

INVESTMENT OPPORTUNITY



DELIRIUM

P I C T U R E S

The Film Slate
SEQUENCE, CRISIS, & STARE

PRIVATE
&
CONFIDENTIAL

FULL DISCLOSURE

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PREFACE

Adam O'Brien is an exciting and multi award-winning film and television Director and Producer with a unique vision in both live action and animation, and who brings to this project more than 25 years of film making experience. He and this creative team represent an array of talents and skills, including groundbreaking innovators in visual special effects, and who all bring special vision to this three-film project experience.

Adam has just seen the successful and critically acclaimed release of his film **Mom**, starring Emily Hampshire (*Schitt's Creek*) and François Arnaud (*The Borgias*). Capitalizing on this success, the team has secured the collaboration of **Blue Finch Film Release**, an International Sales Agent and UK/Ireland Distribution company based in London, on a slate of three horror films. There are multiple budgetary and logistical advantages to producing a slate of films (*as demonstrated further within this proposal*).

A Three Horror Film Slate

We all love dramas and comedies; however, with respect to the international film market, dramas and comedies have had a more difficult time in cross border sales due to differences in local sensibilities, tastes, customs. Horror and superhero action movies have a proven and tested record of performing well across borders in many different countries. Further, horror films as compared to superhero action films can be far less costly to produce and thus with greater upside profit potential.

Blue Finch has a wealth of knowledge across sales & distribution and facilitates an optimal and profitable release vehicle for commercial and critically acclaimed films. Blue Finch has also offered a realistic and robust minimum guarantee (MG) and sales estimates in line with current market conditions, an all-so-important tool in getting films made.

Please read through this enclosed Investment Proposal and join our Team in making a slate of fun, (*frightful*), joyous, and profitable horror films.



FOCUS

The concept of offering a *Movie Slate* emerged from a strategy aimed at both mitigating risk for investors and capitalizing on the need to enter the film market as swiftly as possible to leverage the expected 'content shortage' the market has experienced in 2024 and 2025.

Our goal is to produce high-quality, cost-effective genre films - specifically in Horror, Thriller, and Suspense categories - over the next two to three years. We're committed to creating films that not only the Market demands but also in maintaining fiscal responsibility.

As we look ahead, the market is poised with a voracious appetite for content, and this is precisely the golden opportunity we are primed to seize. The demand for fresh, captivating content is palpable, and our strategy is strategically positioned to meet this demand, offering a promising investment opportunity.

BLUE FINCH STATEMENT

Independent Genre (*horror in particular*), remains to be a fruitful area of the film business due to the strong supporting audience and the flexibility on budget constraining aspects such as A-List cast. In 2024, we have seen surprise successes at the box office including *Late Night With The Devil* and currently *In A Violent Nature* – both made independently of the studios and for modest budgets. Some of the buzziest pick-ups out of Sundance this year were genre titles, including *It's What's Inside* which was picked up by Netflix for a reported \$17M.

As a company, our job is to generate as much buzz around our titles to create the strongest competitive environment for buyers. Festivals can play a big part of this, with us submitting to both A-List festivals (*such as TIFF, SXSW and Sundance*), but also key genre specific festivals, at which we can drive PR to get strong reviews. From that, we then speak to everyone from studios (*such as Sony and Disney*), larger independents (*such as Neon and A24*), streamers (*such as Amazon and Netflix*) and notable independents (*such as WellGo and Vertical*).

THE MOVIES

MOVIE SUMMARY - Sequence

Media Type: Motion Picture

Genre: Horror, Thriller

MPAA Rating: R (Anticipated)

Production Budget: \$400K

Production Company: Delirium Pictures

Sales Company: Blue Finch Film Release

Film location: Montréal, Qc Canada

Days of shooting: 6

Shooting Date: November 15, 2024

Picture Lock:

2 weeks after Principal photography

Final Delivery:

7 months after Picture Lock

Logline

When a young woman moves into a mysterious cabin to help its ailing owner, she becomes trapped inside by a mysterious group of strangers. Now, she must survive the night with a malevolent force lurking within.



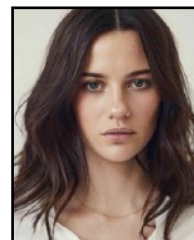
Potential Cast:



Robert Englund
As
Randall



Deanna Dunagan
As
Adriana



Lily Sullivan
As
Priya

The main influences of the project:

The Strangers, Evil Dead

MOVIE SUMMARY - Crisis

Media Type: Motion Picture

Genre: Horror, Thriller

MPAA Rating: R (Anticipated)

Production Budget: \$2.5M

Production Company: Delirium Pictures

Sales Company: Blue Finch Film Release

Film location: Montréal, Qc Canada

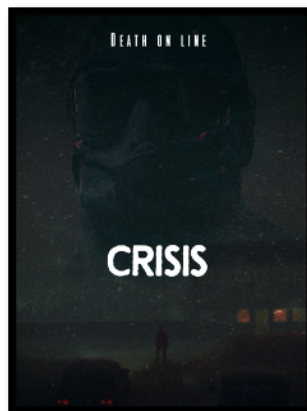
Days of shooting: 25

Shooting Date: February 21, 2025

Picture Lock:
4 months after Principal photography

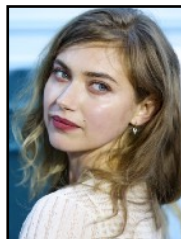
Final Delivery:
6 months after Picture Lock

Logline On a snowy New Year's Eve, a mysterious and violent stalker descends upon a lone crisis center worker. She grapples with her own trauma while desperately staying one step ahead of the madman.

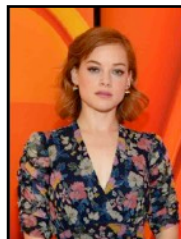


Potential Cast:

(For the role of Abby only)



Imogen Poots



Jane Levy



Victoria Pedretti

The main influences of the project:
Invisible Man, Phone Booth, Scream

MOVIE SUMMARY - **Stare**

Media Type: Motion Picture

Genre: Horror, Thriller

MPAA Rating: PG13 (Anticipated)

Production Budget: \$3.6M

Production Company: Delirium Pictures

Sales Company: Blue Finch Film Release

Film location: Montréal, Qc Canada

Days of shooting: 35

Shooting Date: September 15, 2025

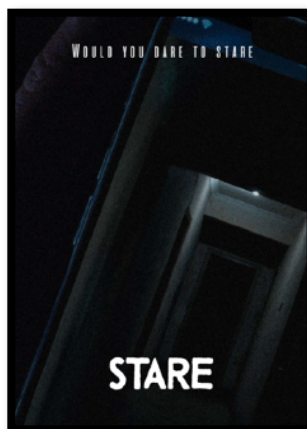
Picture Lock:

4 months after Principal photography

Final Delivery:

7 months after Picture Lock

Logline A TikTok video sparks a wave of suicides, and a grieving professor must trace its origin to save his daughter from becoming the next victim. This tense thriller delves into the dark side of social media's grip on youth.



Potential Cast:

(For the role of Nathan only)



Jeffrey Dean Morgan



Clive Owen



Joel Edgerton



O-T Fagbenle

The main influences of the project:

The Ring, Smile, Pulse, Cure

THE OPPORTUNITY

Overview

Production Budgets Combined *breakdown*

- \$6,500,000 USD initial total budget for all movies

STRUCTURE

- **\$4,500,000** Equity Investment
- \$2,000,000 Monetize Admissible Tax Incentive @ 35%
(Interim Financing from National Bank)

Equity Investment

- Minimum Investment : **\$45,000 USD**

Investor Recoupment (see section *Waterfall Analysis*)

- 1st Position In The U.S. & CAN From All Domestic Media
- 1st Position Internationally From All Media

Return On Investment

- 20% Premium On Investment
- 50% of Net Profits Worldwide on ALL THREE MOVIES (Pro Rata Return)

Pro Rata Return

To provide a clear and fair return on investment, we propose the following pro rata return strategy:

1. **Revenue Sharing:** Investors will receive a proportional share of the net profits based on their investment percentage. For example, if an investor contributes 10% of total investment sought (\$450,000), they would receive 10% of the net profits.
2. **Recoupment Priority:** Investors will be given priority in recoupment. Before any profits are distributed to other stakeholder of the LLCs, (*producers, cast, director etc..*), investors will first **FULLY** recoup their initial investment.
3. **Premium On Investment:** After all investors recoup their initial investment, the investors will receive a Premium of 20% based on their initial contribution before any profits are distributed to other stakeholders. For example, if an investor contributes \$450,000, they would receive \$90,000 as Premium.
4. **Profit Distribution:** Once the initial investment are fully recouped and Premium is paid, profits will be distributed among investors and other stakeholders according to the agreed-upon percentage.
5. **Reporting:** Through **Freeway**, our Collection Agent (see page 32), regular financial reporting will be provided to all investors, detailing revenue generated and distribution made.

FINANCIAL

The following proposed financing structure is part of a disciplined approach to maximize potential profit by balancing financial risks against the probability of commercial success:

We are seeking a **\$4.5M USD** equity investment with the remaining capital built from a combination of monetized tax incentives. This capital will be utilized to cover a significant portion of the production costs and initial marketing expenses.

The films “SEQUENCE”, “CRISIS”, and “STARE” present a significant opportunity to reduce risk. By shooting these films in close succession, we can enhance production values and minimize costs, effectively capitalizing on the required equity.

Our investors will reap the rewards from the collective profits of all three movies, thereby reducing risk. Essentially, should one film falter at the box office, the others can compensate for any financial shortfall.

The investors will receive a pro rata share of the slate’s net profits based on their investment percentage. This includes recoupment of initial investment, the premium and a proportional share of profits among stakeholders.

The pro rata return strategy is thoughtfully crafted to ensure investors receive compensation that reflects their share in the film slate’s success. This strategy prioritizes investor repayment, with the potential for considerable profits based on the slate’s performance in the marketplace.

In addition, investors will receive a host of privileges, including invitations to premieres, exclusive behind-the-scenes access, VIP film merchandise, among other perks.

Utilizing tax incentives** is an important component of our overall strategy, with Québec being a particularly good choice for those projects, since it offers the necessary locations, great local crews, and great province tax incentives available.

The team intends to mitigate risks and increase potential ROI for investors by narrowing the window between commitment of equity and the start of production by quickly moving into principle photography.

Our team has partnered with **Blue Finch Film Release** as international sales agent/distributor, offering realistic and robust minimum guarantee (MG) and sales estimates in line with current market conditions.

Strategic marketing targets specific audiences and includes submissions to film festivals for recognition. With Blue Finch’s involvement, we aim to secure distribution deals across both theatrical and streaming platforms

****Québec and Canada:** The province and country offers a combine lucrative 35% but can reach up to 38%

STRUCTURE

STRUCTURE AND ENTITIES INVOLVED

New Companies ("**Sequence LLC**", "**Crisis LLC**" and "**Stare LLC**"), under establishment in the United States, are incorporated to produce the Pictures. The Companies will be registered in **Wyoming**.

