

BENEATH



IT'S WHAT YOU CAN'T SEE
THAT YOU SHOULD BE
AFRAID OF...

Production Budget

BENEATH

Director: Gene Fallaize
Producers: Adam Southwick, Gemma Wilks
Line Producer: John Palfery-Smith
Writers: Gavin John & Gene Fallaize

Script Dated: N/A
Schedule: N/A
Location: London
Budget Title: V14
Unions: SAG/WGGB

Account	Description	Pa	Total
1100	STORY & SCRIPT	2	£36,825
1200	PRODUCERS	2	£64,000
1300	DIRECTOR	2	£60,000
1400	CAST	2	£215,413
1900	EP FEES	2	£51,534
1999	Total Fringes	3	£0
	Total Above-The-Line	3	£427,772
2000	PRODUCTION & LOCATIONS STAFF	3	£26,494
2100	EXTRA TALENT	3	£710
2200	SET DESIGN	3	£44,300
2500	SET OPERATIONS	3	£11,790
2600	SPECIAL EFFECTS	4	£12,300
2900	COSTUME	4	£5,750
3100	MAKE-UP & HAIRDRESSING	4	£3,480
3200	LIGHTING	4	£16,000
3300	CAMERA	4	£25,174
3400	PRODUCTION SOUND	4	£6,516
3600	LOCATION	5	£5,670
4000	SECOND UNIT	5	£9,785
4200	STAGE RENTAL	5	£32,000
4399	Total Fringes	5	£608
	Total Below-The-Line Production	5	£200,577
4400	VISUAL EFFECTS	5	£50,000
4500	EDITING	5	£16,650
4600	MUSIC	5	£7,500
4700	POST PRODUCTION SOUND	5	£20,000
4800	POST PRODUCTION PICTURE	5	£20,000
5300	DELIVERABLES	6	£10,000
5299	Total Fringes	6	£0
	Total Below-The-Line Post	6	£124,150
6600	LEGAL & FINANCE	6	£20,000
6700	INSURANCE	6	£11,000
6800	GENERAL EXPENSE	6	£3,993
6900	COVID 19 ADDITIONAL	6	£5,393
7499	Total Fringes	7	£0
	Total Below-The-Line Other	7	£40,386
7999	Bond : 5.0 %	7	£40,000
8999	Contingency : 5.0 %	7	£39,644
	Total Above-The-Line	7	£427,772
	Total Below-The-Line	7	£365,113
	Total Above and Below-The-Line	7	£792,885
	Grand Total	7	£872,529

*Budget and associated costs are in pounds sterling

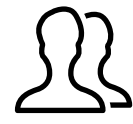
Executive Summary

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 ‘Beneath’.



THE STORY

As an intrepid explorer heads underwater to search for the wreckage of a missing plane, the journey below turns out to be far more dangerous than they originally anticipated.



CASTING

The Production Team have secured high profile talent for the lead roles of Emily (HANNAH NEW), Donnie (FRANZ DRAMEH) & Paul (*Academy Award-nominee & Screen Actors Guild Award-nominee* TERRENCE HOWARD).



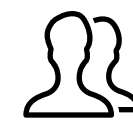
FINANCING

The financial requirement for this plan is £875K GBP. £875K (~\$1.2MM US) will provide for the development, production, and post-production deliverables for the film. The structure allows for both a traditional distribution path of an acquisition deal as well as a self-motivated release strategy of the film.



SALES

The Production Team is in discussions to attach strong international sales representation to present Beneath globally at major film markets. With Buffalo 8 Productions advising on the content presentation, casting, marketing, and sales positioning, Beneath can avoid the typical pitfalls of indie sales. The budget for the proposed film has been designed with the financial return in mind. The return strategy is based on a practical plan for accessing traditional sci-fi & thriller/horror markets. Limited Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.



COVID-SAFE PRODUCTION

In addition to complying with all industry and legal COVID safety requirements, Beneath also represents a unique opportunity to shoot all the actors in isolation from one another, and with a minimal crew, making this production among the safest and easiest shoots during the ongoing pandemic.

Synopsis

Marine salvager Emily Weaver (*Hannah New*) is on board a submersible. In coordination with Donnie (*Franz Drameh*), who's serving on a support ship on the surface, they're searching for the wreckage of an airliner that crashed into the ocean five years prior. Although they're confident about the mission, with a typhoon swiftly approaching, they're pressed for time on the mission. As Weaver starts to descend, her ex-husband, Paul (*Academy Award nominee Terrence Howard*), pops into Weaver's feed from a nearby research vessel.

