

A photograph of a sailboat race on a body of water. In the foreground, a white sailboat with a large, dark sail is leaning to the right. Several people are visible on the deck. To the left, another sailboat with a white sail and a rainbow-colored stripe is visible. In the background, there are green hills under a clear sky. The text 'RESTORATION OF WOOD' is overlaid in a large, white, serif font.

RESTORATION OF WOOD

WRITTEN BY
STEVE CURTIS

EXECUTIVE SUMMARY

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

LOGLINE

A self-absorbed, white lawyer gets a second chance when a teenage daughter he didn't know existed shows up and forces him to reevaluate the unresolved relationship between himself and the girl's Hispanic mother.

CASTING

The Production Team is in the process of securing letters of intent for the lead roles of WOODLEY, ISSA, PERLA PEREZ, and BARBARA RAY. High-profile talent are also being approached for several of the top supporting roles in the film. Cast are being sought on the basis of artistic sensibilities, bankability and marketing awareness.

FINANCING

The budget estimate for this film is \$15-20M, which 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.

PRODUCTION TIMELINE

Pre-Production will last for six weeks, principal photography six weeks, and post-production twenty weeks. *RESTORATION OF WOOD* will aim for a release date in Winter 2026,

SALES

The Production Team is in discussions to attach strong international sales representation to present *RESTORATION OF WOOD* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, *RESTORATION OF WOOD* can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional female and comedy film markets. Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-Ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.





THE STORY

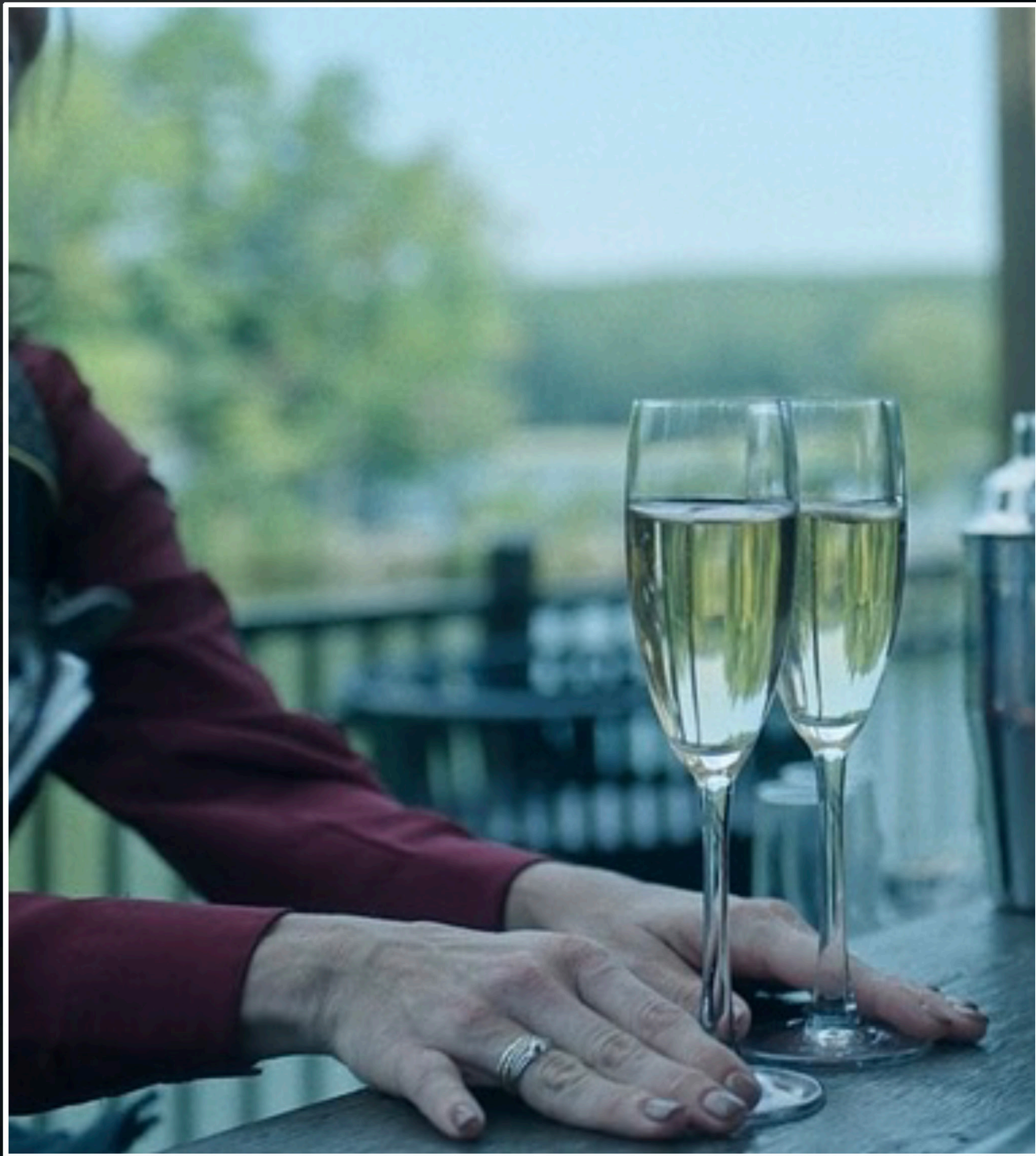
RESTORATION OF WOOD is a rom-com film in the vein of *About a Boy*, *Before Midnight*, and *Fools Rush In*. With themes of family and redemption, this project is ripe for success in the current marketplace.