The entities that will be the shareholders of the Companies are:

1. **DC Holding LLC**: The Company that will hold the Investors' funds.
2. **Delirium Corp**: The entity that will overlook the production of the Pictures, will manage the *Holding LLC* and will take care of the overall legal and financial responsibilities of all companies under its management.

Province of Quebec INC is the entity that will act as line producer and produce the Pictures in Québec and *reclaim the tax credit production service in Québec*.

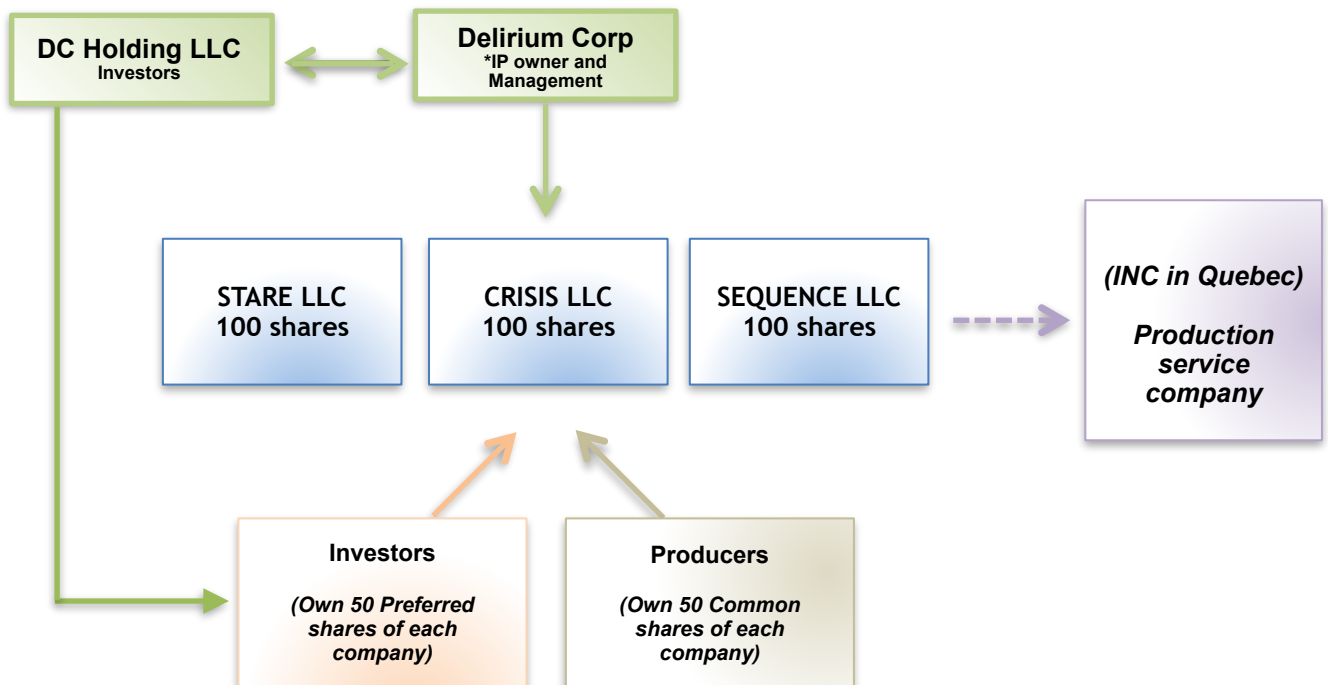
In each movie companies, the shares will be divided as:

50 Common shares and **50 Preferred shares**

DC Holding LLC will own 50% (50 Preferred share) of each LLC.

The PPM (*Private Placement Memorandum*) is available upon request.

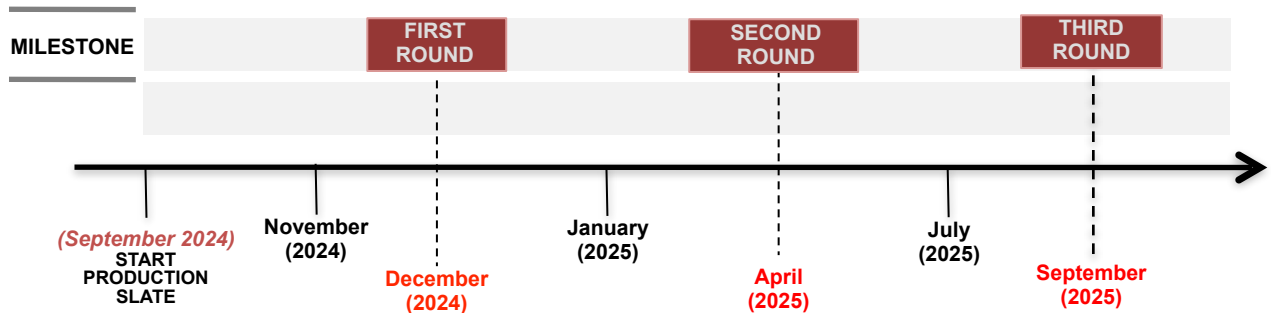
The diagram below delineates the relationship between the above entities and the third parties involved in the Picture. A solid arrow implies '*direct ownership*'; and a '*broken arrow*' indicates a '*contractual relationship*'.



*IP: Intellectual Property

INVESTMENT ROUNDS

We have structured **three** rounds of investment to offer flexibility and opportunities for participants at various levels to join and benefit from this venture.



We are confident in securing the remaining budget and finishing the movies, thanks to Adam O'Brien's strong relationships with post-production houses and film financiers.

Contingency Plan

If **75% of the \$4.5m** equity amount is **not** reached in full by the milestone dates, the contingency plans are as follows:

Case 1: If 75% of \$2M is not reached by **milestone date December 31, 2024**, then *Crisis* and *Stare* will not begin preproduction nor principal photography.

- It is assumed that \$400K was reached early in Q4 2024 to film *Sequence*. If the equity balance reached over \$400k but was too far from \$1.5M whereby even bridge financing could not fulfill the equity budget, then the investors in *Sequence* will continue their *Participation Units* in *Sequence*, but the overage amounts of their investments will be **returned to them** without interest in January 2025.

In this scenario, the investors in *Sequence Participation Units* will receive a proportionate share of the \$400,000 *Sequence Budget*, calculated based on their investment amount relative to the total equity balance. (See table below)

Example 1: There is enough money to film Sequence but nothing further

		New Participation Units Proportion of total balance	Sequence Budget 400,000		
	Investment		Modified Investment	Original %	Amount of \$ Overage to be Returned
Arun	\$ 200,000	37.4%	\$149,533	50.0%	\$50,467
Ed	\$ 50,000	9.4%	\$37,383	12.5%	\$12,617
Jeff	\$ 100,000	18.7%	\$74,766	25.0%	\$25,234
Lindsey	\$ 50,000	9.4%	\$37,383	12.5%	\$12,617
Jack	\$ 135,000	25.2%	\$100,935	33.8%	\$34,065
	\$ 535,000	100.0%	\$400,000	133.8%	\$135,000

INVESTMENT ROUNDS

Case 2: If 75% of \$4.5M is not reached by **milestone date April 30, 2024**, then *Stare* will not begin preproduction nor principal photography.

- It is assumed that \$2M was reached early in Q2 2025 to film *Sequence and Crisis*. If the equity balance reached over \$2M but was too far from \$3,375M whereby even bridge financing could not fulfill the equity balance, then the investors in *Sequence and Crisis* will continue their *Participation Units* in *Sequence and Crisis*, but the overage amounts of their investments will be **returned to them** without interest in Q2 2025.

In this scenario, the investors in *Sequence and Crisis Participation Units* will receive a proportionate share of the \$2,000,000 *Sequence and Crisis Budget*, calculated based on their investment amount relative to the total equity balance. (See table below)

Example 2: There is enough money to film Sequence and Crisis but not Stare

			Sequence + Crisis Budget		
		New Participation Units	2,000,000		
	Investment	Proportion of total balance	Modified Investment	Original %	Amount of \$ Overage to be Returned
Arun	\$ 200,000	6.6%	\$131,796	10.0%	\$68,204
Ed	\$ 50,000	1.7%	\$32,949	2.5%	\$17,051
Jeff	\$ 100,000	3.3%	\$65,898	5.0%	\$34,105
Lindsey	\$ 50,000	1.7%	\$32,949	2.5%	\$17,051
Jack	\$ 135,000	4.5%	\$88,962	6.8%	\$46,038
Julien	\$ 1,000,000	33.0%	\$658,979	50.0%	\$341,021
Matt	\$ 1,500,000	49.4%	\$998,468	75.0%	\$511,532
	\$3,035,000	100.0%	\$2,000,000	151.8%	\$1,035,000

Note: The dates and tables presented above are examples and can be adjusted or moved on a case-by-case basis. A deeper evaluation will be conducted by the lead team if one of this cases happen and will be communicated to all investors before to make any decisions.

For each movie, 75% of the equity budget covers preproduction, cast, and principal photography. The remaining 25% covers post-production. This remaining portion can be filled at a later time through various means such as pre-sales and debt financing. It is also normal business practice in cinema to delay/stretch payments to post-production houses.

THE PROFITS ANALYSIS

PROFITS SUMMERY

Expected Return on Investment

The table below combines estimated NET PROFITS from ALL THREE MOVIES and shows how the expected ROI was calculated.

This include all possible revenues such as MG, Theatrical, VOD and SVOD.

Return On Investment (in USD) for ALL movies	Low	Medium	High
Investment Priority Recoupment	4,500,000	4,500,000	4,500,000
Investment Priority Return of 20%	900,000	900,000	900,000
Investors Back-End	235,216	4,347,853	15,107,363
Total Equity Investor's Recoupment	5,635,216	9,747,853	20,507,363
Return on Investment (ROI) (%)	25%	117%	356%

As shown above, the net profit for all investors within **the first 18-24 months** of the Picture's release was estimated between \$1.1 million USD and \$16 million USD.

The expected return on investment (ROI) for Investors on **ALL** movies was calculated between **25%** and **356%**.

You can find the full financial analysis details for all movies from **page 14-19**

MINIMUM GUARANTEE

Expected Minimum Guarantee (MG)

The table below combines potential MG from ALL THREE MOVIES and shows how the investors will reduce their risk with the money given in advance by the distributors.

The MG doesn't include profits on sales of Theatrical tickets and DVD/BluRay/VOD.

Minimum Guarantee (in USD) for ALL movies	Low	High
Investment Priority Recoupment	4,500,000	4,500,000
MG Domestic (US & Canada)	1,325,000	3,900,000
MG International	2,962,500	8,010,000
Total MG Investor's Recoupment	4,287,500	11,910,000

MG Return on Investment (ROI) (%)	95%	365%
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As shown above, all investors can expect at least **95%** of their investment in MG.
You can find the full MG analysis details for all movies at the **Annex** section.

***All estimates provided are based upon current market conditions as of the date mentioned (*whether they be deals that either we or competitors have closed*). All estimates are based upon the provisions laid out and the films being of high quality/well reviewed.