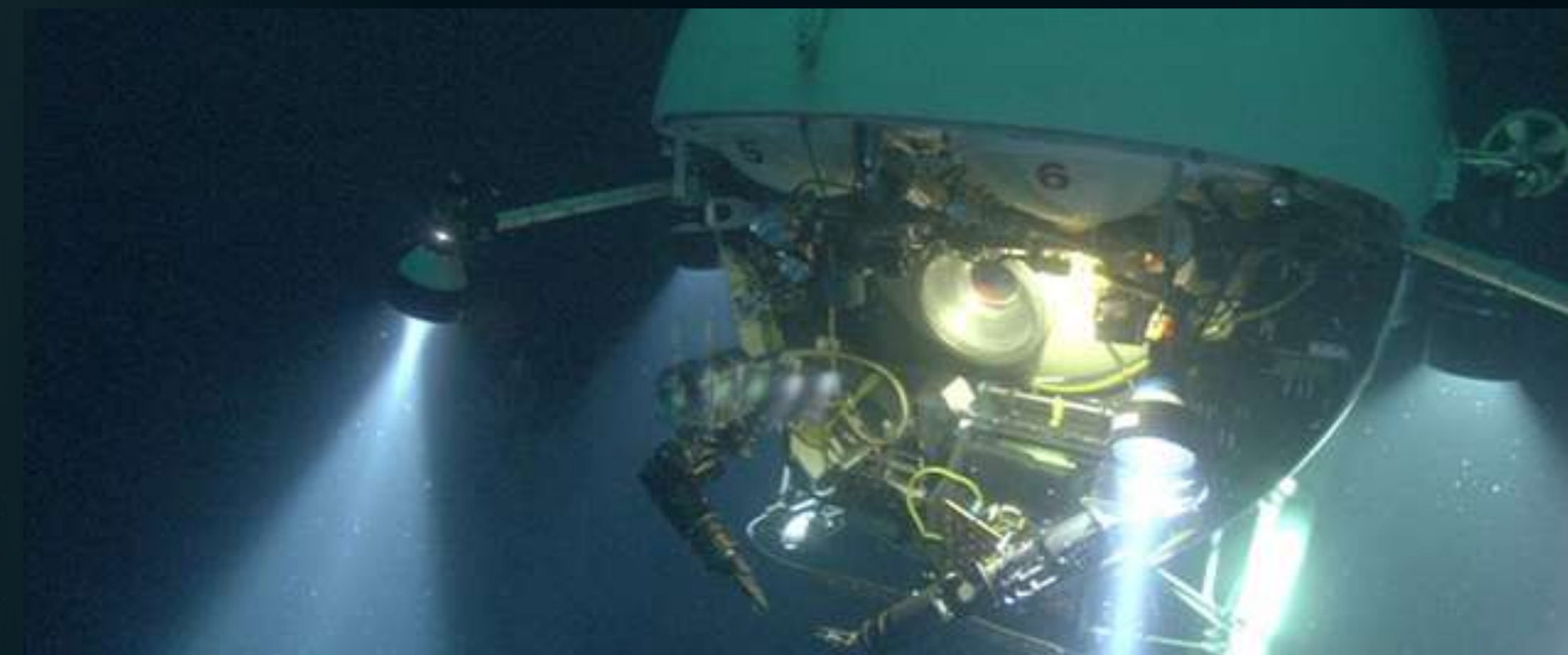
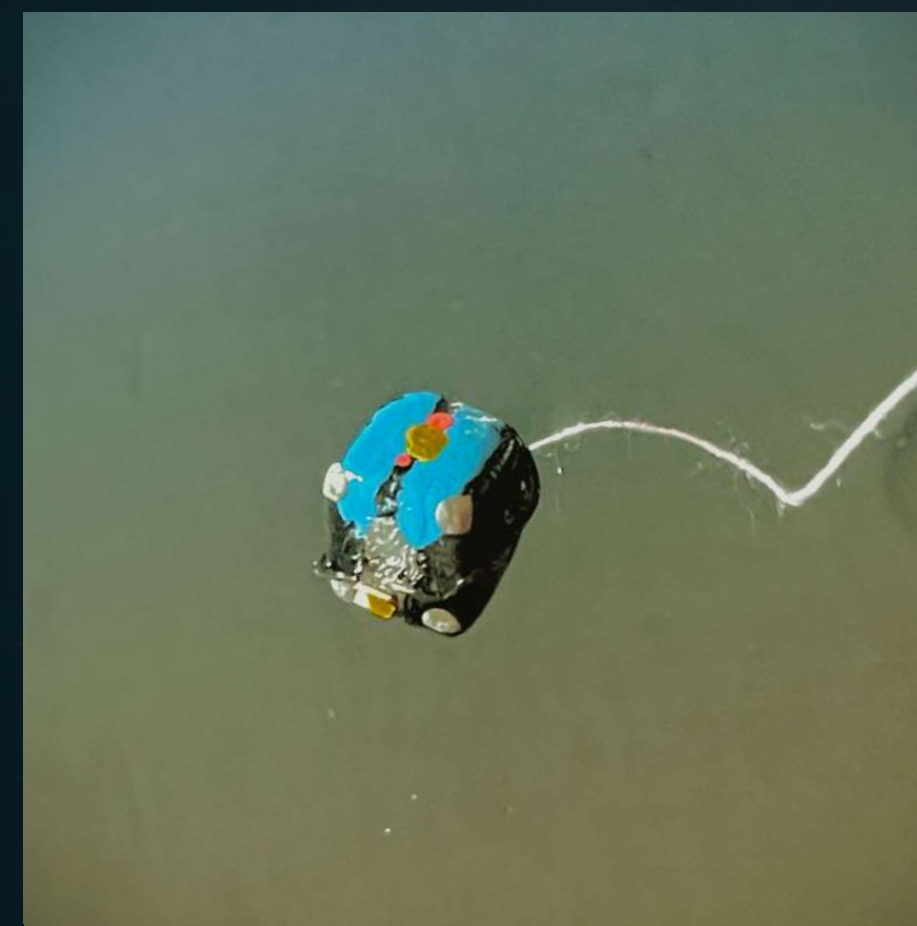
As Weaver descends, her video and audio feed to her support team occasionally cuts out, eventually losing contact with Donnie and Paul completely. Then she hears a Female Voice, calling for help through her distorted reception. When Weaver regains contact with Donnie and Paul, she tells them about the distress signal. Donnie is able to analyze a recording of the distress signal., but to everyone's confusion, the cleaned up voice broadcast belongs to Weaver herself. This revelation unnerves Weaver, but she ultimately blames it on a glitch and continues her journey.

After something goes south during the descent, the sub's hull breaches and begins to fill with water. In order to pressurize the sub, Weaver has to allow it to fill with water. After she's successful in re-pressurizing the sub, Weaver soon discovers the remains of the airliner nearby and sends a probe to investigate. Inside, she finds passenger's bodies floating about, with one of them eventually opening her eyes – terrifying her. An unknown Male Voice soon cuts into her feed, saying he's the captain of a flight passing by overhead, and promising to call in help once they've landed.

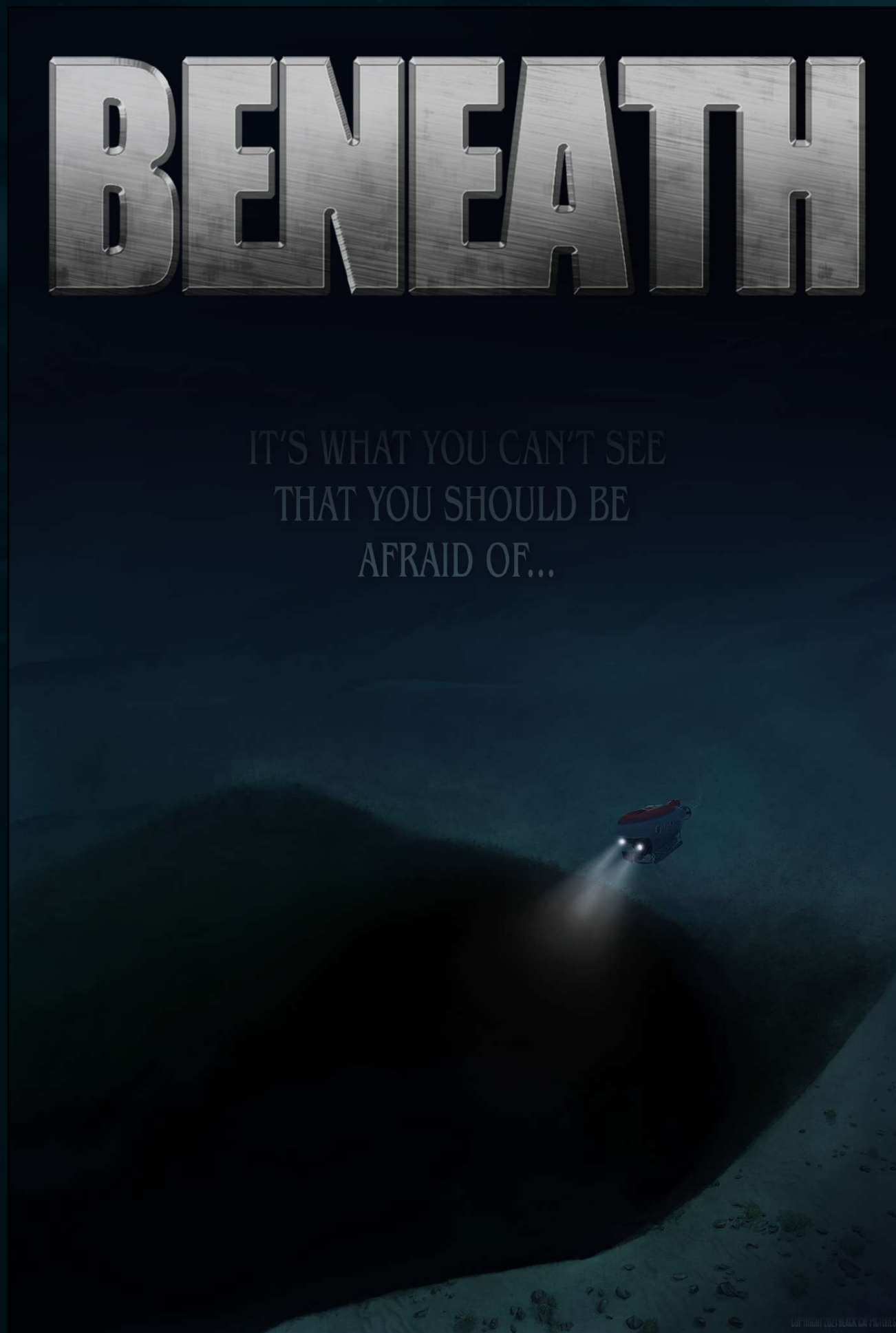
Once she's calmed herself, Weaver contacts Donnie & Paul with this new information, but they don't believe her experience. Eventually Donnie comes to realize that Weaver's experiences may mean that she has essentially found a gateway to an alternative dimension, similar to the one rumored to be in the Bermuda Triangle. Weaver then thinks she sees a light that serves as the gateway back to where she came from. She tries to get to it in her damaged submersible.

