

# *AU PAIR GIRL*

**WRITTEN BY JUDY KLASS**

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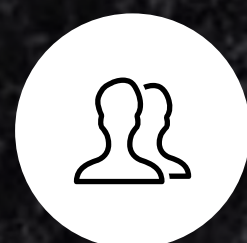
# EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature length motion picture, *Au Pair Girl*.



## THE STORY

A strait-laced, high-school babysitter gets an au pair position with Dr. Thomas Cargill, a well-respected pediatrician who arranges adoptions for “orphan” children. However, she soon finds out the island home Cargill lives on has some dark secrets...



## CASTING

The Production Team is in the process of securing Letters of Intent for the lead role of Janine. High-profile talent are also being approached for a number of the top supporting roles in the film, including the Cargills and Dan. The Cast is being sought on the basis of bankability & marketing awareness, as well as their ability to generate strong pre-sales from top-tier sales agents.



## FINANCING

The total production budget of *Au Pair Girl* is \$1.3 million. \$1.3 million will account 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

This thriller, written by Judy Klass, will deliver a blend of *Cape Fear*, *No Exit*, and *Babysitter's Nightmare*. The Production team is confident that this distinctive marketing element is uniquely positioned to attract attention beyond its competition. The Production Team is discussing attaching strong international sales representation to present *Au Pair Girl* globally at major film markets. With Buffalo 8 advising on content presentation, casting, marketing, and sales positioning, *Au Pair Girl* can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional dramatic & thriller markets. Much in the same vein of wildly successful thriller films like *Run*, *Under the Silver Lake*, and *The Invisible Man*, *Au Pair Girl* will target audiences looking for a nail-biting suspense film with a compelling story, a unique cast of characters, and a twist. Firmly positioned in the through-line between highly-artistic sensibilities and a crowd pleaser with broad appeal, *Au Pair Girl* will provide a tense, thrilling narrative that is sure to resonate with audiences young and old. Limited Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-Ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.

# SYNOPSIS

JANINE LARSON goes out with her friends and DAN, her boyfriend. Janine accidentally stays out past curfew. When she returns home, her DAD catches her. The next morning, Janine's dad tells her that, as punishment, she will become an au pair for the next month for someone her dad knows, DR. TOM CARGILL, a respected pediatric surgeon who helps find homes for orphans. This means Janine will have to leave her friends and Dan behind to go live on an island with the Cargill family. Janine joins Dr. Cargill, MRS. CARGILL, and their children HEATHER and KENNY. As the family and Janine drive to the dock to catch a ferry, Heather kicks Janine. The family does not correct Heather. Instead, at a gas station, Dr. Cargill admonishes Janine for not giving Kenny enough attention. When the group gets on the ferry, Heather causes Janine to lose her jacket.

On the island, Mrs. Cargill complains about Janine to her husband. Mrs. Cargill wants Janine fired, but Dr. Cargill refuses to listen. That night, Kenny has a nightmare. Mrs. Cargill instructs Janine to warm some milk for Kenny. She does so. Afterward, Janine calls Dan. As the pair catch up, Mrs. Cargill interrupts and complains, furious, about a minor detail of Janine's kitchen clean-up. Janine struggles to connect with Heather and Kenny. During this time, Janine meets BRODY, who lives on the island. Later, Janine returns to the Cargills' summer home and spots a light on in the basement through one of the windows. Mrs. Cargill catches Janine and admonishes her for being nosy. The pair argue about Heather and Kenny.

Unbeknownst to Janine, Dr. Cargill is in the basement meeting with NEIL and MARTHA. They have brought Dr. Cargill two children: a baby boy with Down Syndrome, and MIRNA who is older than they said, and who talks in Spanish about how she is not an orphan and wants to go home to her family. Dr. Cargill angrily tells Martha and Neil that the children are unadoptable – unplaceable. The children stay with Dr. Cargill for him to dispose of. Dr. Cargill has Janine look after the baby. This makes Kenny jealous. That night, Dr. Cargill drugs the baby to get him to sleep. Mirna, still in the basement, tries to escape by breaking a window. Janine hears Mirna crying and goes to investigate. Dr. Cargill awakens too and reassures Janine that everything is fine. Dr. Cargill drugs Mirna. Kenny and Janine begin to get close, which makes Mrs. Cargill jealous. Dan sends Janine a package that Heather steals. Dr. Cargill reassures Janine about Mirna and the baby. Dr. Cargill hits on Janine. This makes Janine uncomfortable and Mrs. Cargill, who witnesses this, angry. Dr. Cargill lies to Mrs. Cargill and says Janine came on to him.

Later, Dr. Cargill allows Mirna to play with Janine and Kenny. Mirna tries to communicate with Janine in Spanish, but Janine does not understand fully. Soon after, Mirna escapes. Dr. Cargill goes after her with a gun. Brody confronts Dr. Cargill and accuses him of human trafficking. Dr. Cargill kills Brody and cuts up his body to harvest for organs. When Janine asks Dr. Cargill where Mirna is, he lies and says that he had Mirna taken off the island. During this time, Janine notices her phone missing. Her friends and family are unable to get in touch with her. By now, Dan has become worried about Janine. He rents a boat and heads toward the island. Janine hears Dr. Cargill talking about his plans to kill Mirna and the baby. Janine tries to run away. Dr. Cargill and Mrs. Cargill try to catch Janine. Dan is caught in a trap Dr. Cargill lays instead. Mrs. Cargill finds Dan and attacks him. Janine knocks Mrs. Cargill unconscious, which upsets Heather. After Dan and Janine spend a scary night in the woods, Dr. Cargill confronts them at dawn by Dan's boat, while Mrs. Cargill watches via binoculars. A fight ensues. Mirna appears with a gun and kills Dr. Cargill. Janine and Dan rescue the baby, Kenny and Mirna, as they all escape in Dan's boat.