PROFITS

Minimum Guarantee

To give a “**Safety-Net**” to investors, our Sales Agent, Blue Finch Film Release, provided us with an in depth market analysis of the Minimum Guarantee for each of our three movies determined by the quality of the script, potential actors and the actual market.

A Minimum Guarantee (MG) is the advance payment a distributor pledges for a film, reflecting their belief in its financial success. This money is paid to the film LLC when the contract with the distributor is signed. Within the waterfall structure, this MG money goes back to investors on a pro-rata basis.

As the film earns revenue, the distributor will take their commission and recoup the MG amount (the money they advanced the film), then send all other profits to the film LLC.

To secure the agreed MG, the Sales Agent will often be intricately involved in the production process, requiring their endorsement for crucial decisions on the lead cast, the final script, and the marketing strategy.

Revenue Windows

The initial film’s revenue sharing will span approximately 16 to 24 months following its release.

The typical revenue cycle for a motion picture is about **5 years** from Theatrical release.

Approximately **90%** of any revenues are received within the first **18 – 24 months** after the **First Theatrical Release**.

The most important sources of revenue

Sources

- 1) **Minimum Guarantees**
- 2) Theatrical Domestic / International Box Office
- 3) DVD / BluRay (Domestic and International)
- 4) VOD, PPV, Digital Sales and Rentals (iTunes, Amazon, Redbox etc..)
- 5) Streaming and Subscriptions (Netflix, Hulu, Google Play, Xbox Play etc..)
- 6) Direct Broadcast satellite TV (Network and syndication)
- 7) Ancillaries (Airlines, film libraries)

PROFITS

Analysis Process

The analysis numbers have been based on an average of 50 movies in the same similar budget, genre and target market. Those numbers DON'T take in consideration the talents attached to the project.

The analysis covers all revenue windows (*gross profits*) and all expenses obligations a movie must meet like Sales Agent fees, P&A (*print and ads*) and Residuals.

The main sources of revenue will include Domestic Box Office (Theatres) ticket sales, International Box Office (Theatres) ticket sales; Domestic Home Video/DVD sales, International Home Video/DVD sales, Domestic Non-Theatrical (Airplane, Video on Demand) sales, and International Television sales.

It is assumed that a theater ticket price, both domestically and internationally, will be in average \$15 USD by ticket. According to similar movies produced and distributed in the past, the average of films will be shown on at least 150 screens domestically (U.S & Canada) and 500 screens internationally in over 30 countries. The number of screens can be greater if the films are in higher demanded.

DVD/BluRay are still very relevant today and they are now shared with VOD (Video on Demand). The average numbers of a combined DVD/BluRay's and VOD to be sold domestically and internationally for similar movies produced in the pass, are around 120,000 and 195,000 units, respectively.

Streaming platforms such as Netflix, Amazon Prime, and Shudder, etc., are considered as "Pay One" services. Similar to television licensing agreements, they offer a one-time payment for exclusive rights over a specified number of years. The payment amount is influenced by factors such as the attached talent, film quality, and, given their position in the distribution chain, the film's demand or popularity.

Source: *Box Office Mojo and The Numbers*

Expenses Assumptions

The expenses are mainly related to those made to unrelated third parties in connection with the distribution, marketing or exploitation of the distribution rights of the Picture in all media, languages, technologies, gauges, and formats now known or hereafter devised in all allied and subsidiary distribution markets and venues throughout the universe in perpetuity, including the so called "print and advertising costs" with respect to the theatrical exhibition and distribution of the Picture and all manufacturing (e.g. video masters, video discs, DVD's, BluRay's etc.) costs.

The domestic distribution cost of the Picture constitutes the following two items: 1) A 50/50 revenue split with Theatres; and 2) 12.5% of revenues as Sales fees. The international distribution costs will also be in two tranches: a) 60/40 revenue split with Theatres; and 2) 20% of revenues as Sales fees. The fees can vary and will increase or decrease depending of the many factors: actors, territories and MG.

The Company will also pay all 'Residuals' at 3.6% of Gross Profit (as calculated in the Waterfall Profit Analysis shown in the section below). Residuals include guild, union contributions and payments, supplemental market payments, free television payments, and any other sums pursuant to any collective bargaining agreements, music synchronization or other music costs.

Domestic and international prints and ads ("P&A") is usually equal to the value of the movie but may change depending on the marketing strategy.

PROFITS

PRINTS & ADVERTISING (P&A)

P&A, which stands for Prints and Advertising, is a crucial part of a movie's release strategy, and it's essentially the marketing budget for the film. It covers the costs associated with distributing the movie to theaters, physical formats, and promoting it to potential audiences.

The cost can run anywhere from 30% to 100% or more of a picture's total production budget. The P&A addresses a picture's theatrical release along with its ancillary/subsidiary releases (e.g., *Netflix*, *VOD*, *cable*, *DVD/Blu-ray*, etc.), both domestic and international. P&A cost, or sometimes referred to as expenses, is covered by the distributor and is always "last in and first out" on the ROI waterfall.

Prints, in the digital age, mainly refer to the costs of creating and distributing the digital files to cinemas, as well as any necessary subtitling, dubbing, or format conversions.

Advertising encompasses a broad range of promotional activities, including TV, radio, and online ads, social media campaigns, billboards, trailers, press junkets, and other marketing efforts designed to create awareness and excitement around the movie.

The goal of P&A is to maximize the film's visibility and draw in as large an audience as possible, directly influencing the box office performance and other formats. A well-executed campaign can make or break a movie, regardless of its production quality. If a film isn't adequately promoted, even a great movie might fail to attract viewers. Conversely, a strong campaign can significantly boost a film's revenue potential by ensuring it reaches the right audience at the right time.

PROFIT ANALYSIS

2.0 Projected Waterfall Profit Analysis - SEQUENCE

The statement below presents the Waterfall Profit Analysis expected within the first 12-18 months of the Picture's release.

<u>Expected in the first year of Release (in USD)</u>	<u>Low</u>	<u>Medium</u>	<u>High</u>
Domestic/ U.S.&CAN Box Office Gross Sales	522,500	970,000	2,031,250
50/50 Split w / Theaters	(261,250)	(485,000)	(1,015,625)
12.5% Sales Agent Fees	(65,313)	(121,250)	(253,906)
Balance	195,938	363,750	761,719
International Box Office Gross Sales	1,048,750	1,946,250	4,081,250
60/40 Split w / Theaters (40% for us)	(419,500)	(778,500)	(1,632,500)
20% Content International Sales Agent Fees	(83,900)	(155,700)	(326,500)
Balance	545,350	1,012,050	2,122,250
Domestic Home Video/DVD and VOD Sales (U.S.&CAN)	195,000	390,000	780,000
Balance	195,000	390,000	780,000
International Home Video/DVD and VOD Sales	312,000	624,000	780,000
Balance	312,000	624,000	780,000
Streaming Revenues (Netflix, Amazon, Shutter, etc..)	250,000	400,000	750,000
Domestic/ U.S.&CAN TV Sales	175,000	350,000	700,000
12.5% Fees	(53,125)	(93,750)	(181,250)
Balance	371,875	656,250	1,268,750
International TV Sales	280,000	550,000	1,150,000
20% Fees	(56,000)	(110,000)	(230,000)
Balance	224,000	440,000	920,000
GROSS PROFITS	2,783,250	5,230,250	10,740,500
TOTAL NET REVENUE	1,844,163	3,486,050	7,100,719
Gross Profit Margin (%)	66%	67%	66%
OTHER COSTS			
Participations 3.5%	(64,546)	(122,012)	(248,525)
Unions – WGA – SAG – Residuals 3.6%	(46,104)	(87,151)	(177,518)
PROFIT LESS PARTICIPATIONS	1,733,513	3,276,887	6,674,676
1 st Position: Domestic P&A	(400,000)	(400,000)	(400,000)
P&A Premium @ 10.0% (One time)	(40,000)	(40,000)	(40,000)
INVESTOR PRIORITY RECOUPMENT			
2 nd Position: Equity Investor's Priority	(400,000)	(400,000)	(400,000)
Equity Investor's Priority Recoupment @ 20%	(80,000)	(80,000)	(80,000)
Total Payout	(920,000)	(920,000)	(920,000)
NET PROFIT TO ALL STAKEHOLDERS	813,513	2,356,887	5,754,676

2.1 Expected Return on Investment - SEQUENCE

As shown in **page 11** Section (2.0) above, the net profit for all investors (i.e. for the **100 Back-end Points**) within **the first 12-18 months** of the Picture's release was estimated between US \$800,000 and US \$5.7 million.

The expected return on investment (ROI) **for Investors** was calculated between **122%** and **739%**. The table below shows how the expected ROI was calculated:

Return On Investment (in USD)	Low	Medium	High
Investment Priority Recoupment	400,000	400,000	400,000
Investment Priority Return of 20%	80,000	80,000	80,000
Investor 50 Back-End-Points	406,756	1,178,444	2,877,338
Total Equity Investor's Recoupment	886,756	1,658,444	3,357,338

Return on Investment (ROI) (%)	122%	315%	739%
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2.2 Projected Waterfall Profit Analysis - CRISIS

The statement below presents the Waterfall Profit Analysis expected within the first 16-24 months of the Picture's release.

<u>Expected in the first year of Release (in USD)</u>	<u>Low</u>	<u>Medium</u>	<u>High</u>
Domestic/ U.S.&CAN Box Office Gross Sales	679,250	1,261,000	2,640,625
50/50 Split w / Theaters	(339,625)	(630,500)	(1,320,131)
12.5% Sales Agent Fees	(84,906)	(157,625)	(330,078)
Balance	254,719	472,875	990,234
International Box Office Gross Sales	1,258,500	2,335,500	4,897,500
60/40 Split w / Theaters (40% for us)	(503,400)	(934,200)	(1,959,000)
20% Content International Sales Agent Fees	(100,680)	(186,840)	(391,800)
Balance	654,420	1,214,460	2,546,700
Domestic Home Video/DVD and VOD Sales (U.S.&CAN)	390,000	780,000	1,560,000
Balance	390,000	780,000	1,560,000
International Home Video/DVD and VOD Sales	624,000	1,248,000	2,496,000
Balance	624,000	1,248,000	2,496,000
Streaming Revenues (Netflix, Amazon, Shutter, etc..)	650,000	1,300,000	2,600,000
Domestic/ U.S.&CAN TV Sales	175,000	350,000	700,000
12.5% Fees	(103,125)	(206,250)	(412,500)
Balance	721,875	1,443,750	2,887,500
International TV Sales	350,000	700,000	1,400,000
20% Fees	(70,000)	(140,000)	(280,000)
Balance	280,000	560,000	1,120,000
GROSS PROFITS	4,126,750	7,974,500	16,294,125
TOTAL NET REVENUE	2,925,014	5,719,085	11,600,434
Gross Profit Margin (%)	71%	72%	71%
OTHER COSTS			
Participations 3.5%	(102,375)	(200,168)	(406,015)
Unions – WGA – SAG – Residuals 3.6%	(73,125)	(142,977)	(290,011)
PROFIT LESS PARTICIPATIONS	2,749,513	5,375,940	10,904,408
1 st Position: Domestic P&A	(600,000)	(600,000)	(600,000)
P&A Premium @ 10.0% (One time)	(60,000)	(60,000)	(60,000)
INVESTOR PRIORITY RECOUPMENT			
2 nd Position: Equity Investor's Priority	(1,600,000)	(1,600,000)	(1,600,000)
Equity Investor's Priority Recoupment @ 20%	(320,000)	(320,000)	(320,000)
Total Payout	(2,580,000)	(2,580,000)	(2,580,000)
NET PROFIT TO ALL STAKEHOLDERS	169,513	2,795,940	8,324,408

2.3 Expected Return on Investment - CRISIS

As shown in **page 13** Section (2.2) above, the net profit for all investors (i.e. for the **100 Back-end Points**) within **the first 18-24 months** of the Picture's release was estimated between US \$170,000 and US \$8.3 million.