After she's through, Donnie contacts her again. But Weaver soon realizes that it may not actually be Donnie -- this "Donnie" plays with her mind, attempting to convince her that he may be a hallucination. Weaver soon hears a new female voice coming through the distortion. She calls out for help, and to her horror, she realizes she's now contacting the past version of herself and was indeed the voice that came through the distress call earlier on.

After the signal cuts out, Donnie & Paul come back online, with Donnie encouraging her to get information on the airliner on her way back. Donnie sets a timer of when her window to escape the strange underground limbo she has found herself in will expire. It counts down, and Weaver watches in horror as the aircraft disintegrates. Weaver sees a disembodied head floating outside. She panics, but her vessel finally starts floating to the surface. She is overjoyed as she regains contact with Donnie and Paul. But after she reaches the surface, and the vessel opens, Weaver suddenly realizes it was all an illusion. She's still on the ocean floor, screaming in terror. Some time later, the search for her submersible is cut off as she is still trapped below.



Director's Vision Statement



"My vision for the film is to not only encapsulate the vulnerable human feelings of claustrophobic isolation, disconnection, and fear of the unknown and unseen, but also to tell a story where we can deconstruct a very headstrong, determined, strong-minded woman to the vulnerable person underneath, by peeling back the protective layers that she has built and surrounded herself with over the years, no doubt to shield herself from the various things life throws at her, both mentally (such as emotional stress, rejection and being taken seriously in her career) and physically (by being seen as the 'weaker' sex, having to deal with men making passes at her, and to "get on" in life).

I feel now is the perfect time to tell this story, especially Weaver's deconstruction. The world has changed significantly in recent years, and women have rightfully become much more an equal part of the entertainment industry. However, much of this has become an inverted culture, where women are encouraged to "be strong" and "compete", in a world where men are encouraged to be "less macho" and told it is "ok to cry". I want to show that women - like men - are all allowed to be vulnerable; allowed to be emotional; allowed to be *human*. Humans have a wide range of feelings and emotions - being a man doesn't mean being emotionless, and being a woman doesn't mean being emotional - both sexes are part of the same species, and have the same vulnerabilities, and in BENEATH I want to show that it is normal for even a strong-minded and determined woman to have feelings and emotions, and that it's ok to be like that. Young women are encouraged these days to protect themselves with these emotional shields to be able to compete, and get on in life, but I want to show that it's also ok to have natural human reactions and emotions too, regardless of sex.

I also want to play on the vulnerable feelings of isolation, by having Weaver in a single-person steel-sphere submersible, physically (and for much of it, technologically) cut off from the rest of the world, and not being able to see anything out of the windows into the blackness of the deep ocean. The tagline "It's what you can't see that you should be afraid of" is particularly apt, as it is human nature to want to see what's out there and to control our environment. By taking that away from Weaver, she is both blind and deaf to the outside world, and in a place that is inherently extremely dangerous and naturally scary.

As an audience, we never directly see outside of the submersible, only via on-screen monitors inside the sub. The entire film is shot as one continuous scene, and from Weaver's point of view inside the submersible, so there are no exterior shots that take the audience outside of the situation that she is in, so we are in there with her the entire time, along for the ride, and sharing in her experiences and emotions. All of these elements make BENEATH, I believe, a very unique film creatively, and a very apt one for the times we are living in".

Gene Fallaize ~ Director. February 2021

The Cast

Emily Weaver



HANNAH NEW

The Time in Between
Black Sails
Maleficent

New was born in Balham, London. At the age of four, she attended a ballet school and later joined the National Youth Theatre. Her interest in other cultures led her to visit over 20 countries including spending 3 months in a children's home in Bolivia in 2003. To financially support her studies, she decided to model and was scouted by View Management in Madrid and Barcelona. She studied at the Royal Central School of Speech & Drama.

New's career was launched by American talent manager Stacey Castro, who discovered her in Barcelona, Spain in 2009, during a search for UK casting director Susie Figgis to find the role of "Lucrezia Borgia" for the television series *The Borgias* (2011). In 2010, she was offered a role in television show *The Time in Between* (2013), the adaptation of the same-titled María Dueñas novel. She played Rosalinda Fox, a young English woman who is the lover of Juan Luis Beigbeder and friend of Sira Quiroga. In 2011, she landed a lead role in "Shelter", an unaired television pilot.

In 2012 New joined the cast of the globally successful Starz TV *Treasure Island* prequel series *Black Sails* (2014-2017) playing the ensemble-lead Eleanor Guthrie, a fierce take-no-prisoners saloon owner who runs her father's illegal businesses in Nassau. New remained throughout the series four-season run before it reached its natural conclusion in 2017.

New played Queen Leila, Princess Aurora's mother, in the juggernaut Disney film *Maleficent* (2014) opposite Angelina Jolie, which was released to massive global success on 30 May 2014. In 2014, New landed the main role in the true-based thriller *Under the Bed* (2017), in which a young woman tries to get over a recent romantic breakup while a stalker befriends her on social media and takes up residence underneath her bed.

New will next be seen leading opposite Jonathan Rhys Meyers and Dominic Monaghan in adventure/drama *Edge of the World* (2021) which will be getting a full physical and digital International release.