# POTENTIAL CAST

## Janine



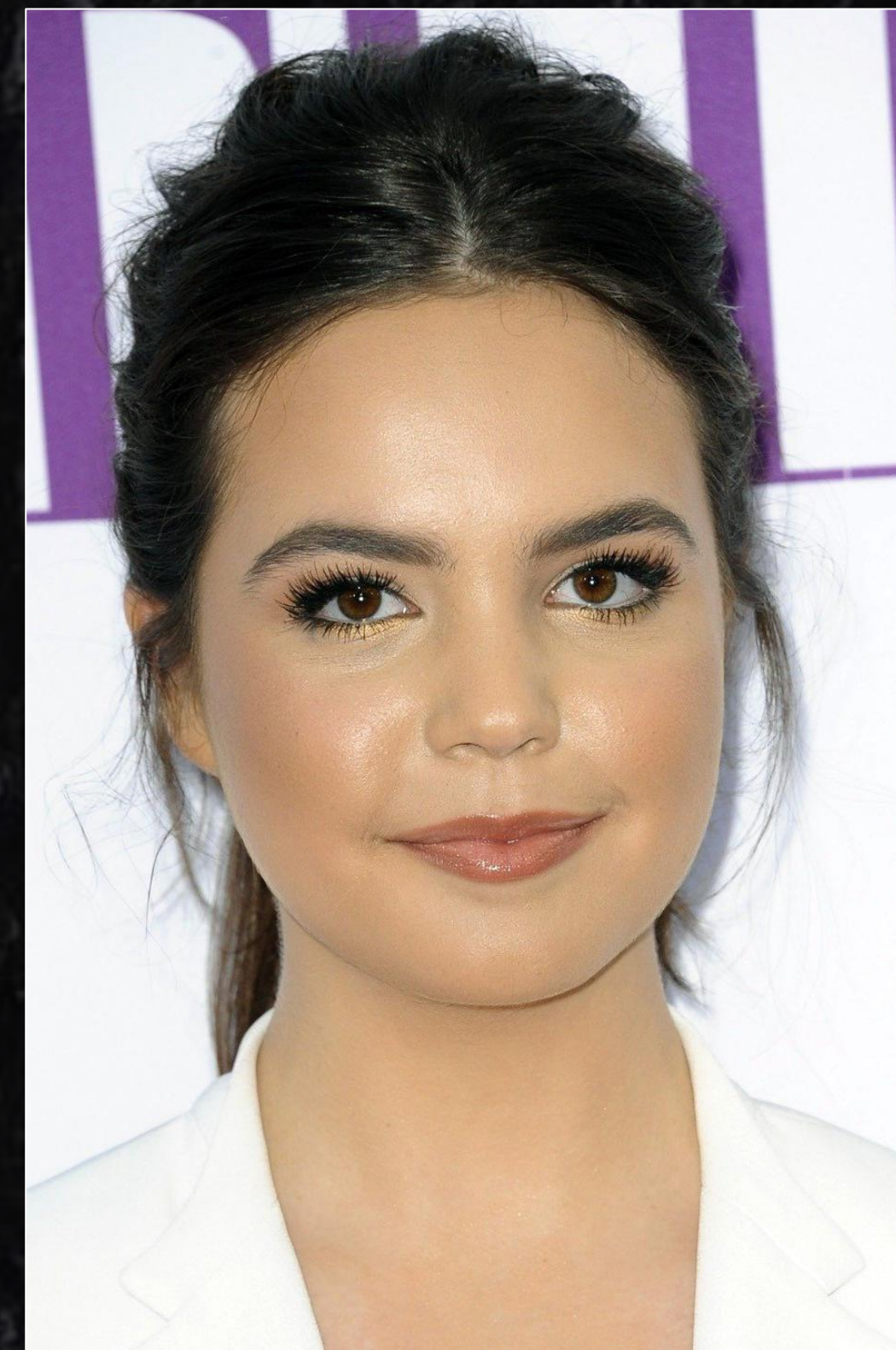
**MADISON BAILEY**

Outer Banks  
Black Lightning  
Creepshow



**OLIVIA HOLT**

Cloak & Dagger  
Cruel Summer  
Kickin' It



**BAILEE MADISON**

The Strangers: Prey at Night  
Pretty Little Liars: Original Sin  
The Good Witch

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

# POTENTIAL CAST

D a n



**MITCHELL HOPE**

Descendants  
Let It Snow  
Love You Like That



**TAYLOR JOHN SMITH**

Where the Crawdads Sing  
Blacklight  
Hunter Killer



**GABRIEL BATEMAN**

Child's Play (2019)  
The Mosquito Coast  
Outcast

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

# POTENTIAL CAST

## Mrs. Cargill



**MADCHEN AMICK**

Twin Peaks  
Riverdale  
Priest



**HEATHER GRAHAM**

Austin Powers: The Spy Who Shagged Me  
The Hangover Part 3  
Scrubs



**LUCY LIU**

Kill Bill  
Charlie's Angels  
Shazam! Fury of the Gods

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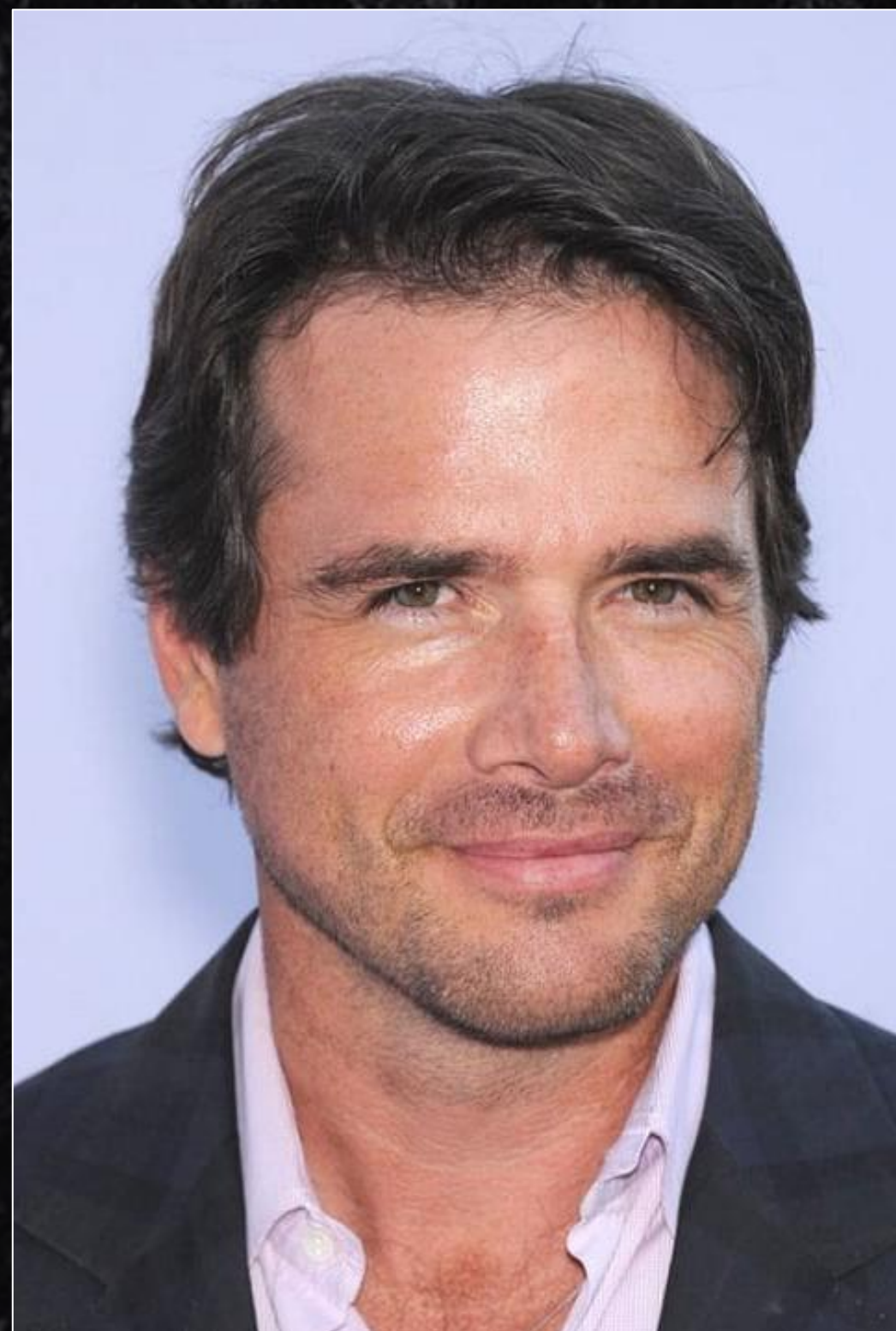
# POTENTIAL CAST

