.7%	
Total Uses	4,450,723	100.0%	

Sources:		LTV %		Annual Rate (%)	
	\$ Amount	% of Total			
(A) Equity+Other Investments+Other Debt	2,800,000	43.3%			
(B) Senior Secured Loan (Tax Rebate + Pre-sales)	2,377,000	36.8%	90% TC / 90% PS	13%	
(C) Gap/Mezz Debt (Capitalized of Fees & Reserves)	1,282,723	19.9%		13%	
Total Sources	6,459,723	100.0%			

Project Summary:		Talent:	
% Equity	47%	Exec. Producer	
Debt (principal)	\$ 3,200,000	Producer(s)	Ian Conover, Margarita Henry
Total Ag. Debt	\$ 3,659,723	Production Co. 2 Director(s):	Gina Yull Horrocr / Thriller
		Genre:	
		Lead Actor(s):	
		Key Crew:	
		Writer(s):	Ian Conover
		Location:	(TBD Sales Company)
		Selling Intl.:	(TBD Sales Company)
		Selling Dom.:	(TBD Sales Company)
		Completion Bond:	Yes
		Prep start:	3/1/2021

Sales Estimates Summary		Domestic ²		"Takes" Comp ¹		"Ask" Case	
Foreign Gross Receipts	70%	2,125,000	2,512,500	2,500,000	2,250,000	4,000,000	4,750,000
Foreign Distribution Costs:							
(TBD Sales Company) (Int. Distribution)		(106,250)	(115,625)	(125,000)	(162,500)	(200,000)	(237,500)
CAMA Fee		21,250	23,125	25,000	32,500	40,000	47,500
(TBD Sales Company) - Marketing & Other Expenses		50,000	50,000	50,000	50,000	50,000	50,000
Guid Residuals		180,625	196,563	212,500	276,250	340,000	403,750
Total Foreign Distribution Costs		145,625	154,063	162,500	196,250	230,000	282,750
Foreign Net Proceeds		2,270,625	2,466,563	2,662,500	2,453,750	4,230,000	5,013,750
Domestic Gross Receipts	70%	2,800,000	3,400,000	4,000,000	5,000,000	6,000,000	7,000,000
Domestic Distribution Costs:							
(TBD Sales Company) (Domestic Distribution)		(140,000)	(170,000)	(200,000)	(250,000)	(300,000)	(350,000)
CAMA Fee		23,000	28,000	34,000	42,500	51,000	59,500
Guid Residuals		28,000	34,000	40,000	50,000	60,000	70,000
Total Domestic Distribution Costs		126,000	152,000	180,000	222,500	270,000	319,500
Domestic Net Proceeds		2,924,000	3,553,000	4,180,000	5,225,000	6,270,000	7,315,000

Cash Flow Summary:		Domestic ²		"Takes" Comp ¹		"Ask" Case	
All Sales Net Proceeds (Available to Lender)		5,196,625	6,019,563	6,842,500	6,671,250	10,500,000	12,328,750
(+) Proceeds from Tax Credit - TBD (Assumes 7.0% Var. and 12.0% Credit Resale Discount)		1,391,200	1,391,200	1,391,200	1,391,200	1,391,200	1,391,200
(+) Proceeds from Additional Tax Credit (Assumes 7.0% Var. and 0.0% Credit Resale Discount)		-	-	-	-	-	-
Maximum Cash Flow to Senior Secured Lender		6,587,825	7,410,843	8,233,700	10,062,530	11,891,200	13,720,050

Senior Debt Summary:		Domestic ²		"Takes" Comp ¹		"Ask" Case	
Senior Loan Principal Balance (TRs + TCs + PS) (- 18month)		2,377,000	2,377,000	2,377,000	2,377,000	2,377,000	2,377,000
+ Additional Interest (- 18month)		-	-	-	-	-	-
Total Debt, pre-paydown		2,377,000	2,377,000	2,377,000	2,377,000	2,377,000	2,377,000
(-) Cash Flow Available from TRs, TCs, & Pre-Sales to Service Senior Debt		(2,377,000)	(2,377,000)	(2,377,000)	(2,377,000)	(2,377,000)	(2,377,000)
Senior Loan, ending balance		-	-	-	-	-	-
Residual Cash Flow to Mezz Loan		4,210,205	5,033,843	5,856,700	7,685,530	9,514,200	11,343,050

Mezz Loan Summary:		Domestic ²		"Takes" Comp ¹		"Ask" Case	
Mezz Loan Principal Bal (- 18month)		823,000	823,000	823,000	823,000	823,000	823,000
+ PIV Interest + Fees (- 18month)		827,445	827,445	827,445	827,445	827,445	827,445
Total Debt, pre paydown		1,650,445	1,650,445	1,650,445	1,650,445	1,650,445	1,650,445
(-) Cash Flow Available to Service Mezz Debt		(1,650,445)	(1,650,445)	(1,650,445)	(1,650,445)	(1,650,445)	(1,650,445)
Mezz Loan, ending balance		-	-	-	-	-	-