SYNOPSIS

Howard "Wood" Woodley, a talented but drifting sailor, lives aboard the ISSA, a boat named after his long-lost love, Issa Perez. Still haunted by dreams of her, Wood tries to hold onto the pieces of his old life, including winning the Governor's Cup and reconciling with his estranged wife, BR. However, everything unravels when an accident during a race leads him to meet Perla Perez, Issa's fiery daughter — and eventually reveals that Perla is his own child, born from his relationship with Issa sixteen years ago.

As Wood bonds with Perla over sailing and mends his relationship with Issa, BR schemes to sabotage Perla's chances in the regatta and calls immigration authorities to have Issa deported. Forced into action, Wood defends Issa in court and proposes marriage to her to keep her in the country. Although their reunion is rocky, Wood, Issa, and Perla slowly rebuild trust and form an unconventional family, united by love, loyalty, and the spirit of the ISSA.

In the climactic race, Wood steps aside to let Perla captain the ISSA, where she proves her inherited sailing talent. Instead of prioritizing competition, Wood and Perla choose family over victory, letting BR win the Governor's Cup. As they celebrate their real triumph — love and belonging — Wood hangs an old photo aboard the ISSA, finally realizing that though his life didn't turn out the way he once imagined, it turned out exactly as it should.





THE CHARACTERS

TARGETED CAST

HOWARD WOODLEY

Howard, “Wood” to his friends, has it made. He’s a wealthy, successful lawyer with a boat on Lake Travis and tons of time to enjoy it. In short, he has it all. Including a teenage daughter, apparently.



GLEN POWELL

Top Gun: Maverick
Anyone But You
Hidden Figures



CHRIS EVANS

Captain America: The First Avenger
Snowpiercer
Knives Out



SCOTT EASTWOOD

Suicide Squad
The Fate of the Furious
Pacific Rim: Uprising



TARGETED CAST

ISSA PEREZ

Issa Perez, a hardworking woman, wants nothing to do with carefree Wood Woodley when their lives crash back together nearly twenty years after their brief fling.