## Dr. Cargill



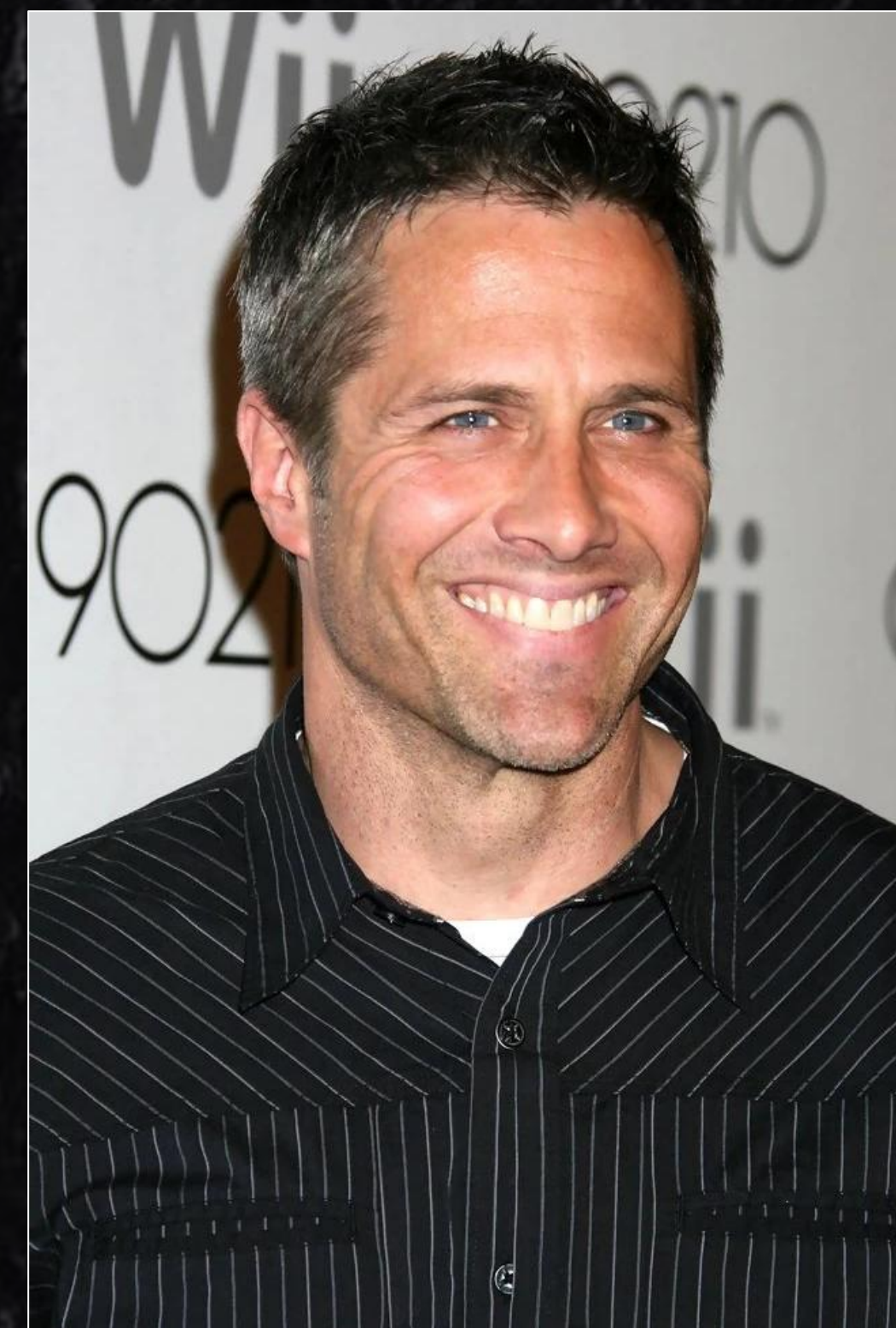
**SEAN PATRICK FLANERY**

Powder  
The Boondock Saints  
Suicide Kings



**MATTHEW SETTLE**

Ouija  
Divine Secrets of the Ya-Ya Sisterhood  
U-571



**ROB ESTES**

After we Collided  
Daytime Divas  
Necessary Roughness

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

# PRODUCTION TEAM



**Judy Klass**

**Writer**

Judy Klass is a songwriter, author, playwright and screenwriter originally from the New York/New Jersey area. Her unlikely love of country music, and songwriting, led her to move to Nashville in 2006. Judy attended Sarah Lawrence College and is a Truman Scholar. She lived in the UK for three years and has a DPhil in Political Science/Latin American Studies from Oxford University. She prefers teaching literature, pop culture/history and creative writing courses. She is a Senior Lecturer at Vanderbilt University, teaching mostly for the English Department and Jewish Studies Department, along with courses for the Department of Theatre, the Honors Program and Medicine, Health and Society. Judy wrote an original-series Star Trek novel while in college and graduate school, and it was published by Pocket Books. It spent three weeks on The New York Times Best Sellers list. She sold a story "concept" to *Star Trek: Deep Space Nine* for a thousand bucks. Judy co-wrote the Showtime movie *In the Time of the Butterflies* based on the novel by Julia Alvarez and starring Oscar Nominee Salma Hayek, Oscar Nominee Edward James Olmos, and Grammy Winner Marc Anthony.

Eight of her full-length plays and 39 one-acts have been produced onstage, all over the U.S. Two of her full-length plays and six one-acts have been produced as podcasts. Her full-length play *Cell* was produced in a Kentucky mystery festival, got nominated for an Edgar Award, and it's published by Samuel French/Concord. Her full-length play *After Tartuffe* was in the Fresh Fruit Festival in NYC and it's published by Next Stage Press. Her full-length play *Country Fried Murder* won the SOPS competition and was produced at the Shawnee Playhouse in Pennsylvania in 2019. Her full-length play *Stop Me If You've Heard This One* won the Dorothy Silver Award. Three of her short plays are published as stand-alone scripts by Brooklyn Publishers. Others have appeared in magazines like *Seven Hills Review*, *Ponder Review* and *Synkroniciti*, and in anthologies like *The Best New Ten-Minute Plays 2021* and *The Art of the One-Act*. Her short fiction has appeared in *Asimov's Magazine*, *Bryant Literary Review*, *Phoebe*, *Satire*, *Albedo One* and *Space & Time*.

Judy's original coming-of-age thriller *Au Pair Girl* was optioned several times by Paramount Pictures, Landscape Entertainment and Gold Circle. In 2012, she turned the story into a young adult novel that was published by Itoh Press. When the press folded, they returned the rights to her, and the book is currently available worldwide on Amazon.com. She is excited to collaborate with In the Wee hours and Buffalo 8 to bring *Au Pair Girl* to the big screen.

# PRODUCTION TEAM



**Ganna Sanjperenlei Hertzog**

**P r o d u c e r**

Ganna Sanjperenlei was born and raised in Ulaanbaatar, Mongolia. She is the youngest of five children and one of the hardest working in her family. Growing up, she juggled scrubbing the floor, cleaning the house, and cooking food for her siblings along with studying, doing late-night homework, and getting good grades in school. Yet, this grueling childhood helped her to become very efficient, industrious, and resourceful – traits that would prove beneficial to her career later in life.

Ganna went on to attend Gazarchin University in Ulaanbaatar and, after completing an internship at Walt Disney World in Orlando, Florida, graduated with a BA in Tourism Management. She continued helping her family until she decided to move to the United States in her early twenties for a more successful life. Relocating to Orlando, she started working at the Marriott on the famed International Drive. Once she had kids, the skills from her childhood began to pay off. Ganna planned birthday parties for children of all ages, baby showers for close friends, and many get-togethers and holiday feasts for her family. Her outstanding attention to detail, creativity, and organizing skills made her an impressive event planner.

In 2005, Ganna started exporting dry goods from Miami to Mongolia, one of the few people doing that type of business to Mongolia at the time. These American products were sold in her sister's convenience store in Ulaanbaatar. In 2008, the family business moved operations to the West coast where Ganna expanded their offerings, shipping home goods and high-end, luxury cars overseas. In the ensuing years, she has become an expert in ocean freight logistics, customs brokerage, and supply chain management. Ganna then met filmmaker Dan Hertzog in 2012 and soon began applying her skill set as a producer at In the Wee hours.