The Cast



ACADEMY AWARD NOMINEE

Terrence Howard ‘Paul’

Academy Award nominee* Terrence Howard was born in Chicago, Illinois, and broke onto the big screen with his riveting performance in Mr. Holland's Opus (1995), which subsequently led to a succession of well-reviewed television and film roles and high visibility among African American audiences. Among his roles in movies includes roles in Iron Man, Ray, Lackawanna Blues, Crash, Four Brothers, Hustle & Flow, Get Rich or Die Tryin', Idlewild, The Brave One.

In the 2000's Howard starred in a string of major box office hits, including Big Momma's House (2000), Glitter (2001), Ray (2004), Crash (2004 - Academy Award winner: Best Picture), Four Brothers (2005) and Hustle & Flow (2005) for which he was nominated for a slew of awards, including both an Academy Award and a Screen Actors Guild Award for Best Performance by an Actor in a Leading Role.

In 2008, Howard co-starred in the Marvel blockbuster Iron Man (2008), and reprised the role in the video game adaption. In 2012 he led a stellar cast in Red Tails, followed by starring roles in Movie 43 (2013), Lee Daniels' The Butler (2013), St Vincent (2014), Gully (2019), Cut Throat City (2020) and Triumph (2021).



Franz Drameh ‘Donnie’

Franz Drameh was born on 5 January, 1993 in London, England. He is a Gambian British actor. His film debut was in Clint Eastwood's fantasy drama, Hereafter (2010), and the following year he featured in the BAFTA-nominated British film Attack the Block (2011) with John Boyega and Jodie Whittaker.

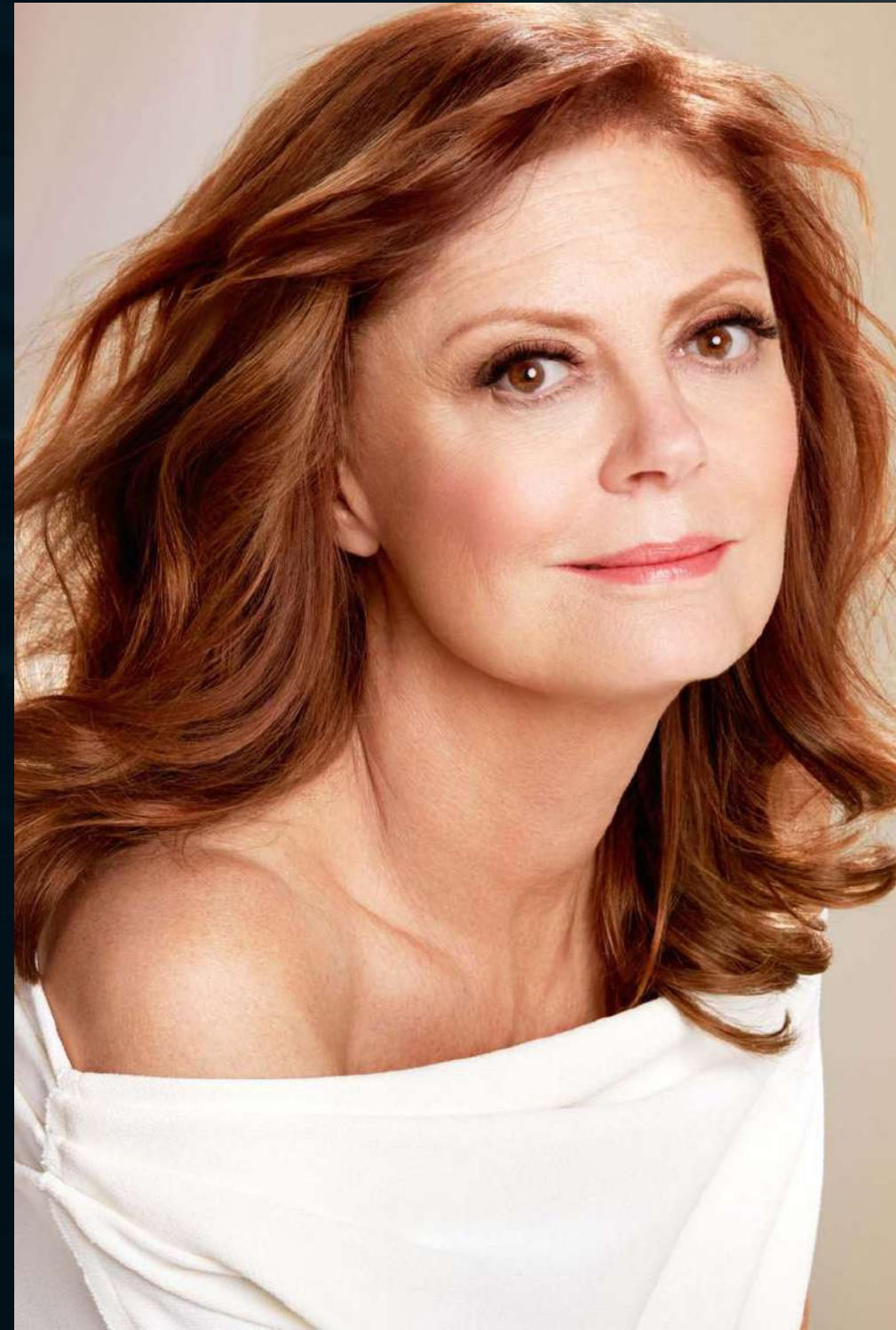
In 2014 he featured in the Tom Cruise blockbuster Edge of Tomorrow (2014), also alongside Emily Blunt and Bill Paxton. Since 2012 he has starred as fan-favourite Jefferson "Jax" Jackson/Firestorm in five of the CW's series' - Arrow (2012-), The Flash (2014-), Supergirl (2015-), Vixen (2015-) and Legends of Tomorrow (2016-).

In 2016 he starred opposite Idris Elba and Gemma Arterton in 100 Streets (2016), and in 2020 he featured alongside Matthew McConaughey, Charlie Hunnam, Colin Farrell and Hugh Grant in Guy Pierce's The Gentlemen (2020).

In 2021 he featured alongside Lena Heady, Michael Caine, Rita Ora and David Walliams in Twist (2021), and is currently playing series-regular Boots in the Apple TV+ series See (2019-).

The Cast

Ariel
(voice)



****ACADEMY AWARD WINNER****

SUSAN SARANDON

Dead Man Walking
Thelma & Louise
Feud



****ACADEMY AWARD WINNER****

JULIANNE MOORE

Still Alice
Jurassic Park III
Boogie Nights

or

Both actors have expressed keen interest in the voice role of Ariel

Production Team



Gene Fallaize
Director

Gene Fallaize is a multi award-winning film and television Director & Screenwriter, and CEO of production company Cupsogue Pictures. He has worked in the entertainment industry for over 20 years, first in radio production, and then television production. In 2006 Gene moved into film production and began a decade-long career as a producer, by earning his first feature film Producer credit on the British action thriller *Outlaw* (2006), starring Sean Bean and Bob Hoskins. He went on to produce over 25 short and feature films, earning several award wins and nominations along the way, including Outstanding Freelancer Of The Year at the 2009 Production Base Freelancer of the Year Awards in London.