ZOE SALDANA

Avatar
Guardians of the Galaxy
Star Trek



EIZA GONZALEZ

Baby Driver
I Care a Lot
Godzilla vs Kong



NATALIE MORALES

Parks and Recreation
Battle of the Sexes
Abby's

TARGETED CAST

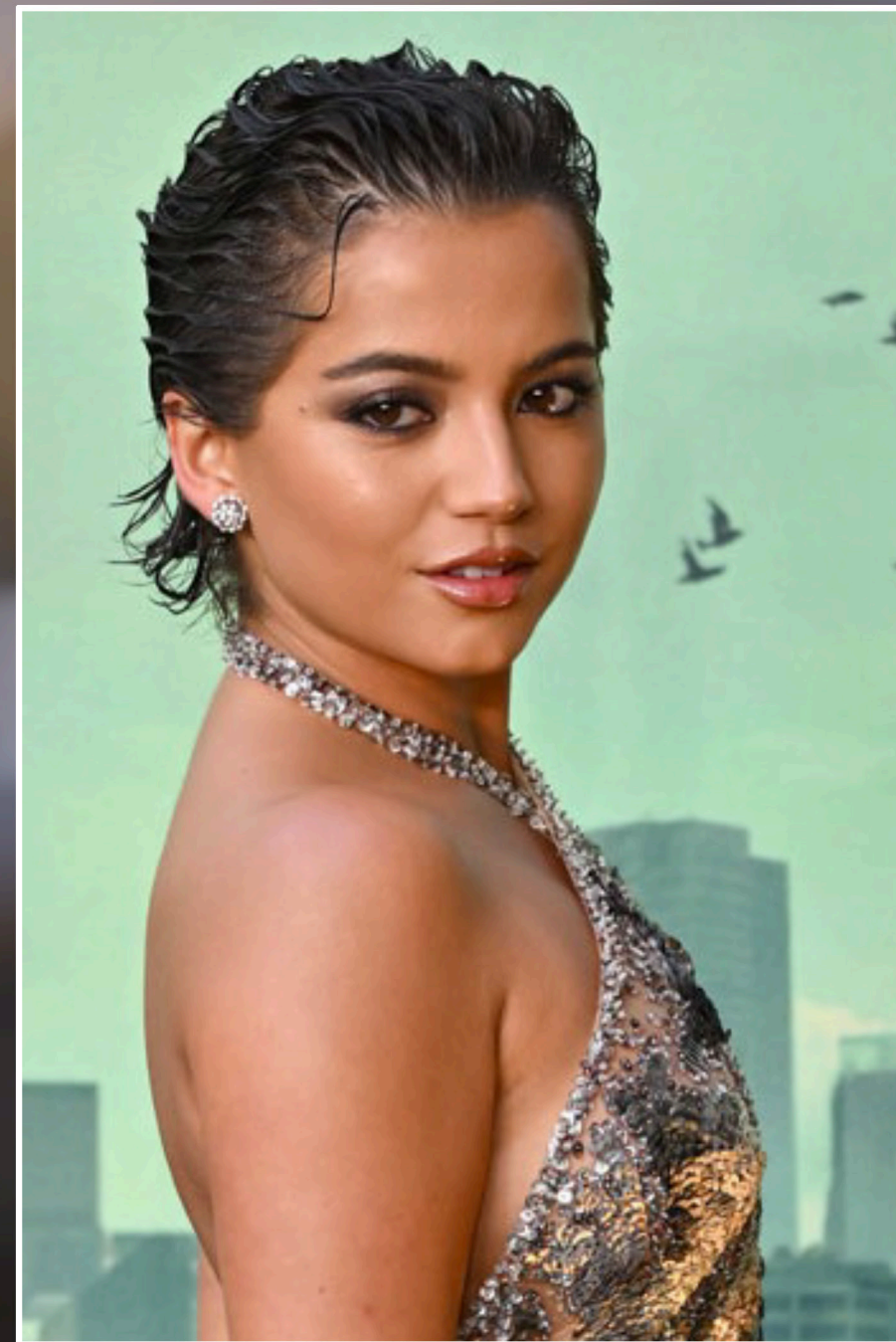
PERLA PEREZ

Perla is exactly like her mother Issa; smart, stubborn, and outspoken. So when Issa attempts to forbid any kind of relationship between Perla and her newly discovered father, she may as well have told Perla to go full steam ahead.