Once married, they began working as a team to produce numerous commercials and proof of concept films, including the award-winning *It's On Us "Illogical"* PSA campaign and preview scene from the upcoming *Dreams of Starlight*. In 2020, she expanded her education at the UCLA School of Theater, Film & Television with the Professional Program in Producing. Now concluded, she looks forward to tackling more narrative projects.

# PRODUCTION TEAM



Dan Hertzog

Director/DP

Dan Hertzog graduated from the USC School of Cinematic Arts in May 1991 with a BA in Cinema-Television Production. From there, he rapidly worked his way up from a production assistant in LA to an ad agency producer in New York City. It was at his first staff job with Ogilvy & Mather in New York that he also made a name for himself as a director/DP, shooting first-rate test spots for next to no money.

He moved back to Los Angeles in January 1996 only to find himself crisscrossing the country countless times to freelance at a handful of ad agencies, including FCB, Bates USA, Grey, and Ogilvy. While continuing to produce TV commercials, he also found work shooting and directing spots through his production company, In the Wee hours. Then, after more than ten years in the ad industry, Dan returned to the world-renowned AFI Conservatory to immerse himself in the study of more narrative, visual storytelling. He went on to receive his MFA in Cinematography from the American Film Institute in December 2004. His AFI thesis film, *The Passage of Mrs. Calabash*, was later honored for Artistic Achievement in Cinematography at the 2006 Emerging Cinematographer Awards.

After graduating, Dan continued to occasionally freelance as a senior and then executive producer at Ogilvy & Mather in LA. His many years of hands-on experience in both production and post-production eventually led to stints consulting for ad agencies interested in building out their in-house production capabilities; shooting and directing TV commercials and web content for numerous brands along the way. Passionate about narrative filmmaking, Dan traveled to Indonesia in 2014 to lens the dramatic short *Earthbound* for writer/director Robin Shou (*Mortal Kombat*). He was recognized again by the International Cinematographers Guild for his work on that collaboration at the 2016 Emerging Cinematographer Awards.

He has since collected a variety of awards as the director/DP behind the thought-provoking teaser for his 2049 sci-fi concept *The People's Republic*, the pilot presentation for the 1950s family drama *Life in Kodachrome*, and the preview scene from his international saga *Dreams of Starlight*. As a working commercial director/DP specializing in visual storytelling, natural dialogue, and subtle humor, Dan is eager to continue his ventures in narrative work with the coming-of-age thriller *Au Pair Girl*.

# PRODUCTION COMPANY



**In The Wee hours**

Over the years, In the Wee hours has parlayed their individual expertise and collective experience into a reputation for crafting outstanding work in film, television, and digital media, with the inherent story always the primary driving force.

Maintaining the same core values and guiding principles, the company has since grown into a full-service creative production company able to handle everything from analytics, strategy, and creative development through production, translations, and final delivery. From this came their award-winning PSAs for It's On Us and Hope Pyx Global in the fight against sexual assault and domestic violence. While the competition in this industry is downright fierce, In the Wee hours distinguishes itself from the myriad of other companies with its deep-rooted and overarching focus on quality visual storytelling. As both seasoned advertising professionals and passionate indie filmmakers, what they bring to the table are the industry connections and global resources to fashion high-end, award-winning content across any and all media platforms.

Having been in business for 25 years and counting, In the Wee hours will continue to produce high-end branded content while developing and producing original, compelling content for worldwide theatrical release; broadcast, cable, and satellite distribution; and digital media exploitation. Regardless of form, all of their projects will share a singular underlying goal to foster a sense of discovery – discovery of oneself, of others, or of one's surroundings. It is in sharing these stories that the company will continue to spur our audience to think and grow as a society.

# PRODUCTION TIMELINE

## FEATURING



## Post-Production (8-10 weeks)

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



## Marketing and Distribution (Varies)

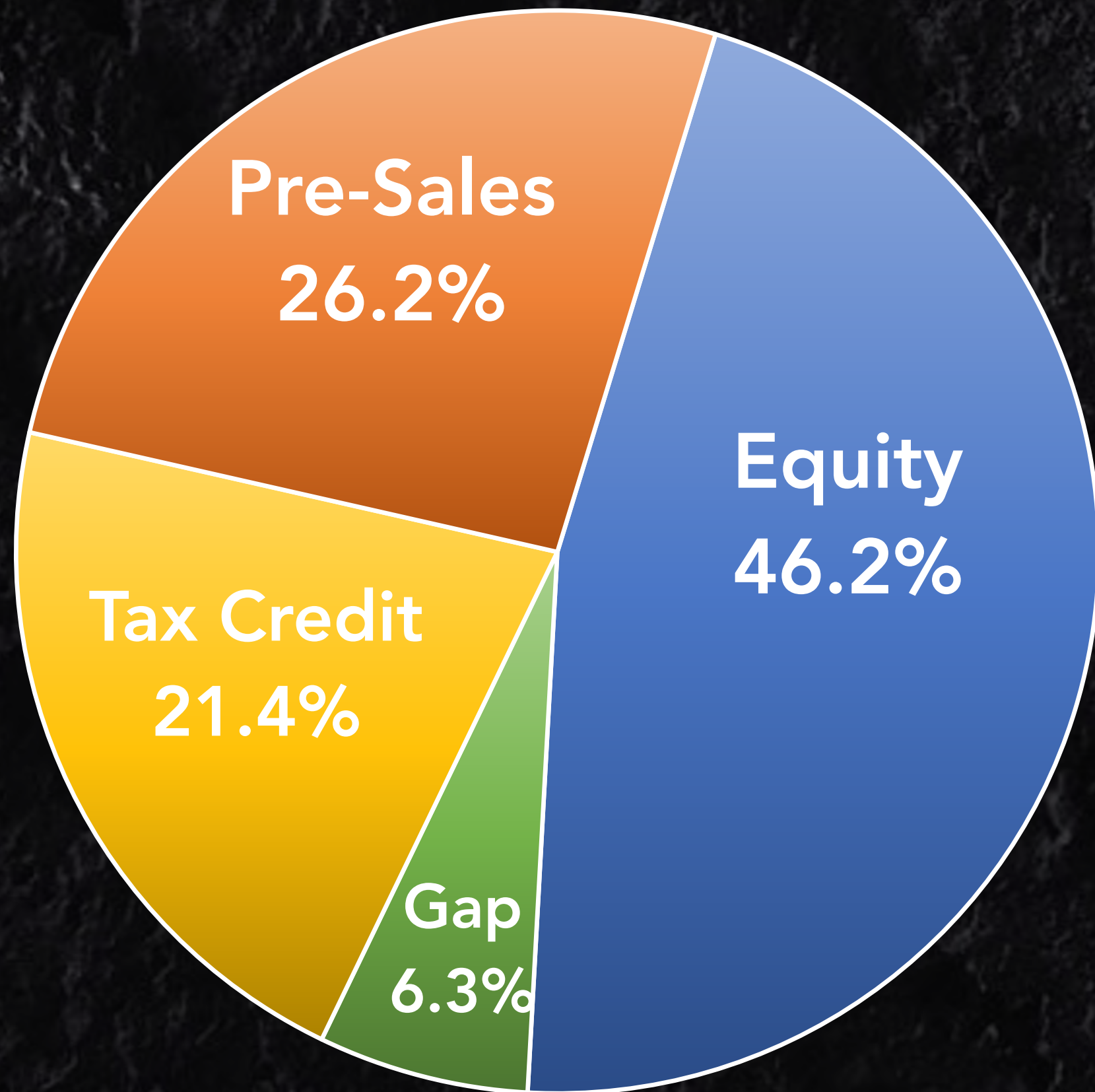
- Fully engage in all market-focused film festivals
- Schedule screening for distributors in Los Angeles
- Schedule screenings for leadership of special interest groups
- Contingent on mini-major or new media distributor interest, engage self-distribution plan (See Marketing and Release Strategies)



## FINISH

# FINANCIAL PLAN INVESTMENT STRATEGY

While the filmmakers are seeking as much equity as possible for production, the anticipated financial breakdown is below. Since the production budget is at \$1.3 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*.