The expected return on investment (ROI) **for Investors** was calculated between **25%** and **280%**. The table below shows how the expected ROI was calculated:

Return On Investment (in USD)	Low	Medium	High
Investment Priority Recoupment	1,600,000	1,600,000	1,600,000
Investment Priority Return of 20%	320,000	320,000	320,000
Investor 50 Back-End-Points	84,756	1,397,970	4,162,204
Total Equity Investor's Recoupment	2,004,756	3,317,970	6,082,204

Return on Investment (ROI) (%)	25%	107%	280%
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2.4 Projected Waterfall Profit Analysis - STARE

The statement below presents the Waterfall Profit Analysis expected within the first 16-24 months of the Picture's release.

<u>Expected in the first year of Release (in USD)</u>	<u>Low</u>	<u>Medium</u>	<u>High</u>
Domestic/ U.S.&CAN Box Office Gross Sales	2,093,000	3,864,250	7,897,500
50/50 Split w / Theaters	(1,046,500)	(1,932,125)	(3,948,750)
12.5% Sales Agent Fees	(261,625)	(483,031)	(987,188)
Balance	784,875	1,449,094	2,961,563
International Box Office Gross Sales	4,231,500	6,411,000	12,510,000
60/40 Split w / Theaters (40% for us)	(1,692,600)	(2,564,400)	(5,004,000)
20% Content International Sales Agent Fees	(338,520)	(512,880)	(1,000,800)
Balance	2,200,380	3,333,720	6,505,200
Domestic Home Video/DVD and VOD Sales (U.S.&CAN)	430,000	860,000	1,720,000
Balance	430,000	860,000	1,720,000
International Home Video/DVD and VOD Sales	691,000	1,382,000	2,764,000
Balance	691,000	1,382,000	2,764,000
Streaming Revenues (Netflix, Amazon, Shutter, etc..)	800,000	1,600,000	2,200,000
Domestic/ U.S.&CAN TV Sales	175,000	350,000	700,000
12.5% Fees	(121,875)	(243,750)	(362,500)
Balance	853,125	1,706,250	2,537,500
International TV Sales	450,000	850,000	1,600,000
20% Fees	(90,000)	(170,000)	(320,000)
Balance	360,000	680,000	1,280,000
GROSS PROFITS	8,870,500	15,317,250	29,391,500
TOTAL NET REVENUE	5,319,380	9,411,064	17,768,263
Gross Profit Margin (%)	60%	61%	60%
OTHER COSTS			
Participations 3.5%	(186,178)	(329,387)	(621,889)
Unions – WGA – SAG – Residuals 3.6%	(191,498)	(338,798)	(639,657)
PROFIT LESS PARTICIPATIONS	4,941,704	8,742,878	16,506,716
1 st Position: Domestic P&A	(2,000,000)	(2,000,000)	(2,000,000)
P&A Premium @ 10.0% (One time)	(200,000)	(200,000)	(200,000)
INVESTOR PRIORITY RECOUPMENT			
2 nd Position: Equity Investor's Priority	(2,500,000)	(2,500,000)	(2,500,000)
Equity Investor's Priority Recoupment @ 20%	(500,000)	(500,000)	(500,000)
Total Payout	(5,200,000)	(5,200,000)	(5,200,000)
NET PROFIT TO ALL STAKEHOLDERS	0	3,542,878	11,306,716

2.5 Expected Return on Investment - STARE

As shown in **page 13** Section (2.2) above, the net profit for all investors (i.e. for the **100 Back-end Points**) within **the first 18-24 months** of the Picture's release was estimated between US \$0 and US \$8.6 million.

The expected return on investment (ROI) **for Investors** was calculated between **10%** and **246%**. The table below shows how the expected ROI was calculated:

Return On Investment (in USD)	Low	Medium	High
Investment Priority Recoupment	2,500,000	2,500,000	2,500,000
Investment Priority Return of 20%	500,000	500,000	500,000
Investor 50 Back-End-Points	(258,296)	1,771,439	5,653,358
Total Equity Investor's Recoupment	2,741,704	4,771,439	8,653,358

Return on Investment (ROI) (%)	10%	91%	246%
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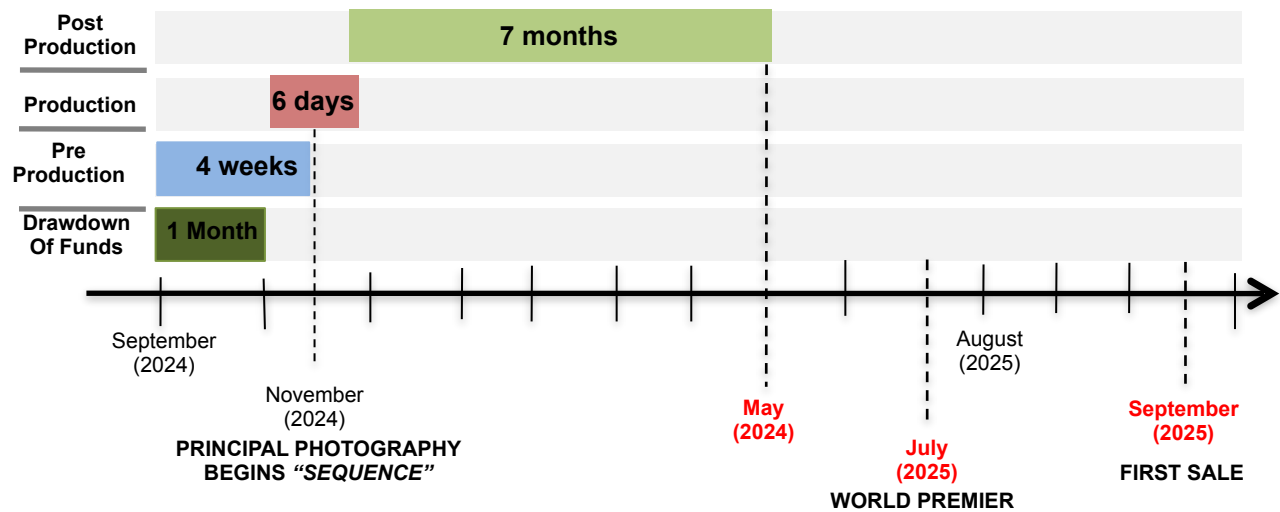
THE TIMELINE

TIMELINES

Production Timeline for the picture

Example of the expected timeline from Drawdown of Funds to End of Principal Photography to End of Post Production.

The timeline below is for **SEQUENCE**.

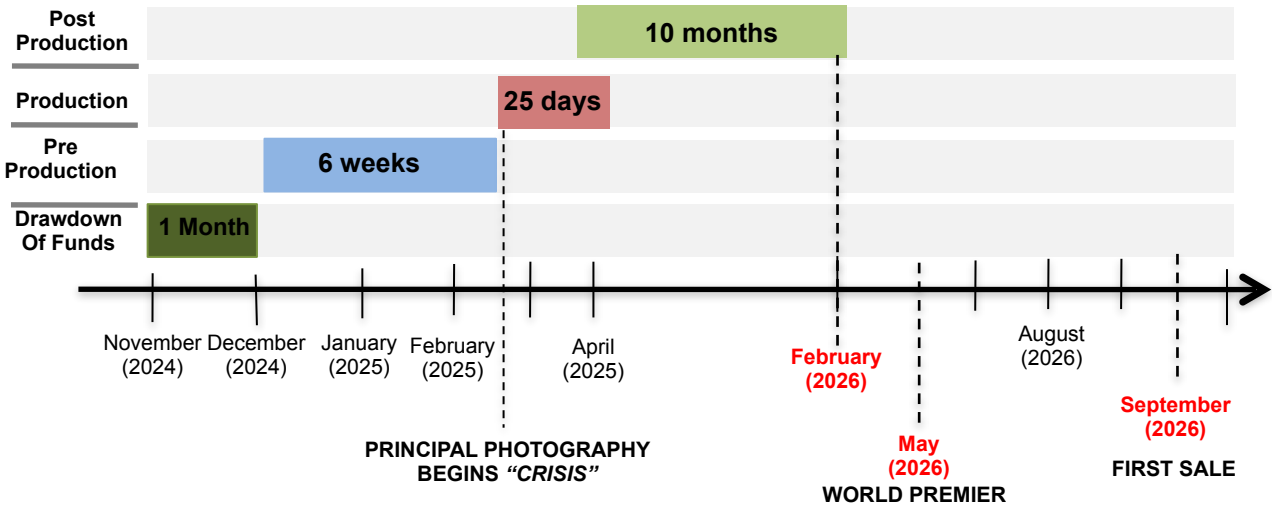


Key Moment	Estimate Date
Pre-Production Begins	September 2024
PRINCIPAL PHOTOGRAPHY BEGINS	Mid November 2024
Post Production Begins	End January 2025
WORLD PREMIER	July 2025
FINAL DELIVERY	August 2025
FIRST SALES	September 2025

***This Timeline is subject to changes at any point by the producers and without any notice.

Example of the expected timeline from Drawdown of Funds to End of Principal Photography to End of Post Production.

The timeline below is for CRISIS.