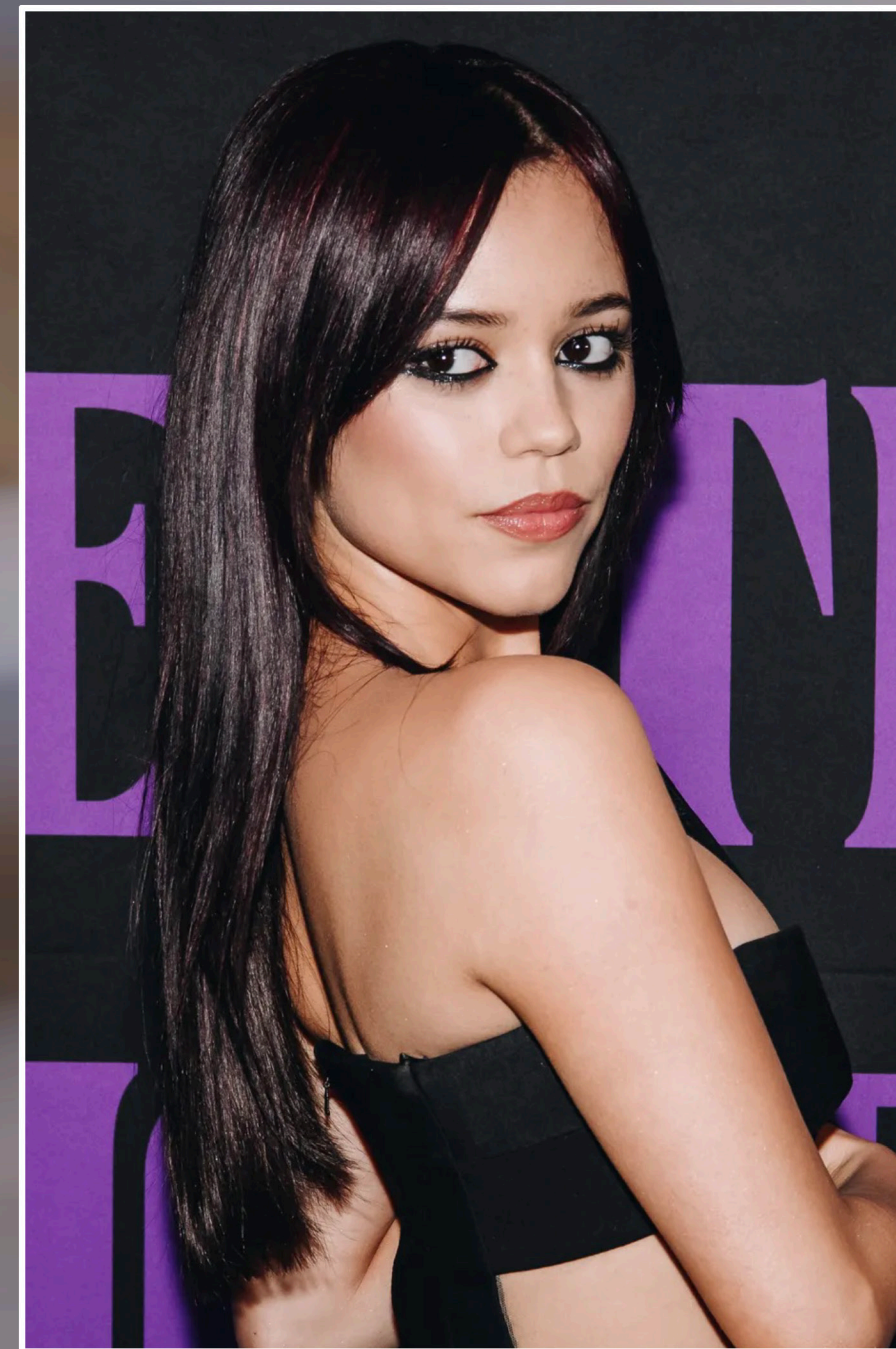
XOCHITL GOMEZ

Dr Strange in the Multiverse of Madness
The Baby-Sitters Club
Gentefied



ISABELA MERCED

Transformers: The Last Knight
Dora and the Lost City of Gold
Instant Family



JENNA ORTEGA

Wednesday
Scream
The Fallout





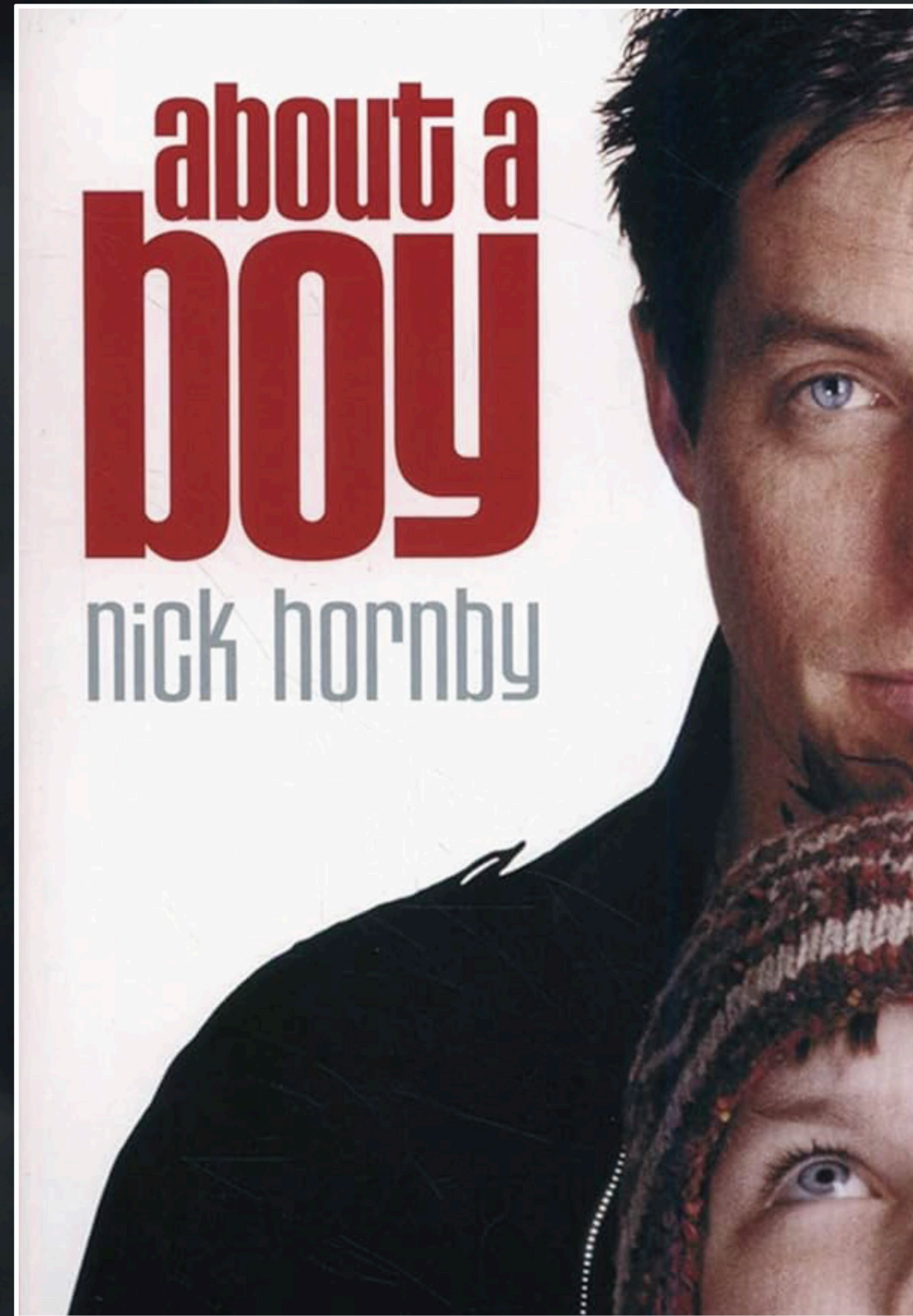
TARGETED DIRECTOR

RICHARD LINKLATER

Richard Linklater is an acclaimed film director and screenwriter best known for his innovative storytelling and coming-of-age classics. He first gained attention in the early 1990s with the indie hit *Slacker*, a dialogue-driven portrait of Austin, Texas youth culture. He followed it with the beloved teen comedy *Dazed and Confused*, which launched the careers of several young actors, including Matthew McConaughey. Linklater is widely praised for his *Before* trilogy—*Before Sunrise*, *Before Sunset*, and *Before Midnight*—which chronicles a romantic relationship over two decades. In 2014, he earned critical acclaim and multiple award nominations for *Boyhood*, a groundbreaking film shot over 12 years with the same cast. Known for blending philosophical themes with naturalistic dialogue, Linklater's other celebrated works include *School of Rock*, *Waking Life*, and *Apollo 10½*. A champion of independent filmmaking, he continues to create character-driven stories that reflect the nuances of everyday life.

SIMILAR CONTENT

FEATURING





THE TEAM



CARAVANSERAI PICTURES

PRODUCTION COMPANY

Caravanserai Pictures is a motion picture company dedicated to creating films and series that inspire and resonate with audiences worldwide. At the core of our storytelling is a focus on exploring the human journey through authentic narratives.