## 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: \$3 million gross receipts, with an ROI waterfall structure as follows:

- Debt Lender: \$784,000 (12% APR + fees on the original \$700,000 loan)
- P&A Costs: \$480,000 (\$400,000 spent on P&A + 20% = \$90,000)
- Distribution Costs: \$600,000 (\$3 million theatrical gross x blended rate of a return of 20% = \$600,000)
- International Sales Fee: \$300,000 (\$3 million theatrical gross x blended rate of a return of 10% = \$300,000)
- 1% CAMA: \$30,000
- Equity/Direct Investors: \$720,000 (20% return on the original \$600,000 investment)
- Profit participation recoupment: \$86,000 (\$43,000 to investors and \$43,000 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 \$12,000 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 Connecticut, offer the base rate of 30% tax credit on all qualified in-state spending.

- Taking advantage of such incentives protects an investment up to an additional 30% or more 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 film.

- 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

- The Internal Revenue Code Section 181 allows immediate expensing of qualified production costs associated with a Television Series, Films, and Live Theatricals. Taxpayers can deduct up to \$15 million of qualified production costs as they are incurred. In order to qualify for the immediate expensing, IRC Section 181(d) requires at least 75% of the production compensation costs are incurred within the U.S.



# PRODUCTION BUDGET

# PROJECTIONS MODEL

"AU PAIR GIRL"  
 Budget v2 (based on Schedule v2)  
 SAG LB  
 IATSE Tier 0  
 Non-DGA, Non-Teamster

Prep Weeks: 3 Weeks  
 Total Days : 25 Days CT  
 Post Weeks: 8 Weeks

PREPARED BY: BUFFALO 8

Account	Description	Total
1100	STORY & RIGHTS	57,111
1200	PRODUCER'S UNIT	64,520
1300	DIRECTION	50,000
1400	CAST	451,333
1500	ATL TRAVEL	5,280
	<b>Total Above-The-Line</b>	<b>628,244</b>
2000	PRODUCTION STAFF	47,603
2100	EXTRAS	8,324
2200	SET DESIGN	47,745
2300	SPECIAL EFFECTS	6,243
2500	SET OPERATIONS	37,717
2700	SET DRESSING	0
2800	PROPERTY	22,804
2900	WARDROBE	44,751
3000	PICTURE VEHICLES & ANIMALS	7,500
3100	MAKEUP & HAIRDRESSING	26,813
3200	SET LIGHTING	64,293
3300	CAMERA	28,318
3400	PRODUCTION SOUND	12,638
3500	TRANSPORTATION	5,684
3600	LOCATION EXPENSES	111,774
3800	DRIVES	1,800
	<b>Total Below-The-Line Production</b>	<b>474,007</b>
4400	EDITORIAL	31,448
4500	VISUAL EFFECTS	5,000
4600	SOUND EDITORIAL & RERECORDING	20,000
4700	MUSIC EDITORIAL & SCORING	10,500
4900	TITLES	3,000
5200	POST OFFICES/FACILITIES	0
	<b>Total Below-The-Line Post</b>	<b>69,948</b>
7000	FEES & CHARGES	2,500
	<b>Total Below-The-Line Other</b>	<b>2,500</b>
	<b>Total Completion Costs</b>	<b>0</b>
	INSURANCE PACKAGE : 1.5%	17,620
	LEGAL FEES (0.75%) : 0.75%	8,810
	Contingency : 7.5%	88,102
	<b>Total Above-The-Line</b>	<b>628,244</b>
	<b>Total Below-The-Line</b>	<b>546,455</b>
	<b>Total Above and Below-The-Line</b>	<b>1,174,699</b>
	<b>Grand Total</b>	<b>1,289,232</b>
	CT TC	(273,000)
	<b>Net total</b>	<b>1,016,232</b>



**PROJECT: Au Pair Girl** **4/4/23** **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	-	-	\$600,000	46.2%
Senior Loan - Tax Credit <sup>[1]</sup>	Conneticut	Debt	\$ 400,000	85.0%	\$278,000	21.4%
Senior Loan - Pre-Sales		Debt	\$ 400,000	85.0%	\$340,000	26.2%
Gap/Mezz		Debt	-	-	\$82,000	6.3%
<b>= Total Production Cash Budget</b>					<b>\$1,300,000</b>	<b>100.0%</b>
(+) Loan Commitment Fee		Debt			10,000	0.4%
(+) Legal Reserve		Debt			7,000	0.3%
(+) Mezz/Senior Paid-in-Kind (PIK)		Debt			705,266	25.9%
(+) Mezz/Senior Interest Reserve		Debt			705,266	25.9%
<b>= Total Finance Plan</b>					<b>\$2,727,532</b>	<b>152.3%</b>

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	\$600,000	46%
Senior Secured Loan	618,000	48%
Mezz/Gap Loan	82,000	6%
<b>Total Production Budget</b>	<b>\$1,300,000</b>	<b>100%</b>

**Overall Finance Plan Summary**

	US\$ Amount	% of Total
Equity+Other Investments+Other Debt	\$600,000	22%
Senior Secured Loan	618,000	23%
Mezz/Gap Loan	82,000	3%
Adjusted Loan (i.e. Fee/Interest reserves)	1,427,532	52%
<b>= Total Finance Plan</b>	<b>\$2,727,532</b>	<b>100%</b>

**LOAN SUMMARY**

Loan Amount (Principal Advanced)	US\$ Amount	% of Total
(+) Interest Reserve	\$700,000	32.9%
(+) Paid-in-Kind (PIK)	705,266	33.1%
(+) Legal Reserve	7,000	0.3%
(+) Commitment Fee	10,000	0.5%
<b>= Total Adjusted Loan Commitment</b>	<b>\$2,127,532</b>	<b>100.0%</b>

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.

# PROJECTIONS MODEL

Select Case		Budget (USD)		54%			
Case 1	Debt Principal, net	Equity	Budget, Net	Case Name	Change Amount	Gross Tax Credit Mid Mezz Coverage	% Equity
Case 1	\$ 700,000.00	\$ 600,000.00	\$ 1,300,000.00	Status Quo	\$ -	\$ 400,000.00	1.95x
		\$ 600,000.00					

<b>Project Title:</b>		<b>Au Pair Girl</b>	
<b>Cor:</b>		<b>400000 Status Quo</b>	
		<b>Date:</b> 4/4/23	
		<b>Version:</b> 1	

	\$ Amount	Note: USD % of Total
Film budget, net	1,300,000	64.3%
Upfront Financing Fee	10,000	0.5%
Legal Reserve	7,000	130000000.0%
Interest Reserve	705,266	85000000.0%
<b>Total Uses</b>	<b>2,022,266</b>	<b>215000064.8%</b>

Sources:	\$ Amount	% of Total	LTV %	Annual Rate (%)
(A) Equity+Other Investments+Other Debt	600,000	29.7%		
(B) Senior Secured Loan (Tax Rebate + Pre-sales)	618,000	30.6%	85% TC / 85% PS	54%
(C) Gap/Mezz Debt (Capitalized of Fees & Reserves)	804,266	39.8%		54%
<b>Total Sources</b>	<b>2,022,266</b>	<b>100.0%</b>		