In 2011 Gene turned his attention to Directing, beginning with the ground-breaking *Superman: Requiem* (2011), which was released digitally after a gala Premiere in London's Odeon Covent Garden. The film has to date had over 50 million views online. Gene's next picture was when he directed and starred in *The Woods Of Daemar* (2014), followed by directing the multi award-winning drama short *Contact Lost* (2015). Recently Gene directed British horror feature *Cain Hill* (2017), which starred Gemma Atkinson and Alex Zane.



Adam Southwick
Producer

Adam Southwick is a British producer, actor & musician. After high school, Adam went on to study a BTEC National Diploma in Performing Arts, which led to performances at the Wrexham Studio Theatre, including one which he wrote and co-directed called *What About Music*; a musical-comedy about the music industry. In 2011, after a lengthy run in the music industry, Adam appeared in his first film; Gene Fallaize's *Superman: Requiem* (2011) , and in 2013 Adam teamed up again with Cupsogue Pictures when he joined the production crew for *The Woods of Daemar* (2014), and in November 2013 Adam was also added to the cast and crew of *Dark Ascension*.

Adam continued to work regularly for Cupsogue Pictures, gaining his first Producer credit on *Contact Lost* (2015), and in 2016 he gained his first feature-length Producer credit for *Taking Care of Business* (2016), working once again with Gene Fallaize and Tony Cook. He joined Cupsogue Pictures full-time as Head of Physical Production and a producer in November 2016, following successfully fulfilling Producer and Production Manager roles on *Cain Hill* (2017), which starred Gemma Atkinson and Alex Zane.

Production Team



Lydia Hearst
Producer

Actress, Producer and Supermodel Lydia Hearst has covered countless fashion magazines across the globe. She has worked with the greatest photographers in the world, and has won the coveted "Supermodel of the Year" award. Lydia can be seen in roles in *Gossip Girl* (2009), *Cabin Fever: Patient Zero* (2014) with Sean Astin, *Desire* (2014) with Johnny Knoxville, *#Horror* (2015), *Two For One* (2016), and a series guest in *Z Nation* (2014-2018).

Lydia has also starred in recent films such as *Automobile Waltz* (2014), *Condemned* (2015), *Guys Reading Poems* (2015), *Downside of Bliss* (2015) and *Stealing Chanel* (2015). Lydia can also be seen regularly guest-starring in the network series from Eli Roth and Blumhouse, *South of Hell* (2015-). She has also recently starred in *Swing State* (2017), *Between Worlds* (2018) alongside Nicolas Cage, and the hit movie *The Haunting Of Sharon Tate* (2019) alongside Hillary Duff.

At present, Lydia is focusing on her acting and producing in Hollywood, where she lives with her husband Chris Hardwick.



Gemma Wilks
Co-Producer

Gemma Wilks is an Actress and Producer and former chartered accountant. Her award winning feature film *Dead Fred* (2019) is available in the UK and US, and her family feature film *Skullz* (2020) is currently available in the UK with an international release coming soon.

In 2020 she was Associate Producer on *A Fluorescent Sky* which is currently in post production, followed by her executive-producing *Harvest Of The Dead: Halloween Night* (2020). In 2021 she produced *Devil In The Woods* (2021).

Gemma works with a variety of filmmakers across different genres, and empowering women across many aspects of society is incredibly important to her and led to her first foray into the world of podcasts with *Wheel Women Podcast* which is now available.

Production Partners



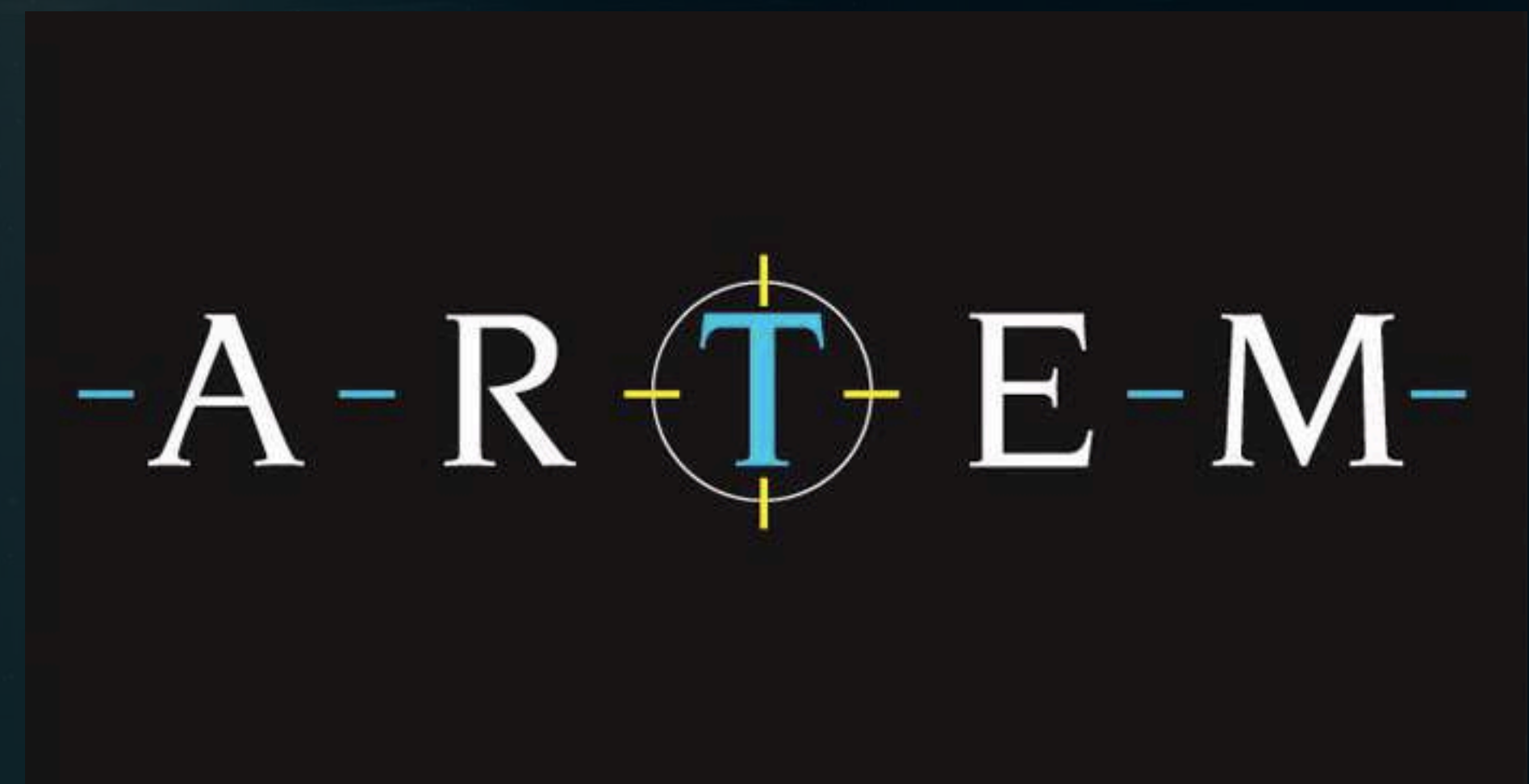
BondIt Media & its sister Buffalo 8 have been involved in Beneath since its conception, providing development support and financial assistance.



