

Goodness and Mercy

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Writer & Producer:
Adam Scherr

Producer:
Julie Bergman Sender

Executive Producers:
Andrew Michael
Jacqueline Miller

Stage:
Script Completed,
Awaiting Production

Total Capital Required:
\$7.5MM

Synopsis: Goodness and Mercy is the true story of the writer's family, and centers on a young, black, Christian girl from Indiana and her eventual rise to become the Yiddish speaking matriarch of a large Jewish family in Baltimore. It chronicles the life of Mary Sharpe and her despair over the sudden loss of her family as a result of a train crash in rural Indiana. Eventually a twist of fate brings her to the Levine household in Baltimore, where over the ensuing years of her life, and through love, laughter and tears, she rises to the role of beloved Matriarch. From the fear and torment of a threatening relationship, Mary finds a safety net in this quirky family's unconditional love. *A more detailed summary may be found in the Appendix.*

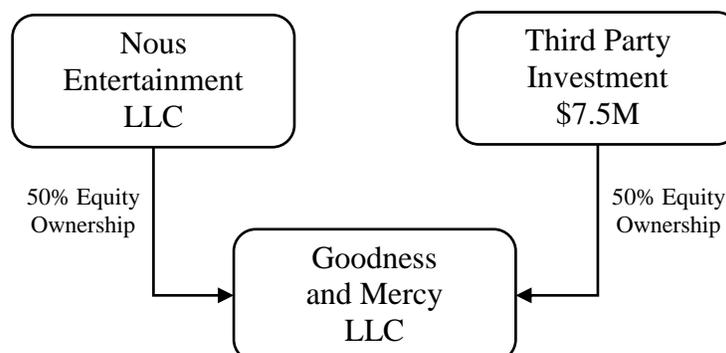
Marketing & Distribution: Movie audiences have shown in the last few years that they are hungry for films that present a sense of redemption, love and inspiration. With a combination of thoughtful female main characters and issue-driven story lines, Goodness and Mercy has the potential to appeal to a broad demographic. Inspirational messages and social causes have proven marketable across all film genres, particularly as audiences long for meaningful and dramatic content in film. For example, the film Heaven is for Real has grossed \$101M worldwide on a budget of \$12 million since its release seven months ago.

The Company will generate revenue by selling the movie's worldwide exhibition rights, which include theatrical, television, DVD and digital/online in both domestic and international markets. As a result, the Company's primary customers will be distributors and sales agents who purchase such rights. The Company has retained consultants with unmatched experience in this area, which uniquely positions it from a distribution standpoint.

Comparables: While an investment in any pre-production project should be considered highly speculative, the returns can be extremely attractive. The script for *Goodness and Mercy* can be compared to films such as *Driving Miss Daisy*, *Precious*, *Hustle and Flow* and *In the Bedroom*. These small budget films (averaging \$5.5M) had box office returns averaging \$69M. While any valuation would need to be subject to an aggressive discount rate to reflect the inherent risk, there is precedent for highly favorable returns.

<u>Film</u>	<u>Attachments</u>	<u>Budget</u>	<u>Box Office</u>
<i>Hustle and Flow</i>	Terrence Howard, John Singleton	\$2.8M	\$23.6M
<i>In the Bedroom</i>	Tom Wilkinson, Marissa Tomei, Sissy Spacek, Nick Stahl	\$1.7M	\$43.4M
<i>Precious</i>	Monique, Mariah Carey, Lenny Kravitz	\$10M	\$63.6M
<i>Driving Miss Daisy</i>	Bruce Beresford, Morgan Freeman, Jessica Tandy, Dan Aykroyd	\$7.5M	\$145.8M

Proposed Investment Structure:



Uses of Capital: Having completed the script, additional capital is required to move the project through production and into distribution. Production expenses are separated into three main categories, as follows:

- *Above-the-Line*, including scripting, producing, directing, casting and travel and living expenses.
- *Production*, including production staff, set design and construction, lighting, camera, sound, wardrobe, location, transportation and travel and living expenses.
- *Post Production*, including visual effects, editing, music, sound, finishing and archiving and film deliverables.

Above the Line	\$2.943M
Production	\$3.646M
Post-Production	\$0.775M
G&A	\$0.160M
Total:	\$7.524M

Creative Team:

Adam Scherr has a proven track record of working with complex issues: ecumenical, financial, healthcare reform, entertainment and more. As a National Media Director, Adam led a team of 60 health writers helping them navigate the wild west of health journalism and editorial comment for the owner of The Christian Science Monitor (csmonitor.com). He was specifically hired to help the church with its media outreach in New York City and state. He quickly helped facilitate and build relationships with CBS, The New York Times, Fox News, The Washington Post, LA Times, CNN and many others. Seeing the results the media team received, the legislative team pulled him in to do the same in both Albany and Capitol Hill.