	Downside	Takes Case	Ask Case
<b>Foreign Gross Receipts</b>	2,100,000	2,550,000	3,000,000
Foreign Distribution Costs:			
[TBD Sales Company] (Int. Distribution)	(105,000)	(127,500)	(150,000)
CAMA Fee	-	-	-
[TBD Sales Company] - Marketing & Other Expenses	-	-	-
Guild Residuals	-	-	-
<b>Total Foreign Distribution Costs</b>	<b>(105,000)</b>	<b>(127,500)</b>	<b>(150,000)</b>
<b>Foreign Net Proceeds</b>	<b>1,995,000</b>	<b>2,422,500</b>	<b>2,850,000</b>
<b>Domestic Gross Receipts</b>	280,000	340,000	400,000
Domestic Distribution Costs:			
[TBD Sales Company] (Domestic Distribution)	(14,000)	(17,000)	(20,000)
Guild Residuals	-	-	-
CAMA Fee / Contingencies	-	-	-
<b>Total Domestic Distribution Costs</b>	<b>(14,000)</b>	<b>(17,000)</b>	<b>(20,000)</b>
<b>Domestic Net Proceeds</b>	<b>266,000</b>	<b>323,000</b>	<b>380,000</b>

	2021	2022	2023	2024	2025	2026	2027
<b>All Sales Net Proceeds (Available to Lender)</b>	2,261,000	2,745,500	3,230,000	4,370,000	5,510,000	6,650,000	7,981,700
(+) Proceeds from Connecticut (Assumes 7.0% Var. and 12.0% Credit Resale Discount)	327,360	327,360	327,360	327,360	327,360	327,360	327,360
(-) Proceeds from Additional Tax Credit (Assumes 7.0% Var. and 0.0% Credit Resale Discount)	-	-	-	-	-	-	-
<b>Maximum Cash Flow to Senior Secured Lender</b>	<b>2,588,360</b>	<b>3,072,860</b>	<b>3,557,360</b>	<b>4,697,360</b>	<b>5,837,360</b>	<b>6,977,360</b>	<b>8,309,060</b>

	2021	2022	2023	2024	2025	2026	2027
<b>Senior Loan Principal Balance (TRs + TCs + PS) (= 18month)</b>	618,000	618,000	618,000	618,000	618,000	618,000	618,000
+ Additional Interest (= 18month)	618,000	618,000	618,000	618,000	618,000	618,000	618,000
<b>Total Debt, pre-paydown</b>	<b>1,236,000</b>	<b>1,236,000</b>	<b>1,236,000</b>	<b>1,236,000</b>	<b>1,236,000</b>	<b>1,236,000</b>	<b>1,236,000</b>
(-) Cash Flow Available to Service Senior Debt	(618,000)	(618,000)	(618,000)	(618,000)	(618,000)	(618,000)	(618,000)
<b>Senior Loan, ending balance</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Residual Cash Flow to Mezz Loan</b>	<b>1,970,360</b>	<b>2,454,860</b>	<b>2,939,360</b>	<b>4,079,360</b>	<b>5,219,360</b>	<b>6,359,360</b>	<b>7,691,060</b>

	2021	2022	2023	2024	2025	2026	2027
<b>Mezz Loan Principal Bal (= 18month)</b>	82,000	82,000	82,000	82,000	82,000	82,000	82,000
+ PIK Interest + Fees (=18month)	1,427,532	1,427,532	1,427,532	1,427,532	1,427,532	1,427,532	1,427,532
<b>Total Debt, pre-paydown</b>	<b>1,509,532</b>	<b>1,509,532</b>	<b>1,509,532</b>	<b>1,509,532</b>	<b>1,509,532</b>	<b>1,509,532</b>	<b>1,509,532</b>
(-) Cash Flow Available to Service Mezz Debt	(1,509,532)	(1,509,532)	(1,509,532)	(1,509,532)	(1,509,532)	(1,509,532)	(1,509,532)
<b>Mezz Loan, ending balance</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>

	2021	2022	2023	2024	2025	2026	2027
<b>Principle Coverage (Max Cash Flow / Principle)</b>	3.70x	4.39x	5.08x	6.71x	8.34x	9.97x	11.67x
<b>Senior Loan Coverage (100% Pre-Sales + TCs / Senior Loan)</b>	1.18x	1.18x	1.18x	1.18x	1.18x	1.18x	1.18x
<b>% Senior Debt Cleared</b>	100%	100%	100%	100%	100%	100%	100%
<b>Mezz Principal Loan Coverage (Net Receipts / Principal Loan Balance)</b>	24.03x	29.94x	35.85x	49.75x	63.65x	77.55x	93.79x
<b>Mezz Loan Coverage (Net Receipts / Loan Balance)</b>	1.31x	1.63x	1.95x	2.70x	3.46x	4.21x	5.09x
<b>% of Debt Cleared, including Interest</b>	100%	100%	100%	100%	100%	100%	100%
<b>All debt cleared?</b>	YES	YES	YES	YES	YES	YES	YES

	2021	2022	2023	2024	2025	2026	2027
<b>Residual Cash Flow to SalesCo</b>	460,828	945,328	1,429,828	2,569,828	3,709,828	4,849,828	6,181,528
(-) [TBD Sales Company] (Deferred Int. Distribution Fees, post-debt)	(210,000)	(250,000)	(300,000)	(400,000)	(500,000)	(600,000)	(700,000)
(-) [TBD Sales Company] (Deferred Domestic Distribution Fees, post-debt)	(28,000)	(34,000)	(40,000)	(60,000)	(80,000)	(100,000)	(120,000)
<b>Residual Cash Flow to Pref Equity</b>	<b>222,828</b>	<b>656,328</b>	<b>1,089,828</b>	<b>2,109,828</b>	<b>3,129,828</b>	<b>4,149,828</b>	<b>5,361,528</b>
<b>Grants/Equity Pref Return Principal Bal</b>	600,000	600,000	600,000	600,000	600,000	600,000	600,000
+ Accrued Interest (assumes 20.0%)	120,000	120,000	120,000	120,000	120,000	120,000	120,000
<b>Total Grants/Pref, pre paydown</b>	<b>720,000</b>	<b>720,000</b>	<b>720,000</b>	<b>720,000</b>	<b>720,000</b>	<b>720,000</b>	<b>720,000</b>
(-) Cash Flow Available to Service Pref Equity	(222,828)	(656,328)	(1,089,828)	(2,109,828)	(3,129,828)	(4,149,828)	(5,361,528)
<b>Ending Balance</b>	<b>497,172</b>	<b>63,672</b>	<b>369,828</b>	<b>1,389,828</b>	<b>2,409,828</b>	<b>3,429,828</b>	<b>4,641,528</b>
<b>Residual Cash Flow to Equity</b>	<b>-</b>	<b>-</b>	<b>369,828</b>	<b>1,389,828</b>	<b>2,409,828</b>	<b>3,429,828</b>	<b>4,641,528</b>

	50.0%	5.0%	45.0%
<b>Producers</b>	194,914	69,491	125,423
<b>Lender</b>	184,914	69,491	115,423
<b>Pref Equity Investors</b>	166,423	625,423	1,084,423
<b>Total Equity</b>	<b>369,828</b>	<b>1,389,828</b>	<b>2,409,828</b>

<b>Proje PROJECT: Au Pair Girl</b>		<b>Au Pair Girl</b>	
<b>Case:</b>		<b>Status Quo</b>	