Slated partnered with Beneath at the script stage, providing script analysis, sales forecasts and introducing investment opportunities.



Unreal Engine will be utilized in the visual effects of Beneath, providing a real-time digital underwater environment for the actors to interact with on set.



Artem designed and will be building the submersible set - a unique build specifically created for the dry & underwater filming requirements of Beneath.

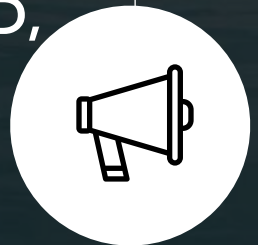
Production Timeline

FEATURING



Post-Production (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)

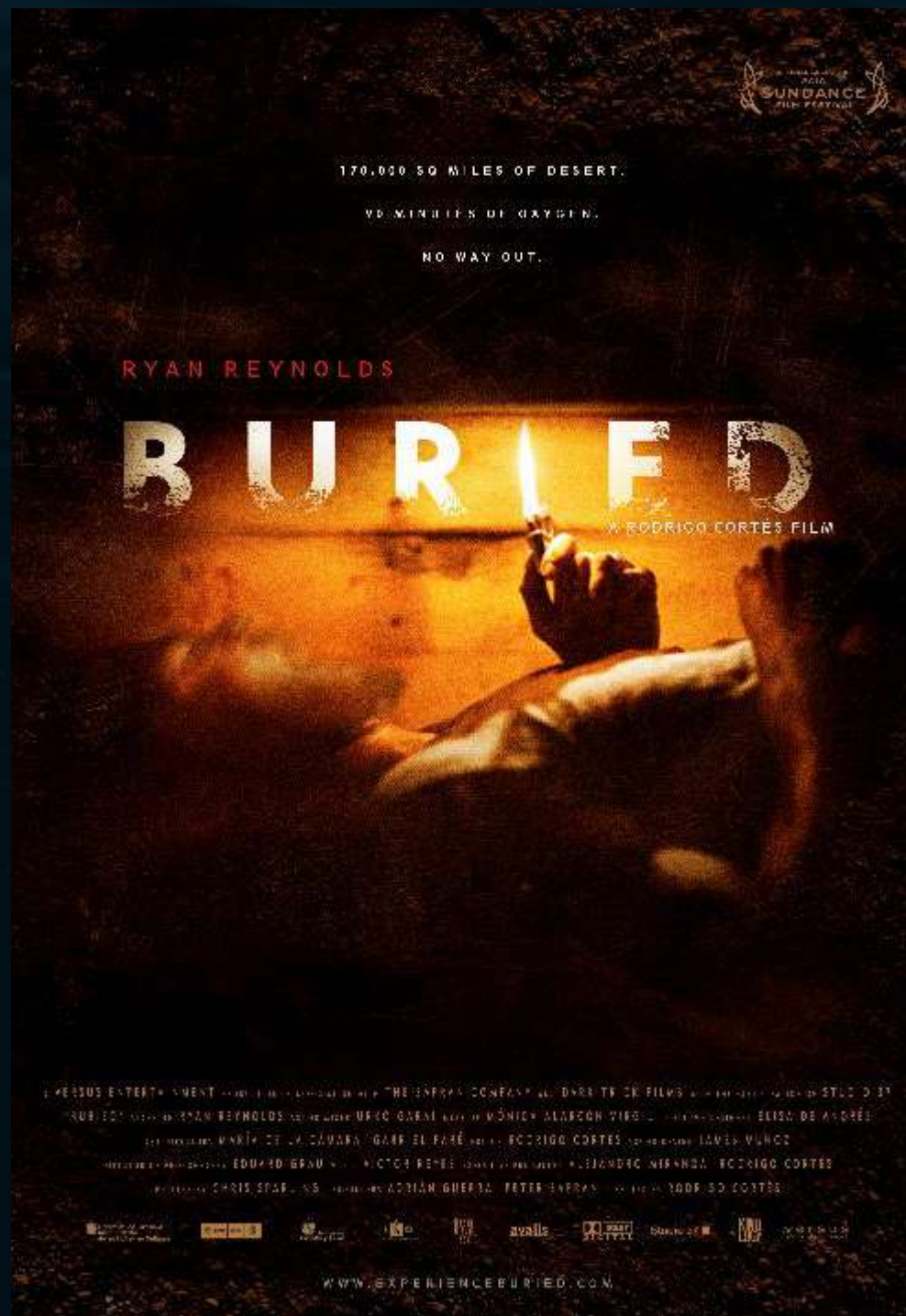
- Fully engage in all market-focused film festivals
- Schedule screening for distributors in Los Angeles
- Schedule screenings for leadership of special interest groups
- Contingent on mini-major or new media distributor interest, engage self-distribution plan (See Marketing and Release Strategies)