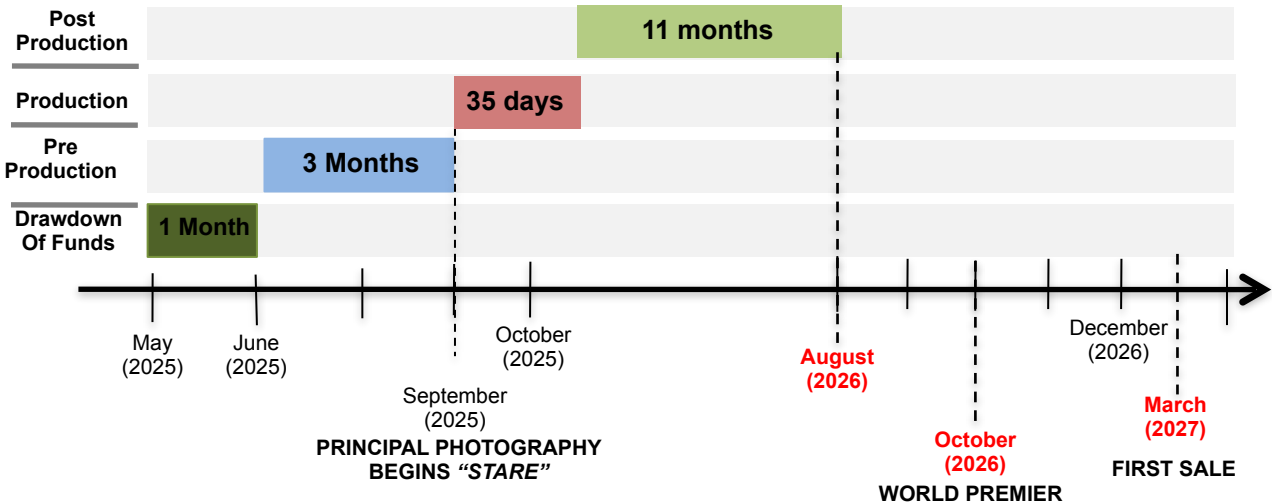


Key Moment	Estimate Date
Pre-Production Begins	January 2025
PRINCIPAL PHOTOGRAPHY BEGINS	End February, 2025
Post Production Begins	April 2025
WORLD PREMIER	May 2026
FINAL DELIVERY	August 2026
FIRST SALES	September 2026

***This Timeline is subject to changes at any point by the producers and without any notice.

Example of the expected timeline from Drawdown of Funds to End of Principal Photography to End of Post Production.

The timeline below is for STARE.



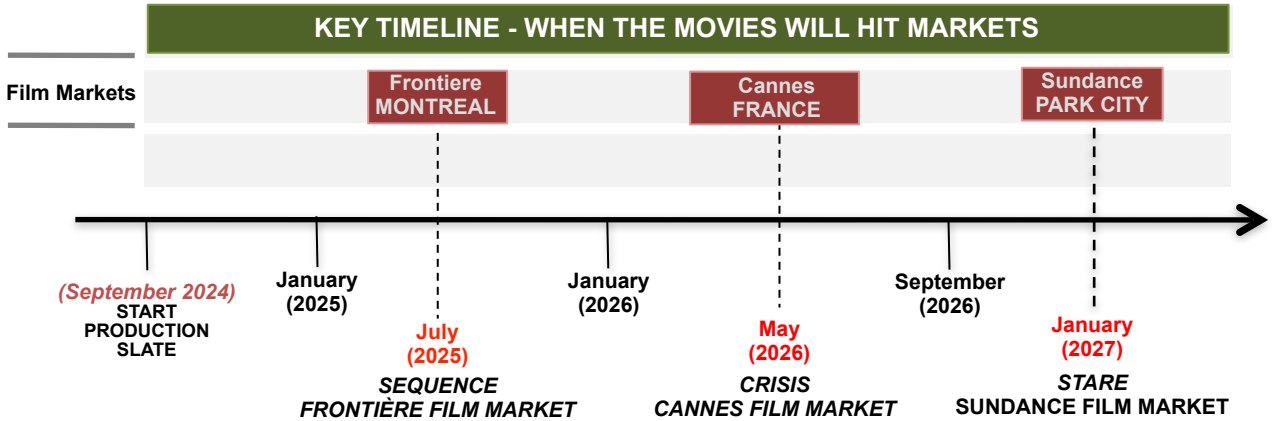
Key Moment	Estimate Date
Pre-Production Begins	June 2025
PRINCIPAL PHOTOGRAPHY BEGINS	September, 2025
Post Production Begins	End October 2025
WORLD PREMIER	October 2026
FINAL DELIVERY	December 2027
FIRST SALES	March 2027

***This Timeline is subject to changes at any point by the producers and without any notice.

TIMELINES

MARKETS AND FESTIVALS

Timeline from Final Delivery to Markets and Festivals to Potential Distribution deal. Usually, the festival tour would be around **12 to 18 months** EVEN with potential distribution deal. It a tool that our sales agent, **Blue Finch Film**, want to utilize for proportion and to get the best deals.



Major Festivals (among many)		Major Film Markets	
TIFF (Toronto International Film Festival)	November	Cannes (Cannes, France)	May
Sundance	January	Frontière (Montréal, Canada)	July
Fantastic Fest	September	Sundance (Park City, USA)	January
Los Angeles Film Fest	June	TIFF (Toronto, Canada)	November
SXSW (South by Southwest film festival)	March	AFM (Las Vegas, USA) (American Film Market)	November
Abertoir Horror Festival	November	Hong Kong International Film&TV Market	March
Film4 Fright Fest	August	Berlinal (Berlin, Germany)	March
Fantasy Filmfest	April	SXSW Market (Austin, USA)	March
Stiges Film Festival	October	Comicon (San Diego, USA)	July
Fantasia Film Festival	July	Telluride (Colorado, USA)	September

Film festivals are consumer events that help promote a film in to a niche marketplace. Film markets are trade events that promote a film to the distribution channel -- and frequently have a public element as well to give distributors a taste of public appeal. More business is conducted at **MARKETS** than **FESTIVALS**.

***NOTE: The festivals above are subject to acceptance by the festivals after the submission. There is not guarantee that the movie can be accepted in any festivals.

THE DISTRIBUTION AND MARKETING

DISTRIBUTION

SEQUENCE, *CRISIS* and *STARE* are planned for a theatrical release.

Based on the strength of our Sales Agent **Blue Finch Film Release**, we are confident that we will have many options for distribution.

Blue Finch, being a stakeholder in the three films, will leverage its robust industry connections to find the best distribution deals. Several distributors have shown interest in our films, especially “*Stare*.” Additionally, other distributors are being considered for potential theatrical release deals, subject to specific terms. We remain open to options that allow us greater control over distribution to maximize our profit prospects.

Anchor Bay
Radar Films
Lionsgate
Paramount Pictures
XYZ Films
Epic Pictures Group

Raven Banner
A24
eOne Entertainment
Mongrel
Neon
Blumhouse

Film 4
Spotlight Pictures
Signature Entertainment
Image Entertainment
IFC Midnight
And more...

Additionally, Blue Finch possesses a comprehensive understanding of the streaming landscape and its profitability, which has yielded substantial returns for films via platforms like Netflix, Amazon, and Hulu.

Distribution Plan

1. Theatrical Release:

- For *Sequence* and *Crisis*, a limited theatrical release targeting major cities and areas with significant interest in horror and Indie films.
- For *Stare*, the strategy is to have a wider theatrical release due to the material's higher potential for box office success.
- Later expansion to additional theaters based on initial performance.

2. Home Media:

- Limited release on DVD and Blu-ray and wider on VOD, including special editions with extra content.

3. Streaming Platforms:

- Negotiate with major streaming services for availability during the post-theatrical run.
- Target specific platform known for hosting similar genres.

Overall Marketing Strategy

Film Festivals and Promotional Events:

- Plan submissions to major film festivals, both domestic and international, to create early buzz and garner critical acclaim.
- Organize special screenings and Q&A sessions with the cast and crew for film enthusiasts and critics.

Industry Partnership and Collaborations:

- Collaborate with film industry entities and events for cross-promotion, such as co-hosting events or combine marketing efforts.
- Work closely with Blue Finch's marketing team to expand our reach and impact across both domestic and international markets, ensuring our films connect with a global audience.

Social Media Campaigns:

- Utilize platforms like Instagram, X, TikTok, and Facebook to target the right audience with such actions as feeds of viral short and scary videos from the films. This will build a mystery and strong anticipation around the films..
- Regular updates, behind-the-scenes content, and interactive posts to build audience anticipation.

Public Relations:

- Leveraging our partnership with *Alternate Current*, a PR firm, we will strategically issue press releases to leading film and entertainment media outlets at pivotal moments.
- By securing strategic media placements, we'll spotlight the cast and director through in-depth interviews and exclusive features. These will be curated for prestigious film magazines and influential entertainment websites, offering a deeper dive into the artistry and vision behind the film, while amplifying its presence in the cultural zeitgeist.

Viral and Stunt Campaigns:

- Create a series of trailers, teasers, and posters that will intrigue our target audience.
- Harness the unique "scary elements" of the films to craft a viral publicity stunt that will captivate social and mainstream media audiences alike. This creative endeavour aims to stir intrigue and conversation, propelling the films into the spotlight.

Target Audience and Preferences

- Demographics: The primary target audience for the slate are young adults and adults aged 18 - 35. This range covers a broad spectrum of moviegoers who appreciate horror and thrillers.
- Psychographics: The slate appeals to those who enjoy scary and high-concept narratives that blend suspense with emotional depth.

Performance of Similar Films

- High Concept Films that blend elements of horror with thriller and drama, such as “The Invisible Man”, “Insidious” or “Smile”, have seen considerable success, both critical and commercial.
- Such films typically attract audiences who appreciate fun concepts and nuanced storytelling along with the thrill of scary moments or sustained tension.
- The success of these films underscores a robust market appetite for narratives that intertwine deep personal and emotional investment with spine-chilling, high-concept premises. It’s a testament to the allure of stories that resonate on a human level while delivering thrilling, edge-of-your-seat experiences.

Market Trend Impacting the Slate’s Success

- The burgeoning appetite for High Quality, High Concept horror narratives across cinema and television signals a promising landscape for our showcased selection of films.
- The success in genre film and television’s popularity on streaming platforms shows no signs of abating.
- Horror films and their various sub-genres are still the most popular and profitable movies in theaters.

Competitive Landscape

- Competition: Amidst a crowded horror-thriller market, our film slate distinguishes itself with its original, high-concept character narratives and intense, fear-inducing elements.

Unique Selling Points

- SEQUENCE: The film will be shot in one-long-take which will give a truly intense “rollercoaster ride” to the audience until its surprising final end.
- CRISIS: Set in a “90’s slashers” tone, the film offers an exceptional character arc that is both relatable and thrilling, with a unique and twisted ending.
- STARE: The film offers a deep and authentic social critique on social media’s impact on teenagers. This perspective not only heightens the film’s market allure but, coupled with its high-concept terror, effortlessly cultivates an audience drawn to such themes.

MARKETING ANALYSIS - COMPARABLE

Historically, horror films are among the most marketable genres. While drama and comedy can be subjective and pose problems in terms of translation over linguistic and cultural barriers, fear is universal – an emotion shared by everyone since day first turned into night.

Because concept and execution are even more important than cast, these films lend themselves to lower budgets, and therefore, potentially much greater profit margins.



	<u>The Strangers</u>	<u>Invisible Man</u>	<u>Sinister</u>	<u>Insidious</u>	<u>Devil inside</u>
BUDGET	9,000,000	7,000,000	3,000,000	1,500,000	1,000,000
DOMESTIC	52,500,000	70,400,000	48,000,000	54,000,000	53,000,000
FOREIGN	29,800,000	74,000,000	29,600,000	43,000,000	48,500,000
DVD/BLURAY (U.S&CAN ONLY)	17,400,000	13,500,000	13,700,000	14,500,000	4,000,000
TOTAL	99,700,000	157,900,000	91,300,000	111,500,000	105,000,000

The Most Profitable Movie Genre by Michael Roffman

"There's a reason why producers and studios will always churn out horror movies each year, even if they suck, even if they're not scary, and even if they're the worst reviewed films of any genre. Simply put, they make bank."