<b>Annualized Rate - Wtd Across Principal, net to</b>	<b>600,000.00</b>		
	<b>Rate</b>	<b>Wtd. Avg.</b>	
Senior	\$ 400,000	10.5%	100.0%
Mezz	\$ 1,350,000	13.0%	337.5%
	\$ 400,000	<b>54.4%</b>	<b>437.5%</b>

<b>Controls:</b>	
Circ	1
<b>Annualized Rate</b>	54.3%
<b>Accrued Rate</b>	27.15%
<b>Cash Interest</b>	27.15%
<b>Start Date</b>	7/1/23
<b>Days out</b>	547
<b>Months Out</b>	18 months
<b>Case</b>	1,300,000
<b>Principal, net to Production</b>	\$ 700,000

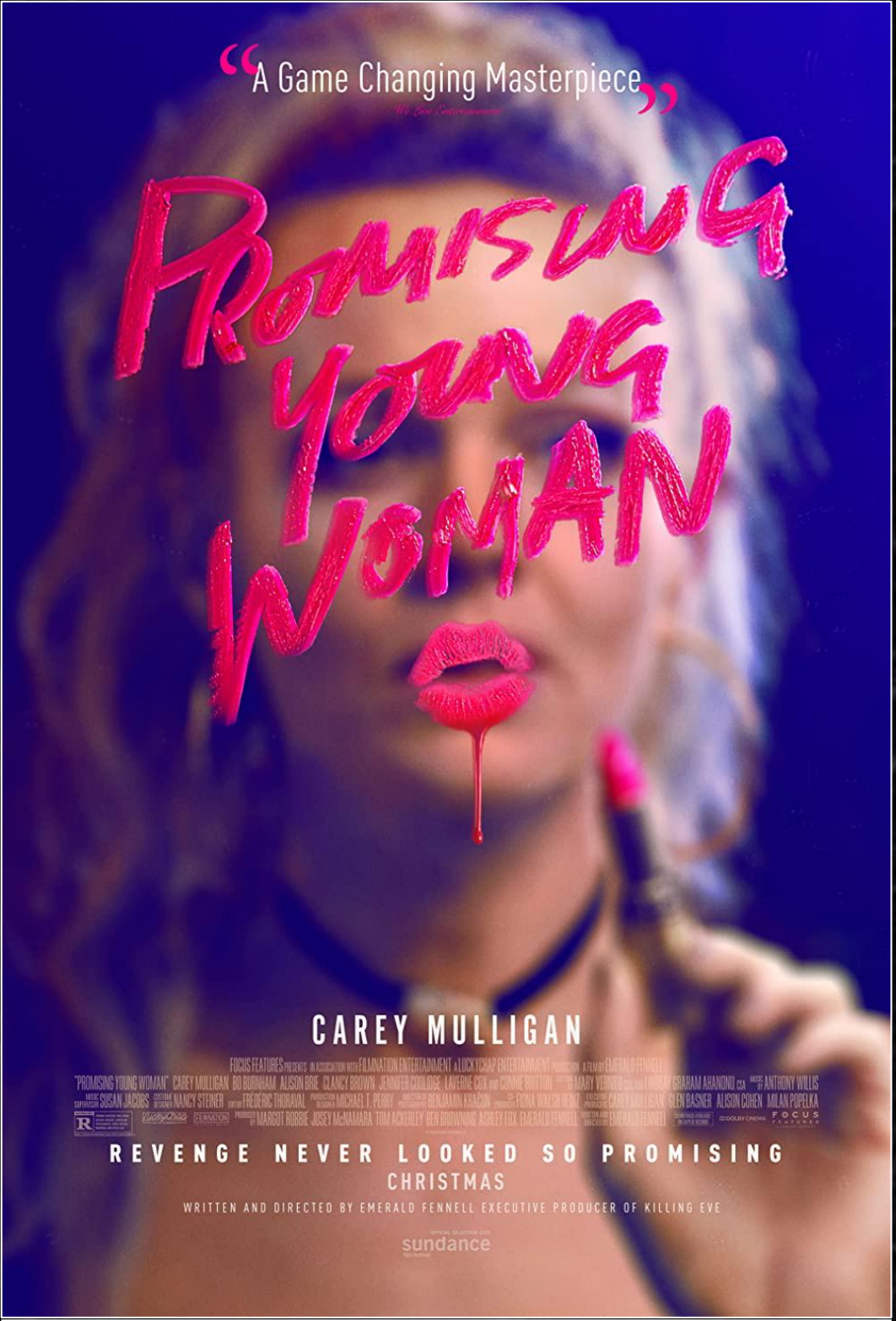
  

<b>Plus:</b>	
<b>Fees/Reserves:</b>	%
Lender Commitment Fee	\$ 10,000 2.0%
Lender Interest Reserve	\$ 705,266 101%
Lender PIK "Reserve"	\$ 705,266 101%
Lender Legal Reserve	\$ 7,000 1%
<b>Total Fee/Reserves</b>	<b>\$ 1,427,532</b>
<b>(-) PIK</b>	<b>(\$705,266)</b>
<b>Total Loan Commitment</b>	<b>\$ 1,422,266</b>
<b>Adj. Principal</b>	<b>\$ 1,422,266</b>

Total Debt Summary						
Period	Date	Adj. Principal	Accrued	Cash Pay	Lender CF	ProdCo CF
-1	7/1/23			600,001	(1,412,266)	1,412,266
1	7/31/23	1,422,266	32,179	32,179	\$32,179	(\$32,179)
2	8/31/23	1,454,444	32,907	32,907	\$32,907	(\$32,907)
3	9/30/23	1,487,351	33,651	33,651	\$33,651	(\$33,651)
4	10/30/23	1,521,003	34,413	34,413	\$34,413	(\$34,413)
5	11/30/23	1,555,415	35,191	35,191	\$35,191	(\$35,191)
6	12/30/23	1,590,607	35,987	35,987	\$35,987	(\$35,987)
7	1/30/24	1,626,594	36,802	36,802	\$36,802	(\$36,802)
8	2/29/24	1,663,396	37,634	37,634	\$37,634	(\$37,634)
9	3/29/24	1,701,030	38,486	38,486	\$38,486	(\$38,486)
10	4/29/24	1,739,516	39,357	39,357	\$39,357	(\$39,357)
11	5/29/24	1,778,872	40,247	40,247	\$40,247	(\$40,247)
12	6/29/24	1,819,119	41,158	41,158	\$41,158	(\$41,158)
13	7/29/24	1,860,277	42,089	42,089	\$42,089	(\$42,089)
14	8/29/24	1,902,366	43,041	43,041	\$43,041	(\$43,041)
15	9/29/24	1,945,407	44,015	44,015	\$44,015	(\$44,015)
16	10/29/24	1,989,422	45,011	45,011	\$45,011	(\$45,011)
17	11/29/24	2,034,432	46,029	46,029	\$46,029	(\$46,029)
18	12/29/24	2,080,461	47,070	47,070	2,174,602	(\$2,174,602)

# COMPARABLES



**Promising Young Woman**  
 Production Budget: \$5 Million  
 Worldwide Box Office: \$19 Million



**Invisible Man**  
 Production Budget: \$7 million  
 Worldwide Box Office: \$ 144.5 Million



**Midsommar**  
 Production Budget: \$9 Million  
 Worldwide Box Office: \$ 48 Million

# RISK

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## INVESTMENT RISK

An investment in the production of a motion picture is extremely speculative and involves a high degree of risk. The Producers will seek accredited investors who understand this risk. The ideal investor is one who believes that *Au Pair Girl* should be shown to the widest audience possible. With this in mind, the producers have established an accurate budget and prepared a marketing strategy for major release, or a release through an SVOD partner. This effort will eliminate the element of chance, ensuring 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 *Au Pair Girl* 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 implement necessary precautions to accommodate shooting on a secluded island, including but not limited to access to a medical team, lifeguards, and Coast Guard for scenes involving boats. The Production Team also has relationships through production partners in Connecticut, meaning all vendors/equipment, etc., can be obtained at fair & equitable 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, etc.