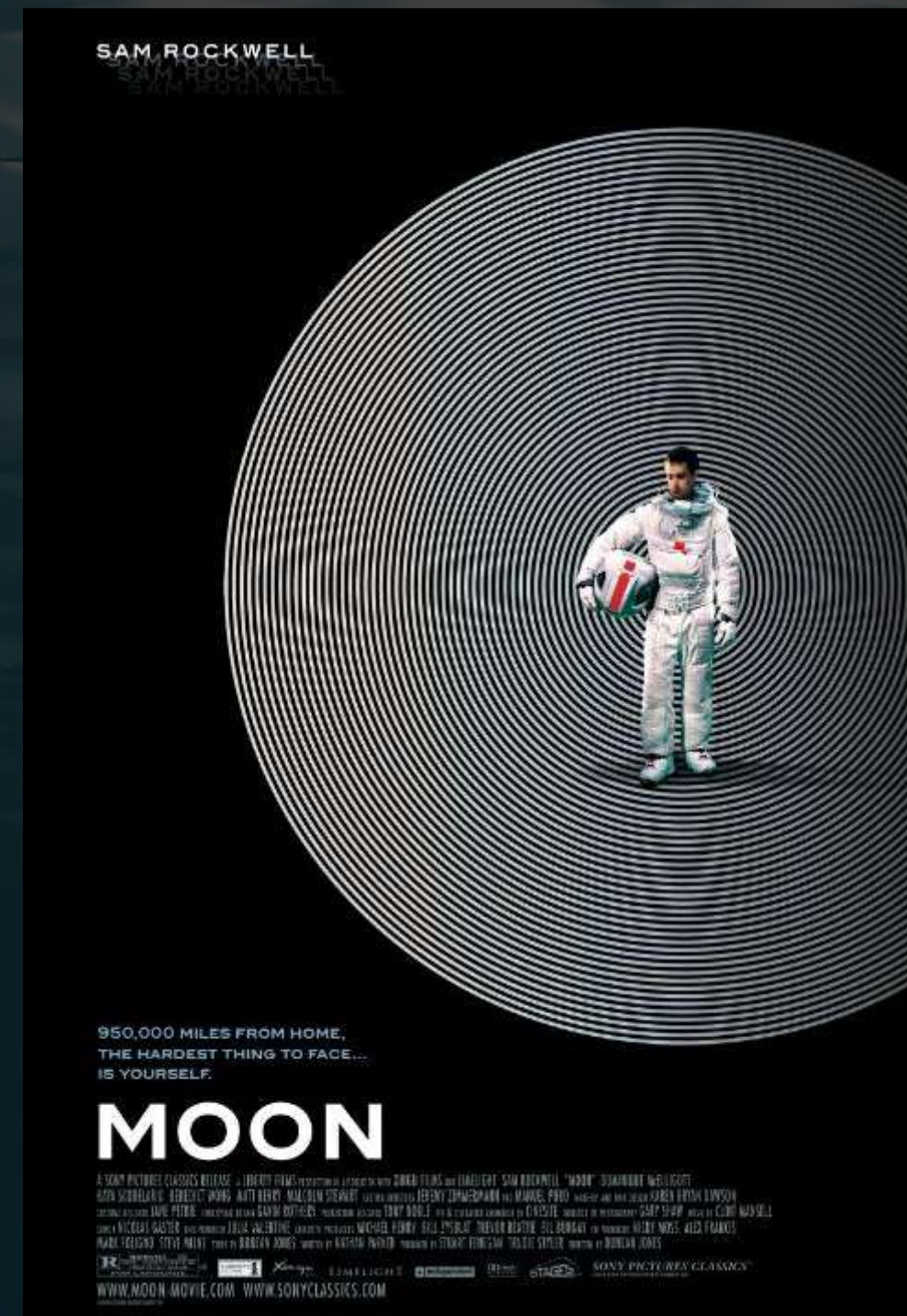
FINISH

Similar Films

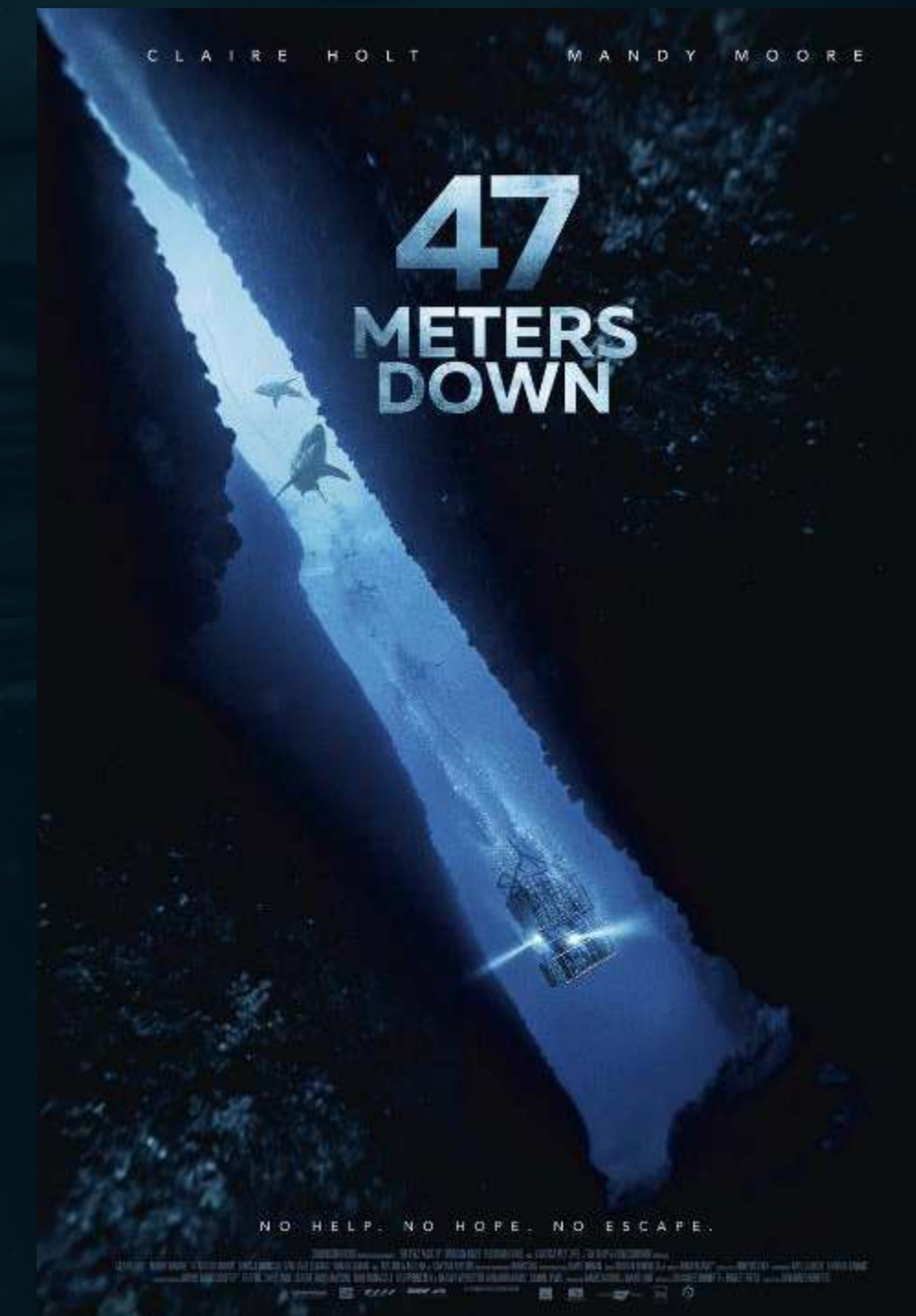
‘BENEATH’: £875K/\$1.2M



BURIED
Production Budget: **\$2 million**
Worldwide Box Office: **\$21.3 million**



MOON
Production Budget: **\$5 million**
Worldwide Box Office: **\$44.3 million**



47 METERS DOWN
Production Budget: **\$5.3 million**
Foreign Box Office: **\$62.6 million**

Distribution Plan

SALES APPROACH

The majority of independent films suffer from an unrealistic expectation for the film's release; Beneath 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, Beneath is able to execute on strong cast selections, generate early interest in the film before production is complete, and introduce the concept to the market before beginning physical sales.

The producers and management team 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. Management intends to have a theatrical release and will be shopping to various distributors, with potential SVOD and OTT platform licensing to Netflix, Amazon, Hulu, Vudu, Crackle, Apple, etc.

The Production team plans to engage these partners in coming months (both before and after production) as the project becomes more fully realized.