Case in point: A study by the fine folks over at MoviePilot proves that the most profitable films from 2005 to 2015 are all horror movies. How'd they quantify this? By simply ranking their Return on Investment (ROI), which is the ratio of a movie's production budget vs. the money earned at the worldwide box office.

SALES STRATEGY

INTERNATIONAL SALES AGENTS

Our strategy with **Blue Finch Film Release** will be to present the film at all the key markets – initially the feature film markets such as the *EFM – Berlin, Cannes, Toronto, Busan, Shanghai, and the AFM*.

We will focus on all-rights and theatrical distributors around the world looking for specialized genre distributors that will be able to exploit the film to its full potential.

Strategy Approach	Target Market: 18 - 35 Genre: Thriller, Horror, Mystery
Phase 1: FESTIVALS & MARKETING	
<ul style="list-style-type: none">• Marketing company deal• Marketing material preparation (<i>poster, flyer, press kit, business cart, ...</i>)• Video Material (<i>15 sec teaser, making of , VR, ...</i>)• Social Media Marketing & Promo (<i>Facebook, tweeter ...</i>)• WORLD PREMIER• Press (<i>Interview, press conference,</i>)• Fine target Market (<i>focus group</i>)	
Phase 2: FILM MARKETS	
<ul style="list-style-type: none">• Festival Strategy and Submission• Visibility in different Film Market (<i>AFM, Berlin, TIFF ...</i>)• Private screening at Film Market• Make contact with Distributors at Film Markets• Visibility with Actors at some Comic-Con and conventions.	
Phase 3: DISTRIBUTION	
<ul style="list-style-type: none">• Final Deal with Distributors (<i>potentially partners</i>)• TV, Theatrical, Billboards and Radio Promotion• Release final teaser on TV and Theatres• MOVIE DOMESTIC RELEASE THEATRICAL• Planning International release with Distributors• Planning for DVD/BluRay and Digital Domestic release.	

The **Phases 1 and 2** suggested in the strategy above are ONLY a reference. It can be changed or revised depending of the distributors involved.

THE TEAM

filmmakers - the team



Adam O'Brien– Director / Producer

Adam is a multi award-winning film and television Director / Producer in both live action and animation. With more than 25 years of experience he has established himself as a capable and seasoned veteran with a strong understanding of visual effects and motion capture. It is with a constant attention to rhythm and aesthetics that Adam approaches his craft. As a story-teller first and foremost, Adam's goal is to engage the viewer, take them on an enjoyable journey through the use of original and unique narratives – regardless of the style or genre. He founded **Delirium Pictures** and **Delirium Corp** to expand his visionary filmmaking and to create original content that can break-through markets.

Under the banner of **Delirium Pictures**, Adam has completed his first feature film **MOM** starring Emily Hampshire (*Schitt's Creek*), François Arnaud (*The Borgias*) and Christian Convery (*Sweet Tooth*). The critically acclaimed movie is distributed by **Uncork'd Entertainment** and represented worldwide by **Blue Finch Film Release**.

[IMDB Adam O'Brien](#)

[WEBSITE Adam O'Brien](#)

[MOM Trailer](#)

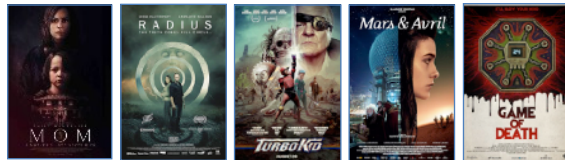
PW: MOM



Benoit Beaulieu – Producer / Line Producer

Benoit Beaulieu started his career as a producer on Martin Villeneuve's *Mars & Avril* in 2012, and then produced *Turbo Kid*, which had its world premiere at the 2015 Sundance Film Festival. He has produced over 12 feature films including "Mom" in which he also served as Line Producer. Benoit is also an accomplished cinematographer who has worked on more than 30 projects.

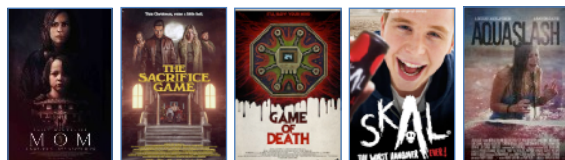
[IMDB Benoit Beaulieu](#)



Philip Kalin – Producer

With a career that has spanned almost two decades, Philip specializes in blending his writing talents with his creative producing acumen. He is a two-time Canadian Screen Award nominated producer. He produced the horror feature "Game of Death," which had its World Premiere as a Midnighter at SXSW 2017 before its screening at over 30 festivals internationally. Additionally, he co-wrote and produced two series "Aquaslash" and "Skal"; and most recently he produced the feature film "Sacrifice Game" which sold to Shudder (AMC) and "Mom".

[IMDB Philip Kalin](#)



filmmakers - the team



Brad Hodson – Writer / Executive Producer

As a writer, Hodson has worked as a script doctor on two dozen films and was mentored by the late Paul S. Eckstein. His short stories have been published 42 times in twelve languages and he is the author of four novels, including *LIFE ON THE 64 BUS*, which debuted as a number one bestseller in absurdist fiction. His stage play *A YEAR WITHOUT A SUMMER* was a recipient of the LA Weekly Theater Award, and Hodson himself has received the coveted Roselle Lewis Award for Excellence in Short Fiction, as well as the Kornbluh Award and numerous screenwriting awards. In 2022, he started teaching a successful screenwriting course titled “No One Wants to Read Your Script” on how writers can make a good script into a great one.

[IMDB Brad Hodson](#)



John Petrizzi – Writer / Executive Producer

John has been writing for as long as he can remember. His love of horror was apparent early on (and maybe a tad bit ahead of his peers) when a short story he submitted in 6th grade was banned from a writing contest in Delaware due to its ‘dark and gory’ nature. Specializing in a broad range of post-production fields from telecine to localization, John has been responsible for helping ensure filmmakers’ visions are fully realized for such companies as Technicolor and Sony Pictures. Since then, he’s optioned numerous projects and been recognized with various screenwriting awards for both his short and feature screenplays.

[IMDB John Petrizzi](#)



Marc Coté – Executive Producer / VFX Supervisor

Marc founded **REAL by FAKE** in 2000– a company specializing in visual effects production (VFX) and post- production. Marc has been involved in providing visual effects and post-production services for several feature films and TV Series. He also helped develop motion control rigs that allows for repeatable computer assisted camera movements, and has shot material destined for further visual manipulation on over fifty productions, including *Immortals* (2011), *300* (2006), *The Fountain* (2006) and *The Aviator* (2004).

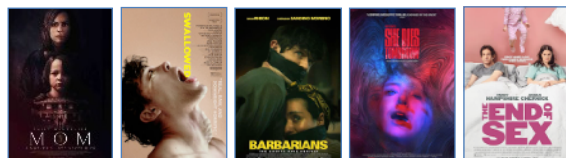
[IMDB Marc Coté](#)



Mike Chapman – Executive Producer / Sales Agent

Co-founder of **Blue finch Film Release**, Mike is an International Sales Agent and Distributor based in London. Since 2018, Mike and the company he helped found has had a focus on bold, festival driven titles with film highlights including the acclaimed *SWALLOW*, the SXSW selection *SHE DIES TOMORROW*, and the Blumhouse production *BLOODLINE*. Having built strong relationships with key international buyers, financiers and platforms, Mike assists with projects at all stages.

[IMDB Mike Chapman](#)



filmmakers - the team

Kinetic Film Group — Executive Producers



Founded by Arun Arora, John Saunders and Dr. Niranjana Maganti, **Kinetic Film Group** emerged from a passionate alliance of movie enthusiasts, determined to bridge the chasm between the artistry of filmmaking with the practical demands of business.

Arun has a M.S. in Quantitative Modelings and BBA in Finance and Investments. A seasoned financial services professional with 18 years of experience at BNP Paribas, he now excels as a full-time entrepreneur. With a background in Hedge Fund Derivatives, Exotic Options & Structured Products, and Profit & Loss, Arun is an expert in detailed analysis and solving complex problems.



As a single child with a lot of free time, John practically lived in video rental stores. His love for memorable genre films transcended over decades until finding his place working within major networks such as MTV, CBS, and HBO, and now as a manager at Universal. With great passion for the horror genre, he is ready to bring new marketable franchises to fans worldwide.



Niranjana went to college in NY trying to choose between healing people or entertaining people. He embraced both passions, as he double majored in Chemistry and Media Studies. Now, he continues to straddle these dual realms as he is a Board Certified Anesthesiologist practicing in California and a gifted contributor to our IPs. His journey exemplifies the harmonious fusion of science, art, and compassion – a symphony that resonates across disciplines.

[IMDB Kinetic Film Group](#)



Matt Saha — Executive Producers



Matt brings a unique perspective to his role with Delirium Pictures. He has talents in both the creative and business sides of filmmaking. Matt studied acting in New York City with Stella Adler and he has acted in numerous feature films, working on films on both the East and West coasts, and in various theatrical plays and productions in New York. He is also a published author in the US and in Finland, and he is an attorney with a practice in corporate matters and litigation. Matt graduated from Harvard College where he was a student of the Nobel Prize winning Poet Seamus Heaney, and a Player in the Hasty Pudding Theatricals, the oldest theatrical organization in the US and the third oldest in the world. It could be said that Horror film making comes naturally to Matt. At an early age Matt was steeped in the wonderful worlds of Horror and Fantasy as Matt's father was a prominent literary genre editor of Horror, SF and Fantasy fiction, and his father worked with family friends and authors Stephen King, Robert Bloch (author of Psycho), Peter Straub, Frank Belknap Long, among many others. As a child Matt was regaled with ghost stories by Robert Bloch, and learned about Edgar Allan Poe and HP Lovecraft from the likes of Frank Belknap Long; this made a priceless and lasting impression on him.