Adam has extensive business culture turnaround experience. His first client was an independent film-maker and his latest an international church with a Pulitzer Prize winning newspaper. His diverse background in entrepreneurialism, business management, media relations, social causes, film and theater gives him a unique perspective to help companies and organizations navigate and thrive in this complex 21st century culture. Adam also founded and built Infinitee Kids Corp. Infinitee was a high end graphic tee shirt line. The company quickly grew to over \$300K in yearly sales and was carried by Barneys, FAO Schwarz and 100's of retailers throughout the US, Canada and parts of Europe.

Julie Bergman Sender brings a unique mix of work experience: as a Hollywood Studio Executive and producer of feature films and independent films and documentaries; as well as creating innovative content online, in theaters, on the air, on radio and on the ground-coupled with social and viral campaigns. Julie has produced films for Disney, Warner Bros. and Universal Studios, specials for network television, and created groundbreaking media campaigns for non-profit groups. She has put together and overseen projects with budgets ranging from \$10,000 to \$75 million. Her producer credits include: *Washington Square* starring Jennifer Jason Leigh, Albert Finney and Maggie Smith; *G.I. Jane* directed by Ridley Scott and starring Demi Moore; *Six Days, Seven Nights* starring Harrison Ford; and the baseball comedy *Major League*.

Andrew Michael and **Jacqueline Miller** represent [Partnerships For Change](#) (PFC), a 501(c)3 non-profit organization headquartered in San Francisco. PFC is dedicated to the promotion of sustainable development through direct humanitarian action, transforming social and economic conditions of underserved communities, globally. It is PFC's commitment to elevate and empower individuals to reach their ultimate potential, which translates to creating strong community coalitions. Once an underserved community has identified a specific challenge, PFC raises the funds or partners the community with its extensive network of individuals, entrepreneurs and organizations to cross the Rubicon to victory.

Appendix: Summary Treatment

When a train wreck orphans Mary Sharpe and her younger brother and sister in Indiana in 1943, the children are sent to live with separate relatives: the siblings to California, and Mary to Baltimore; as her Aunt Millie said: “I ain’t having pretty Mary in my house!”

In Baltimore, Mary’s uncle Nathan proves to be an abusive drunk who forces her to keep his household and work outside the home as a domestic servant by day, then sexually abuses her at night. She is trapped in this cycle of abuse until a chance job assignment places her in the home of the Levine family—an open-minded group of observant Jews who are fortunate enough to be living and working in the United States while World War II rages in Europe.

Mary quits the employment agency and refuses to return to Uncle Nathan’s house. As the stories of Nathan’s abuse surface, the Levines become even more protective of Mary. Nathan plans to reclaim Mary and frequently stalks the Levine household. After months of butting heads, Mary learns to love “Bubby”, the Levine Matriarch, and becomes best friends with little Letty, who is the same age and shares her passion for the movies. Mary becomes fully integrated into the Levine family and is more proficient in Yiddish than either Letty or Esther, her older sister.

Letty and Mary eventually become fond of two men, Jonathan and Melvyn. Jonathan proposes to Letty and a wedding day is set. Things are slightly more complicated for Mary after Melvyn proposes to her, due to the fact that Melvyn is very hesitant of having Jewish “in-laws.”

Letty’s wedding is a success, but when Esther is having her first baby, Mary’s involvement with the birth drives a wedge between her and Melvyn. Letty and Jonathan have marriage troubles and split up, with the still-single Mary moving in with Letty. Mary ends up with a job teaching at Northwestern Elementary school, and meets James Young, the school Principal.

Letty meets Sam Berg, who marries her. They quickly have a son, Mark, during the 1968 race riots. As the story moves through Nixon’s resignation in 1974, Sam is shot during a robbery at his store and ends up in a coma. Mark takes the news very hard and retreats into himself. Mary tries to help him deal with his troubles by telling him of her own past – the car accident, being sent to Baltimore and escaping to the Levine family.

Mary realizes that Mark’s denial of the existence of God is a perfect reenactment of her response to losing her parents. She has an epiphany and realizes that she can once again turn to God for comfort. She goes to the hospital to sit with Sam, and after an intense prayer session, Sam’s eyes open and he begins to stir.

Later, at dinner with the whole Levine family, Mary announces: “I’m black, I’m 50 years old, and I’m about to start Hebrew School.” She has decided to embrace the fact that she has become Jewish and needs to renew her faith in God. After some resistance from the members of the synagogue, Mary is unanimously accepted as a converted member.

In the final scene, where Mary is laid to rest beside Belle Levine, her “adopted” mother, everyone is in respectful attendance for her funeral. Now middle-aged, Mary’s sister Sally Ann comes to the funeral and is overwhelmingly welcomed by Letty and the rest of the family, who invites her back to the Levine house to “sit shiva” and hear the whole of Mary’s story.