# DISTRIBUTION PLAN

## SALES APPROACH

An overwhelming number of independent films suffer from an unrealistic expectation for the film's release; *Au Pair Girl* 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, *Au Pair Girl* will be 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 the fall of traditional theatrical release and the competitive nature of streaming, the Producers intend for *Au Pair Girl* to be released initially for a limited theatrical run followed by a digital release through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc. Without a strong distributor behind the film, a theatrical release will be difficult to turn a profit, leading the team to rely more heavily on SVOD and OTT licensing.

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 *Au Pair Girl* at a top-tier film festival, specifically: Sundance, Berlin, SXSW, 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 *Au Pair Girl* and their strong standing relationship with various programmers at each will allow for a successful festival run.

## START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *Au Pair Girl* 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.

## 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, *Au Pair Girl* will outclass the competition. Already *Au Pair Girl* has managed to begin putting together a strong team of industry professionals.



# TARGET MARKETS

## TEENS & COLLEGE STUDENTS

College students and the teen market are both target audiences with proven results. As of Fall 2020, over 19 million students were enrolled in college throughout the United States. The marketing organization Esri has labeled this market segment as the “dorms to diplomas” demographic, with a median age of 21.8, “who live in urban locations and enjoy going to the movies”. The heavy involvement of this demographic with social platforms like Instagram and Twitter makes them easy to reach via targeted social media posts and savvy marketing. Teens as well on average use various screens nearly 7 and a half hours a day. As a result, the potential for word-of-mouth sales (for a low-budget thriller films with a twist, like *Au Pair Girl*) is outstanding with this group. Films such as Blumhouse’s *Happy Death Day* and A24’s *It Comes At Night* experienced increased results based upon their abilities to target this audience and build on strong audience exiting data, something that the Producers of *Au Pair Girl* are eager to replicate.

Social media and technology have enabled college students/teens to become a key target demographic. This age group has the 2nd highest per-capita theater attendance. And with fewer heavy financial obligations, college students & teens have the free time & resources to engage with a wide variety of films, including smaller projects like *Au Pair Girl*. This unique blend of factors proves that college students/teens are a prime target market and an established force for exceptional sales.

## THRILLER FANS

The thriller genre is in high demand in the current marketplace. In 2005 the genre was capturing 4.98% of the market share with only 27 films being released. Since then, the market has continually increased and in 2019 the thriller genre captured 10.5% of the market share with 55 thriller films hitting the marketplace. That amounts to over \$1.1 billion in gross revenue spread out over those 55 films. The success of the thrillers specifically has also resulted in major studio attention with recent productions such as *Invisible Man*, *Last Night in Soho*, and *The Black Phone*.

According to the MPAA statistics for 2017, the demographic most likely to see a thriller film (18-39-year-olds) owns more pieces of key technology than any other. This same group was also more likely to attend a greater number of films per month as well. By targeting a demographic that is more engaged and excited about thriller films than any other, the producers believe that *Au Pair Girl*, which balances the relatable feeling of powerlessness of being a teenager vying for independence with dramatic thriller elements, can generate as much excitement as its comparable with its visceral story, while also being primed to breakout theatrically due to its clever writing and memorable ending.



# 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 Au Pair Girl 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

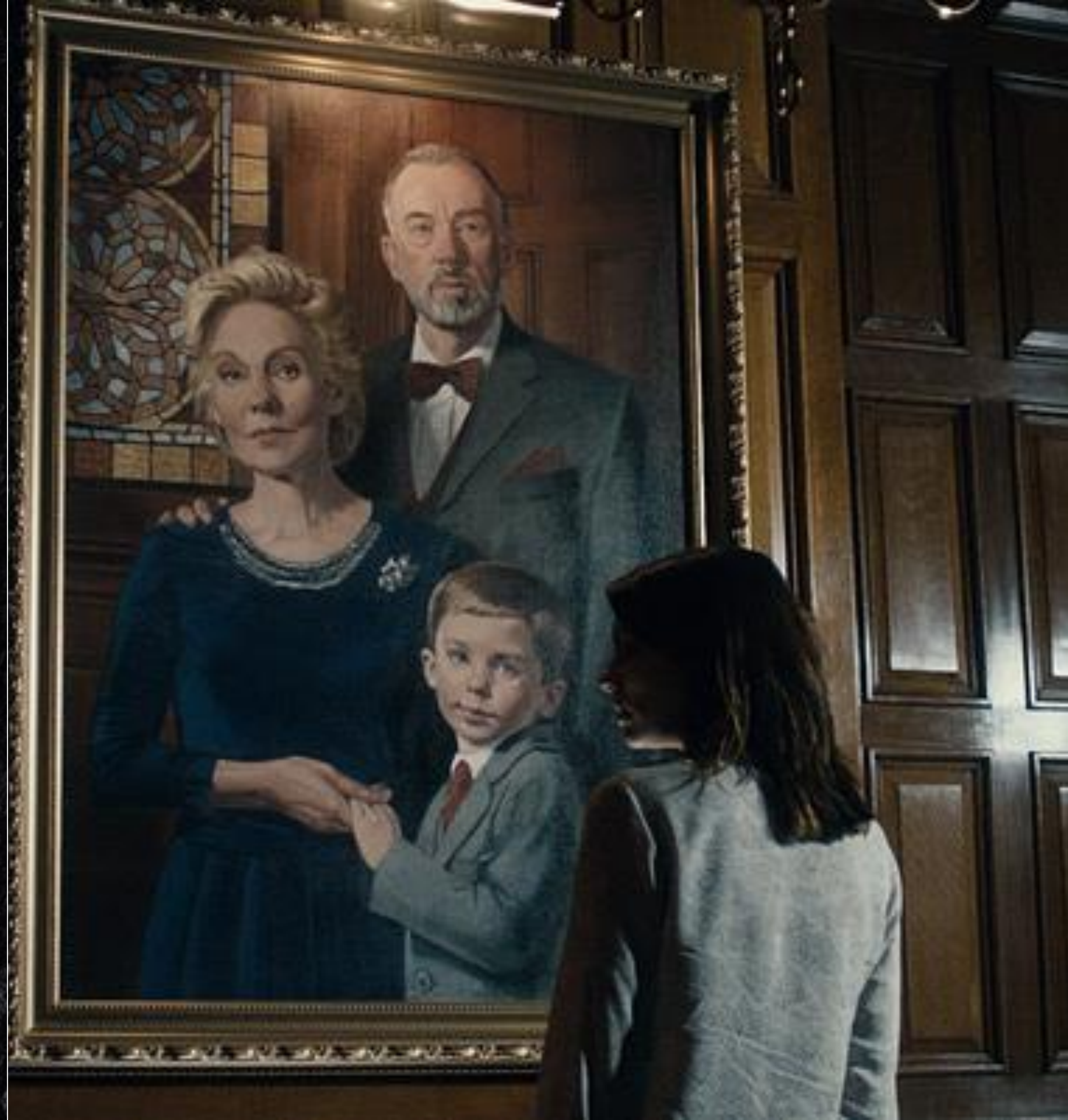
Wire information is available to qualified investors.

## 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 *Au Pair Girl* 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](#)