[IMDB Matt Saha](#)



Blue Finch Film Release – International Sales Agent

Blue Finch is a an International Sales Agent and UK/Ireland Distribution company based in London, co-founded by Mike Champman and Simon Crown. Established by highly experienced film executives with a wealth of knowledge across sales & distribution, Blue Finch provides the optimal release for commercial and critically acclaimed films.

www.bluefinchfilms.com



FREEWAY Entertainment – Collection Agent

Freeway is a specialist provider of revenue sharing, rights and data management solutions to the global audiovisual entertainment industry. Their business lines ranging from collection account management, escrow, residuals payroll, data management, and distribution audit services are highly tailor-made to ensure diligently meeting their clients' projects and collaborations' most demanding needs.

www.freeway-entertainment.com



Real By Fake – VFX and Post-Production

Real by Fake is an award-winning Fully Integrated Visual Production Services for Feature Films, Television, Commercials, and Music Videos, specializing in VFX. Since 1997, RBF's work includes many blockbusters: Bone Collector, Scott Pilgrim vs. the World, 300, Wild, Dallas Buyers Club, Immortals, C.R.A.Z.Y., The Aviator, among others. They co-produced and supervised the complete Post-Production and VFX of HBO series: Big Little Lies and Sharp Objects, directed by Jean-Marc Vallée, as well as Apple TV+'s: The Morning Show.

www.realbyfake.com



CR Audio – Sound mix and design

CR Audio is an Emmy-Award Winning boutique style sound atelier specialized in audio post production for films, miniseries, gaming and docs. After 20 years working in major Montreal studios, we wanted to simplify the creative workflow and be directly involved within projects.

www.craudio.com

THE ANNEX

Expected Minimum Guarantee - SEQUENCE - 31/05/2024

These potential Minimum Guarantees are based on current market evaluation. The numbers are for film distribution values only and exclude merchandising, publication, soundtrack and other such rights. Estimates are based upon a notable festival run, Adam O'Brien Directing, \$400K USD Budget and a 'Horror' Pass on the script.

	Ask price USD \$	Take USD \$
NORTH AMERICA		
USA	\$ 400,000	\$ 125,000
CANADA	\$	\$
Territory	Ask price	Take
EUROPE		
BENELUX	\$ 25,000	\$ 10,000
FRANCE	\$ 60,000	\$ 20,000
GERMANY	\$ 50,000	\$ 20,000
GREECE	\$ 10,000	\$ 5,000
ICELAND	\$ 5,000	\$ 2,500
ITALY	\$ 50,000	\$ 10,000
PORTUGAL	\$ 15,000	\$ 5,000
SCANDINAVIA	\$ 35,000	\$ 10,000
SPAIN	\$ 40,000	\$ 15,000
SWITZERLAND	\$ 25,000	\$ 5,000
UK / EIRE	\$ 60,000	\$ 25,000
Territory	Ask price	Take
EASTERN EUROPE		
BULGARIA	\$ 10,000	\$ 5,000
CZECH. REP/SLOV	\$ 15,000	\$ 5,000
FORMER YUGOS.	\$ 10,000	\$ 5,000
HUNGARY	\$ 15,000	\$ 5,000
POLAND	\$ 35,000	\$ 12,500
ROMANIA	\$ 15,000	\$ 5,000
RUSSIA	\$ 80,000	\$ 25,000
Baltic States	\$ 15,000	\$ 5,000
Territory	Ask price	Take
MIDDLE EASTERN		
ISRAEL	\$ 5,000	\$ 2,500
MIDDLE EAST	\$ 25,000	\$ 12,500
TURKEY	\$ 15,000	\$ 5,000
Territory	Ask price	Take
ASIA		
CHINA	\$ 50,000	\$ 15,000
HONG KONG	\$ 10,000	\$ 5,000
INDIA & PAKISTAN	\$ 15,000	\$ 5,000
INDONESIA	\$ 15,000	\$ 5,000
JAPAN	\$ 50,000	\$ 15,000
S.KOREA	\$ 40,000	\$ 15,000
MALAYSIA	\$ 10,000	\$ 5,000
PHILIPPINES	\$ 15,000	\$ 5,000
THAILAND + VIETNAM	\$ 20,000	\$ 5,000
SINGAPORE	\$ 15,000	\$ 5,000
TAIWAN	\$ 20,000	\$ 5,000
SOUTH EAST ASIA PAY TV	\$ 35,000	\$ 10,000
Territory	Ask price	Take
LATIN AMERICA	\$ 75,000	\$ 25,000
ARGENTINA/PAR/URU/CHI	\$ x	\$ x
BRAZIL	\$ x	\$ x
CENTRAL AMERICA	\$ x	\$ x
COLOMBIA	\$ x	\$ x
MEXICO	\$ x	\$ x
PERU/BOLIVIA/ECUADOR	\$ x	\$ x
VENEZUELA	\$ x	\$ x
PAY TV - L.AMERICA	\$ x	\$ x
Territory	Ask price	Take
AUSTRALIA & NZ	\$ 35,000	\$ 15,000
SOUTH AFRICA	\$ 25,000	\$ 10,000
AIRLINES (Worldwide sales)	\$ 75,000	\$ 25,000
	Total	Total
	\$ 1,520,000	\$ 510,000

*These figures do not include overages

Expected Minimum Guarantee - CRISIS - 31/05/2024

These potential Minimum Guarantees are based on current market evaluation. The numbers are for film distribution values only and exclude merchandising, publication, soundtrack and other such rights. Estimates are based upon Adam O'Brien Directing, the film deemed a Theatrical release and an actor of note in the lead role. Budget \$2,500,000 USD.

	Ask price USD \$	Take USD \$
NORTH AMERICA		
USA	\$ 1,500,000	\$ 400,000
CANADA	\$	\$
Territory	Ask price/High	Take
EUROPE		
BENELUX	\$ 75,000	\$ 20,000
FRANCE	\$ 150,000	\$ 75,000
GERMANY	\$ 150,000	\$ 75,000
GREECE	\$ 15,000	\$ 7,500
ICELAND	\$ 10,000	\$ 5,000
ITALY	\$ 125,000	\$ 50,000
PORTUGAL	\$ 40,000	\$ 10,000
SCANDINAVIA	\$ 80,000	\$ 25,000
SPAIN	\$ 100,000	\$ 35,000
SWITZERLAND	\$ 35,000	\$ 15,000
UK / EIRE	\$ 300,000	\$ 75,000
Territory	Ask price	Take
EASTERN EUROPE		
BULGARIA	\$ 10,000	\$ 5,000
CZECH. REP/SLOV	\$ 20,000	\$ 10,000
FORMER YUGOS.	\$ 10,000	\$ 5,000
HUNGARY	\$ 20,000	\$ 10,000
POLAND	\$ 75,000	\$ 30,000
ROMANIA	\$ 20,000	\$ 10,000
RUSSIA	\$ 150,000	\$ 80,000
Baltic States	\$ 25,000	\$ 10,000
Territory	Ask price	Take
MIDDLE EASTERN		
ISRAEL	\$ 20,000	\$ 10,000
MIDDLE EAST	\$ 60,000	\$ 25,000
TURKEY	\$ 35,000	\$ 10,000
Territory	Ask price	Take
ASIA		
CHINA	\$ 100,000	\$ 40,000
HONG KONG	\$ 25,000	\$ 10,000
INDIA & PAKISTAN	\$ 50,000	\$ 15,000
INDONESIA	\$ 30,000	\$ 10,000
JAPAN	\$ 70,000	\$ 25,000
S.KOREA	\$ 60,000	\$ 25,000
MALAYSIA	\$ 25,000	\$ 10,000
PHILIPPINES	\$ 25,000	\$ 10,000
THAILAND + VIETNAM	\$ 40,000	\$ 15,000
SINGAPORE	\$ 25,000	\$ 10,000
TAIWAN	\$ 40,000	\$ 20,000
SOUTH EAST ASIA PAY TV	\$ 75,000	\$ 30,000
Territory	Ask price	Take
LATIN AMERICA	250,000	75,000
ARGENTINA/PAR/URU/CHI	\$ x	\$ x
BRAZIL	\$ x	\$ x
CENTRAL AMERICA	\$ x	\$ x
COLOMBIA	\$ x	\$ x
MEXICO	\$ x	\$ x
PERU/BOLIVIA/ECUADOR	\$ x	\$ x
VENEZUELA	\$ x	\$ x
PAY TV - L.AMERICA	\$ x	\$ x
Territory	Ask price	Take
AUSTRALIA & NZ	\$ 80,000	\$ 30,000
SOUTH AFRICA	\$ 30,000	\$ 15,000
AIRLINES (Worldwide sales)	\$ 150,000	\$ 40,000
	Total	Total
	\$ 4,100,000	\$ 1,377,500

*These figures do not include overages

Expected Minimum Guarantee - STARE - 04/06/2024

These potential Minimum Guarantees are based on current market evaluation. The numbers are for film distribution values only and exclude merchandising, publication, soundtrack and other such rights. Estimates are based upon a notable festival run, Adam O'Brien Directing, \$3.5M USD Budget, Clive Owen (or an actor deemed by Blue Finch of a similar market value in the lead role) and a rewrite on the current script.

		Ask price USD \$		Take USD \$
NORTH AMERICA				
USA	\$		\$	
CANADA	\$	2,000,000	\$	800,000
Territory		Ask price/High		Take
EUROPE				
BENELUX	\$	75,000	\$	30,000
FRANCE	\$	200,000	\$	100,000
GERMANY	\$	250,000	\$	125,000
GREECE	\$	20,000	\$	10,000
ICELAND	\$	10,000	\$	5,000
ITALY	\$	150,000	\$	70,000
PORTUGAL	\$	40,000	\$	20,000
SCANDINAVIA	\$	150,000	\$	75,000
SPAIN	\$	150,000	\$	50,000
SWITZERLAND	\$	35,000	\$	15,000
UK / EIRE	\$	800,000	\$	200,000
Territory		Ask price		Take
EASTERN EUROPE				
BULGARIA	\$	20,000	\$	5,000
CZECH. REP/SLOV	\$	30,000	\$	15,000
FORMER YUGOS.	\$	20,000	\$	5,000
HUNGARY	\$	30,000	\$	10,000
POLAND	\$	150,000	\$	75,000
ROMANIA	\$	20,000	\$	10,000
RUSSIA	\$	500,000	\$	200,000
Baltic States	\$	50,000	\$	15,000
Territory		Ask price		Take
MIDDLE EASTERN				
ISRAEL	\$	30,000	\$	10,000
MIDDLE EAST	\$	80,000	\$	35,000
TURKEY	\$	35,000	\$	15,000
Territory		Ask price		Take
ASIA				
CHINA	\$	100,000	\$	50,000
HONG KONG	\$	25,000	\$	10,000
INDIA & PAKISTAN	\$	50,000	\$	20,000
INDONESIA	\$	30,000	\$	10,000
JAPAN	\$	100,000	\$	25,000
S.KOREA	\$	80,000	\$	25,000
MALAYSIA	\$	25,000	\$	10,000
PHILIPPINES	\$	25,000	\$	10,000
THAILAND + VIETNAM	\$	40,000	\$	15,000
SINGAPORE	\$	25,000	\$	10,000
TAIWAN	\$	40,000	\$	20,000
SOUTH EAST ASIA PAY TV	\$	75,000	\$	30,000
Territory		Ask price		Take
LATIN AMERICA				
ARGENTINA/PAR/URU/CHI	\$	x	\$	x
BRAZIL	\$	x	\$	x
CENTRAL AMERICA	\$	x	\$	x
COLOMBIA	\$	x	\$	x
MEXICO	\$	x	\$	x
PERU/BOLIVIA/ECUADOR	\$	x	\$	x
VENEZUELA	\$	x	\$	x
PAY TV - L.AMERICA	\$	x	\$	x
Territory		Ask price		Take
AUSTRALIA & NZ				
AUSTRALIA & NZ	\$	150,000	\$	50,000
SOUTH AFRICA	\$	30,000	\$	15,000
AIRLINES (Worldwide sales)		250,000	\$	85,000
		Total		Total
	\$	6,290,000	\$	2,400,000