Credit Ratios:		Domestic ²		"Takes" Comp ¹		"Ask" Case	
Principle Coverage (Max Cash Flow / Principle)		2.06x	2.32x	2.57x	3.14x	3.72x	4.52x
Senior Loan Coverage (100% Pre-Sales + TCs / Senior Loan)		1.11x	1.11x	1.11x	1.11x	1.11x	1.11x
% Senior Debt Cleared		100%	100%	100%	100%	100%	100%
Mezz Principal Loan Coverage (Net Receipts / Principal Loan Balance)		5.12x	6.12x	7.12x	9.34x	11.56x	16.24x
Mezz Loan Coverage (Net Receipts / Loan Balance)		2.55x	3.85x	4.66x	5.76x	6.87x	8.10x
% of Debt Cleared, including Interest		100%	100%	100%	100%	100%	100%
All debt cleared?		YES	YES	YES	YES	YES	YES

Pref Equity Summary:		Domestic ²		"Takes" Comp ¹		"Ask" Case	
Residual Cash Flow to SalesCo		2,560,460	3,383,397	4,206,335	6,035,085	7,863,835	9,692,585
(-) (TBD Sales Company) (Deferred Int. Distribution Fees, post-debt)		(212,500)	(231,250)	(250,000)	(325,000)	(400,000)	(500,000)
(-) (TBD Sales Company) (Deferred Domestic Distribution Fees, post-debt)		(280,000)	(340,000)	(400,000)	(500,000)	(600,000)	(700,000)
Residual Cash Flow to Pref Equity		2,067,960	2,812,147	3,556,335	5,210,085	6,863,835	8,512,585
Grants/Equity Pref Return Principal Bal		2,800,000	2,800,000	2,800,000	2,800,000	2,800,000	2,800,000
+ Accrued Interest (assumes 20.0%)		560,000	560,000	560,000	560,000	560,000	560,000
Total Grants/Pref, pre paydown		3,360,000	3,360,000	3,360,000	3,360,000	3,360,000	3,360,000
(-) Cash Flow Available to Service Pref Equity		(2,067,960)	(2,812,147)	(3,556,335)	(5,210,085)	(6,863,835)	(8,512,585)
Ending Balance		1,292,040	547,853	-	-	-	-
Residual Cash Flow to Equity		-	-	196,335	1,850,085	3,503,835	5,157,585

Producers:		Lender:		Pref Equity Investors:		Total Equity:	
Producers	50.0%	-	-	98,167	925,042	1,751,917	2,575,792
Lender	2.9%	-	-	4,908	46,252	87,596	128,540
Pref Equity Investors	47.5%	-	-	93,259	876,790	1,664,321	2,449,853
Total Equity				196,335	1,850,085	3,503,835	5,157,585

Project Title: The Harvesters		buffalo 8 A BONDIT COMPANY	
Case:	Status Quo	Date:	7/16/2020
Version:	1		

Controls:		Annualized Rate - Wtd Across Principal, net to Production.	
		Rate	Wtd. Avg.
Circ			
Annualized Rate	12.8%		
Accrued Rate	6.40%	Senior	11.0%
Cash Interest	6.40%	Mezz	16.0%
Start Date	3/1/2021		
Days out	545		
Months Out	18 months		
Case			
Principal, net to Production	\$ 3,200,000		

Plus:		Fees/Reserves:	
	\$		%
Lender Commitment Fee	\$ 60,000		2.0%
Lender Interest	\$ 367,723		11%
Lender Legal Reserve	\$ 32,000		1%
Total Fee/Reserves	\$ 827,445		
Total Loan Commitment	\$ 3,659,723		
Adj. Principal	\$ 3,659,723		

Total Debt Summary						
Period	Date	Adj. Principal	Accrued	Cash Pay	Lender CF	ProdCo CF
-1	3/1/2021			0	(3,599,723)	3,599,723
1	3/31/2021	3,659,723	19,519	19,519	\$19,519	(\$19,519)
2	4/30/2021	3,679,241	19,623	19,623	\$19,623	(\$19,623)
3	5/30/2021	3,698,864	19,727	19,727	\$19,727	(\$19,727)
4	6/30/2021	3,718,591	19,832	19,832	\$19,832	(\$19,832)
5	7/30/2021	3,738,424	19,938	19,938	\$19,938	(\$19,938)
6	8/30/2021	3,758,362	20,045	20,045	\$20,045	(\$20,045)
7	9/30/2021	3,778,406	20,152	20,152	\$20,152	(\$20,152)
8	10/30/2021	3,798,558	20,259	20,259	\$20,259	(\$20,259)
9	11/30/2021	3,818,817	20,367	20,367	\$20,367	(\$20,367)
10	12/30/2021	3,839,184	20,476	20,476	\$20,476	(\$20,476)
11	1/30/2022	3,859,660	20,585	20,585	\$20,585	(\$20,585)
12	2/28/2022	3,880,244	20,695	20,695	\$20,695	(\$20,695)
13	3/28/2022	3,900,939	20,805	20,805	\$20,805	(\$20,805)
14	4/28/2022	3,921,744	20,916	20,916	\$20,916	(\$20,916)
15	5/28/2022	3,942,660	21,028	21,028	\$21,028	(\$21,028)
16	6/28/2022	3,963,688	21,140	21,140	\$21,140	(\$21,140)
17	7/28/2022	3,984,827	21,252	21,252	\$21,252	(\$21,252)
18	8/28/2022	4,006,080	21,366	21,366	4,048,811	(\$4,048,811)