FESTIVALS

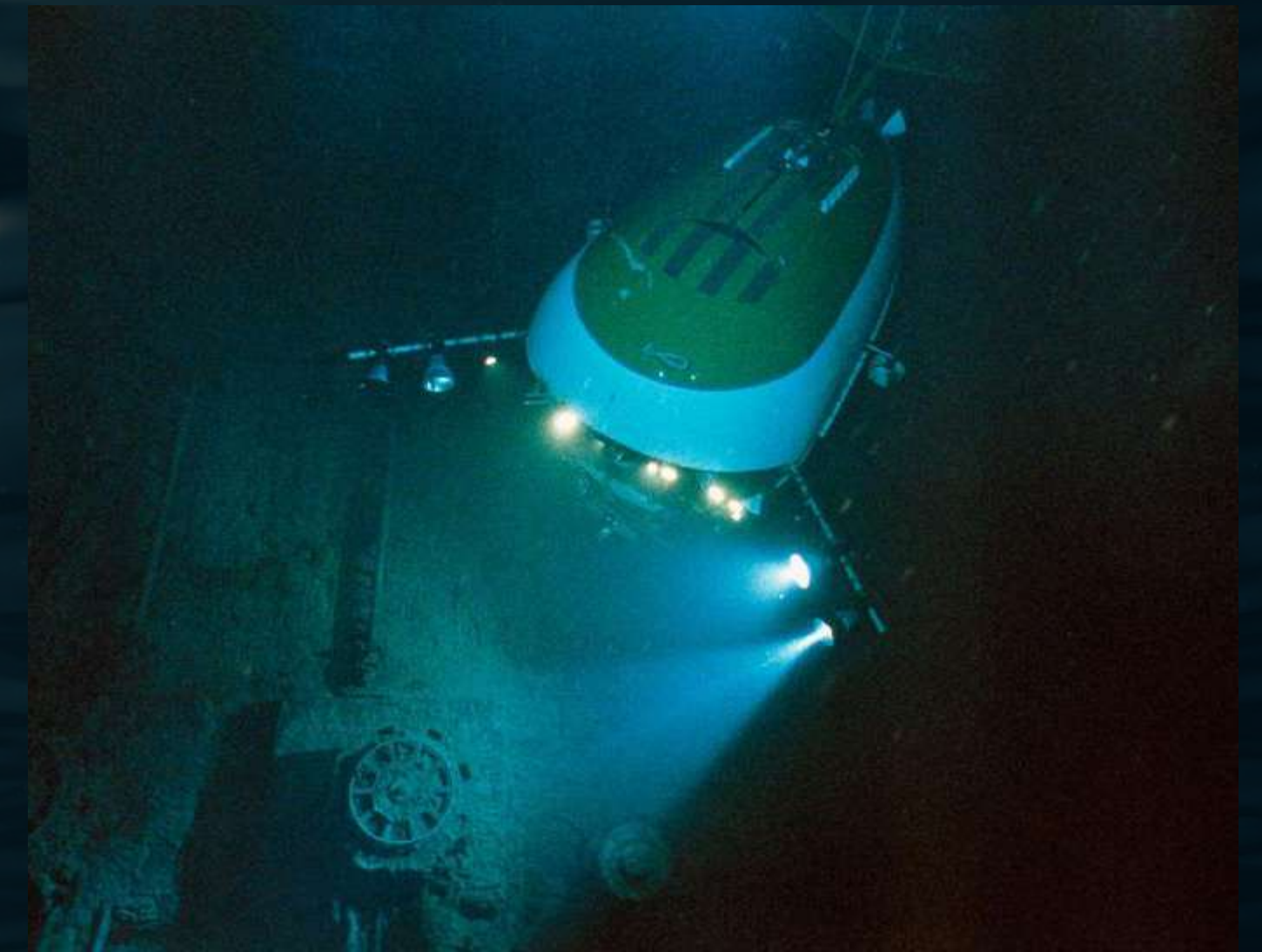
Working in tandem with agency and sales partners, the Production Team plans to premiere Beneath at a top-tier film festival, specifically: Sundance, Berlin, SXSW, or Cannes. The Production Team also has relationships with additional festivals, including: Toronto, Tribeca FF, Newport Beach FF, Fantastic Fest, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of Beneath 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 Beneath 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, Beneath will outclass the competition. Already Beneath has managed to begin putting together a strong team of industry professionals.





Target Markets

SCIENCE FICTION FANS

With the advancements in visual effects in the last 15 years, the industry has seen a sharp rise in the amount of low budget science-fiction films. As a result, films like *Moon* and *10 Cloverfield Lane* have been able to experience big success at the box office, with the latter grossing more than \$100 million at the box office on a \$15 million production budget. And while these aforementioned films do rely heavily on visual effects, the core of what actually makes films like those successful is new and exciting science-fiction stories built around interesting characters.

Beneath follows this same trend with a sci-fi story, in the vein of films like *I Am Legend* or *The Abyss*, that is set in a heightened reality, but with an emphasis on the characters above all else. According to the MPAA statistics for 2018, the demographic most likely to see a sci-fi film (18-39 year olds) owns more pieces of key technology than any other age group. This same group was also more likely to attend a greater number of films per month than any other. In targeting a demographic that is more engaged, and excited about sci-fi films than any other, the producers believe that *Beneath* can achieve the same cult following as other recent, low budget sci-fi films like *Upgrade* and *Coherence*.

HORROR FANS

In 2017, the horror genre experienced a tremendous resurgence, not only in terms of tickets sold and dollars generated at the box office, but in terms of critical success as well. In 2008, horror films comprised only 3% of the total film market share. And in 2017, almost a decade later, that total had risen to a resounding 9% of the market, while more than doubling the amount of tickets sold than in both 2015 and 2016 combined for the horror genre. That astounding increase was due in no small part to the tremendous success of studio projects, like *IT* which ended its theatrical run with over \$700 million of revenue.

This type of success was also seen in independent projects like *It Comes at Night*, which more than tripled its production budget of \$5 million during a limited theatrical release. This trend has continued since with low-budget projects like *Upgrade* and *Midsommar* experiencing exceptional box-office hauls in relation to their smaller production budgets. With projects of all sizes seeing success at the box office, the horror genre's resurgence should not be taken lightly. Savvy investors would do well to consider fare like *Beneath*, which is sure to appeal to a die-hard horror fans with its chilling atmosphere, gripping, real-time narrative, and fascinating plot twists.

BENEATH

IT'S WHAT YOU CAN'T SEE
THAT YOU SHOULD BE
AFRAID OF...



Risks

INVESTMENT RISK

An investment in the production of a motion picture is extremely speculative and involves a high degree of risk. Management will seek accredited investors who understand this risk. The ideal investor is one who believes that Beneath should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is in an effort to eliminate the element of chance and to ensure future returns.

PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks by putting 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 a Completion Bond, Film Producer's Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer's Errors and Omissions, et al.

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 Beneath 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.

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