*These figures do not include overages

Stare budget

Title: STARE_Budget_3.6M USD□□□□Preliminary or Final: Preliminary□
 Production Company: Delirium Pictures□□Date : 2023-21-01
 Address: 14 Ambroise-Filion, Blainville, Québec Canada J7B 1T9□Email:
 info@deliriumpictures.com□Telephone: +1.514.293.2699

Executive Producer(s):
 Producer(s): Adam O'Brien, Benoît Beaulieu, Philip Kalin
 Director(s): Adam O'Brien
 Writer(s): John Petrizzi, Brad Hodson
 Production Manager: TBC□□□
 Union(s): ACTRA,AQTIS,DGC,SAG

Medium/Format: Digital
 Length: 90 min
 Location/Studio: Locations in QUEBEC
 Prep Period: 45 days
 Shooting Period: 35 days
 Post Period: 10 months

Account	Description	Total
0200	SCENARIO	50,000
0300	DEVELOPMENT COSTS	25,000
0400	PRODUCER	297,824
0500	DIRECTOR	125,000
0600	STARS	833,600
	Total Fringes	22,520
	Total Above-The-Line (A)	1,353,944
1000	CAST	272,295
1100	EXTRAS	22,535
1200	PRODUCTION STAFF	253,814
1300	DESIGN LABOUR	56,994
1400	CONSTRUCTION LABOUR	23,443
1500	SET DRESSING LABOUR	26,719
1600	PROPERTY LABOUR	17,568
1700	SPECIAL EFFECTS LABOUR	16,686
1900	WARDROBE LABOUR	25,246
2000	MAKEUP/HAIR LABOUR	38,234
2200	CAMERA LABOUR	71,525
2300	ELECTRICAL LABOUR	27,532
2400	GRIP LABOUR	22,333
2500	PRODUCTION SOUND LABOUR	20,161
2600	TRANSPORTATION LABOUR	15,282
2800	PRODUCTION OFFICE EXPENSES	12,585
3100	SITE EXPENSES	22,997
3200	UNIT EXPENSES	54,350
3300	TRAVEL & LIVING EXPENSES	1,800
3400	TRANSPORTATION	42,085
3500	CONSTRUCTION MATERIALS	11,612
3600	ART SUPPLIES	4,000
3700	SET DRESSING	22,500
3800	PROPS	22,000
3900	SPECIAL EFFECTS	20,000
4100	WARDROBE SUPPLIES	16,820
4200	MAKEUP/HAIR SUPPLIES	17,455
4500	CAMERA EQUIPMENT	56,650
4600	ELECTRICAL EQUIPMENT	38,400
4700	GRIP EQUIPMENT	26,900
4800	SOUND EQUIPMENT	14,400
5000	VIDEOTAPE STOCK	20,000
	Total Fringes	134,367
	Total Below-The-Line Production (B)	1,449,288
6000	EDITORIAL LABOUR	131,290
6100	EDITORIAL EQUIPMENT	12,759
6200	VIDEO POST PRODUCTION (PICTURE)	29,983
6300	VIDEO POST PRODUCTION (SOUND)	33,078
6600	MUSIC	40,977
6700	TITLES/OPTICALS/STOCK FOOTAGE	66,954
6800	VERSIONING	1,724
	Total Fringes	6,973
	Total Below-The-Line Post (C)	323,738
7000	UNIT PUBLICITY	79,684
7100	GENERAL EXPENSES	70,044
7200	INDIRECT COSTS	154,119
	Total Fringes	0
	Total Below-The-Line Other (D)	303,847
8000	CONTINGENCY (10%)	173,230
	Total Fringes	0
	Total Below-The-Line Contingencies	173,230
	Total Fringes	0
	Total Fees Costs	0
	Total Above-The-Line	1,353,944
	Total Below-The-Line	2,250,103
	Total Above and Below-The-Line	3,604,047
	Grand Total	3,604,047

Crisis budget

Title: CRISIS_Budget_USD_20 June 2023-(25 DYS)-REV4_2.50000Preliminary or Final:
4DRAFT0

Production Company: Delirium Pictures000Date : 2023-20-August
Address: 14 Ambroise-Filion, Blainville, Québec Canada J7B 1T90Email:
info@deliriumpictures.com0Telephone: +1.514.293.2699

Executive Producer(s): Adam O'Brien
Producer(s): Adam O'Brien, Benoît Beaulieu, Philip Kalin
Director(s): Adam O'Brien
Writer(s): John Petrizzi, Brad Hodson
Production Manager: TBC00
Prodction Accountant: TBC00
Union(s): ACTRA,AQTIS,DGC,SAG

Medium/Format: Digital
Length: 90 min
Location/Studio: Locations in QUEBEC
Prep Period: 60days
Shooting Period: 25 days
Post Period: 8 months
Delivery: TBC
0

Account	Description	Total
0200	SCENARIO	50,000
0400	PRODUCER	84,329
0500	DIRECTOR	45,113
0600	STARS	370,982
	Total Above-The-Line (A)	550,424
1000	CAST	141,167
1100	EXTRAS	6,249
1200	PRODUCTION STAFF	220,533
1300	DESIGN LABOUR	32,294
1400	CONSTRUCTION LABOUR	14,662
1500	SET DRESSING LABOUR	52,503
1600	PROPERTY LABOUR	39,025
1700	SPECIAL EFFECTS LABOUR	18,571
1900	WARDROBE LABOUR	40,045
2000	MAKEUP/HAIR LABOUR	47,981
2200	CAMERA LABOUR	135,792
2300	ELECTRICAL LABOUR	57,869
2400	GRIP LABOUR	54,823
2500	PRODUCTION SOUND LABOUR	26,883
2600	TRANSPORTATION LABOUR	28,084
2800	PRODUCTION OFFICE EXPENSES	11,763
3100	SITE EXPENSES	28,745
3200	UNIT EXPENSES	67,748
3300	TRAVEL & LIVING EXPENSES	902
3400	TRANSPORTATION	71,710
3500	CONSTRUCTION MATERIALS	7,707
3600	ART SUPPLIES	1,504
3700	SET DRESSING	13,910
3800	PROPS	15,414
3900	SPECIAL EFFECTS	29,173
4100	WARDROBE SUPPLIES	8,553
4200	MAKEUP/HAIR SUPPLIES	9,873
4500	CAMERA EQUIPMENT	57,858
4600	ELECTRICAL EQUIPMENT	51,316
4700	GRIP EQUIPMENT	29,512
4800	SOUND EQUIPMENT	12,970
5100	PRODUCTION LABORATORY	9,023
	Total Below-The-Line Production (B)	1,344,162
6000	EDITORIAL LABOUR	105,994
6100	EDITORIAL EQUIPMENT	12,519
6200	VIDEO POST PRODUCTION (PICTURE)	37,557
6300	VIDEO POST PRODUCTION (SOUND)	28,217
6600	MUSIC	21,091
6700	TITLES/OPTICALS/STOCK FOOTAGE	115,790
6800	VERSIONING	2,256
	Total Below-The-Line Post (C)	323,424
7100	GENERAL EXPENSES	65,136
7200	INDIRECT COSTS	120,314
	Total Below-The-Line Other (D)	185,450
8000	CONTINGENCY (6%)	87,020
	Total Below-The-Line Contingencies	87,020
	Total Fees Costs	0
	Total Above-The-Line	550,424
	Total Below-The-Line	1,940,056
	Total Above and Below-The-Line	2,490,480
	Grand Total	2,490,480

Sequence budget

Title: SEQUENCE_Budget_USD_\$400K_30 Sept 2023_FINALPreliminary or Final:
4DRAFT

Production Company: Delirium Pictures incDate : 2023-04-Sept
Address: 14 Ambroise-Filion, Blainville, Québec Canada J7B 1T9Email:
info@deliriumpictures.comTelephone: +1.514.293.2699

Executive Producer(s): Adam O'Brien
Producer(s): Adam O'Brien, Benoît Beaulieu, Philip Kalin
Director(s): Adam O'Brien
Writer(s): John Petrizzi, Brad Hodson
Production Manager: TBC
Production Accountant: TBC
Union(s): ACTRA,AQTIS,DGC,SAG

Medium/Format: Digital
Length: 90 min
Location/Studio: Locations in QUEBEC
Prep Period: 30days
Shooting Period: 5 days
Post Period: 7 months
Delivery: TBC

Account	Description	Total
0100	STORY RIGHTS/ACQUISITIONS	3,759
0200	SCENARIO	15,038
0400	PRODUCER	15,514
0500	DIRECTOR	22,556
0600	STARS	37,594
	Total Above-The-Line (A)	94,461
1000	CAST	47,985
1100	EXTRAS	6,286
1200	PRODUCTION STAFF	17,452
1300	DESIGN LABOUR	5,376
1500	SET DRESSING LABOUR	3,120
1700	SPECIAL EFFECTS LABOUR	4,105
1900	WARDROBE LABOUR	3,284
2000	MAKEUP/HAIR LABOUR	5,381
2200	CAMERA LABOUR	9,186
2300	ELECTRICAL LABOUR	3,323
2400	GRIP LABOUR	3,323
2500	PRODUCTION SOUND LABOUR	3,690
2800	PRODUCTION OFFICE EXPENSES	564
3100	SITE EXPENSES	1,692
3200	UNIT EXPENSES	7,885
3300	TRAVEL & LIVING EXPENSES	7,895
3400	TRANSPORTATION	2,076
3500	CONSTRUCTION MATERIALS	750
3700	SET DRESSING	2,632
3800	PROPS	752
3900	SPECIAL EFFECTS	3,685
4100	WARDROBE SUPPLIES	2,155
4200	MAKEUP/HAIR SUPPLIES	1,810
4500	CAMERA EQUIPMENT	8,667
4600	ELECTRICAL EQUIPMENT	1,378
4700	GRIP EQUIPMENT	1,504
4800	SOUND EQUIPMENT	2,318
5100	PRODUCTION LABORATORY	1,504
	Total Below-The-Line Production (B)	159,778
6000	EDITORIAL LABOUR	20,353
6100	EDITORIAL EQUIPMENT	3,496
6200	VIDEO POST PRODUCTION (PICTURE)	23,271
6300	VIDEO POST PRODUCTION (SOUND)	6,541
6600	MUSIC	9,399
6700	TITLES/OPTICALS/STOCK FOOTAGE	58,346
	Total Below-The-Line Post (C)	121,406
7100	GENERAL EXPENSES	20,489
7200	INDIRECT COSTS	10,676
	Total Below-The-Line Other (D)	31,165
8000	CONTINGENCY (5%)	10,343
	Total Below-The-Line Contingencies	10,343
	Total Fees Costs	0
	Total Above-The-Line	94,461
	Total Below-The-Line	322,692
	Total Above and Below-The-Line	417,153
	Grand Total	417,153