SIMILAR PROJECTS

FEATURING



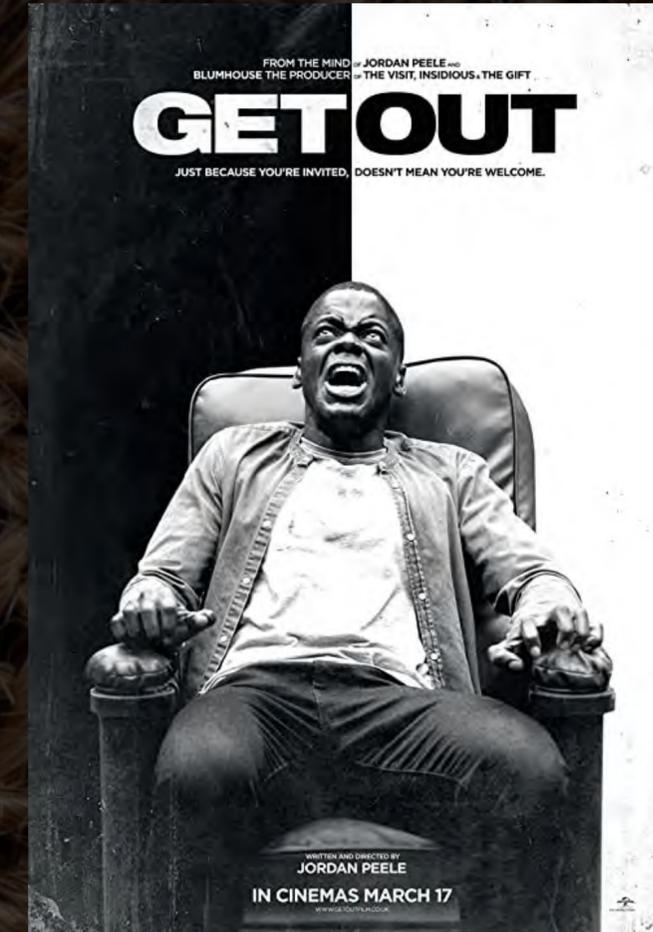
MIDSOMMAR

Production Budget: \$9 million
Worldwide Box Office: \$47 million



THE GIRL WITH ALL THE GIFTS

Production Budget: \$4 million
Worldwide Box Office: \$8 million



GET OUT

Production Budget: \$4.5 million
Worldwide Box Office: \$272 million

*Although not all of the above content relates directly to *The Harvesters*, each film was chosen due to: similar budget level, a horror narrative, and strong thematic 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 *The Harvesters* 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 Harvesters* 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 Harvesters* 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 Harvesters* 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 Harvesters* to be released digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, Quibi, 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 Harvesters* 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, 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 *The Harvesters* 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 Harvesters* 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 *The Harvesters* 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 Harvesters* will outclass the competition. Already *The Harvesters* 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 *The Harvesters*. 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 Harvesters*. 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. Horror, art-house films such as *Midsommar* and *Mother!*, both experienced greatly increased box office results due to savvy word-of-mouth and social marketing campaigns,, something that the Producers of *The Harvesters* are keen to replicate. And with many different aspects of *The Harvesters* being appealing to this diverse demographic, whether it's the true-to-life character struggles or action elements there is plenty of potential for *The Harvesters* to strike a chord with this audience group.

HORROR FANS

In 2017, the horror 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 2008, horror films comprised only 3% of the total film market share. And in 2017, almost a decade later, that total had risen to a resounding 9% of the market, while more than doubling the amount of tickets sold than in both 2015 and 2016 combined for the horror genre. That astounding increase was due in no small part to the tremendous success of studio projects, like *IT* which ended its theatrical run with over \$700 million of revenue.

This type of success was also seen in independent projects like *Get Out*, which more than tripled its production budget of \$4 million during a limited theatrical release. This trend has continued since with low-budget projects like *Ready or Not* and *Midsommar* experiencing exceptional box-office hauls in relation to their smaller production budgets. With projects of all sizes seeing success at the box office, the horror genre's resurgence should not be taken lightly. Savvy investors would do well to consider fare like *The Harvesters*, which is sure to appeal to a die-hard horror fans with its chilling atmosphere, gripping, real-time narrative, and clever 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 The Harvesters, 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 Harvesters* 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](#)