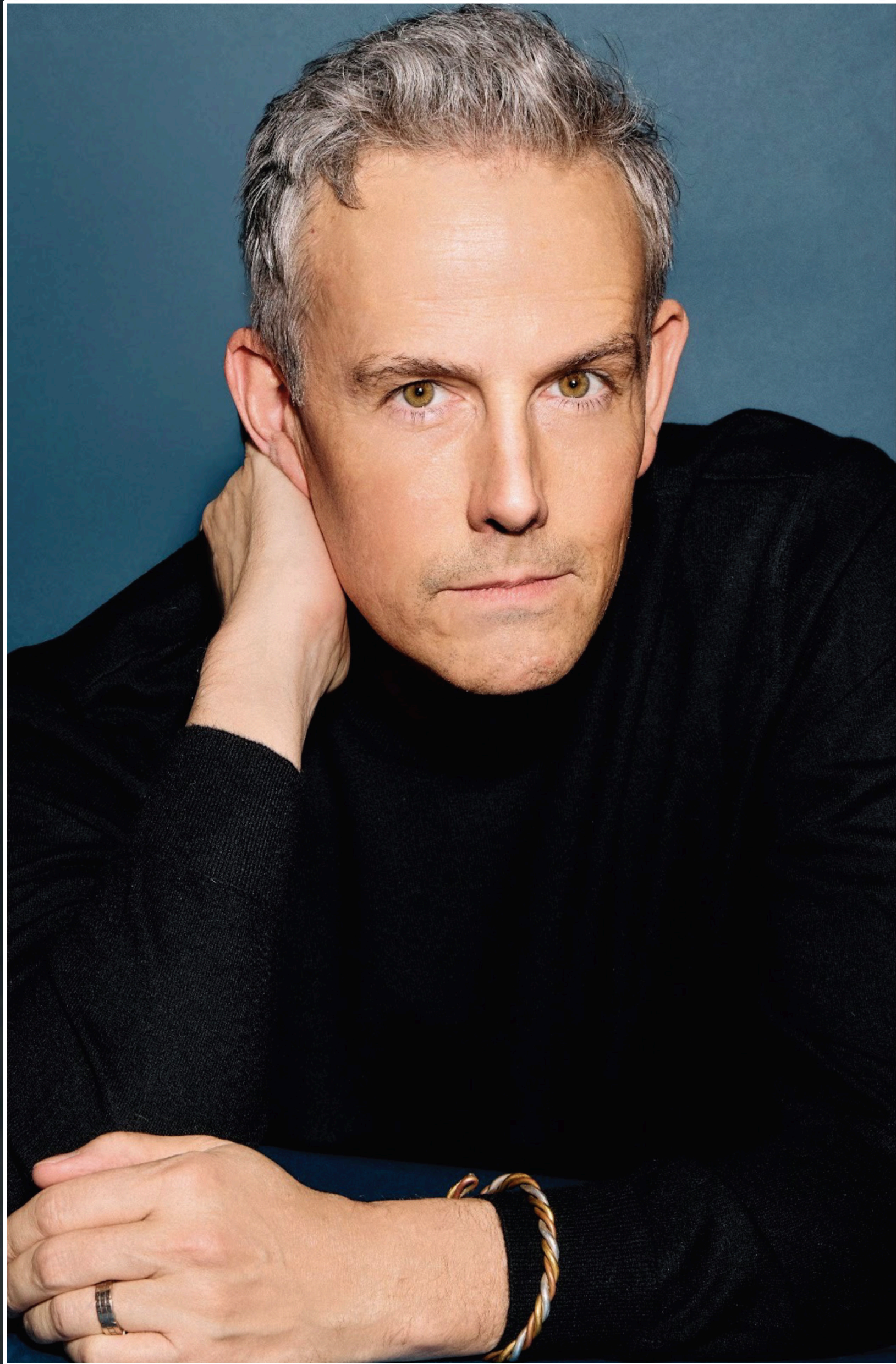
Our mission is to craft cinematic experiences that leave a lasting impression. By combining artistic vision with thoughtful storytelling, we aim to create projects that evoke emotion and encourage reflection and spiritual growth. Each film and series reflect our belief in the potential of stories to connect and uplift.

Our Vision

We aspire to create stories that go beyond entertainment, offering perspectives that inspire hope and connection. Through our work, Caravanserai Pictures seeks to highlight the shared experiences that unite humanity.

- Passion for Storytelling: We develop films and series that prioritize meaningful and engaging narratives.
- Collaborative Approach: Our team works closely with industry professionals to bring each story to life.
- Global Perspective: Our projects aim to reach diverse audiences, focusing on themes that are universally relevant.

At Caravanserai Pictures, we welcome collaboration with producers, writers, directors, and other industry professionals. Together, we aim to create stories that matter and contribute positively to the world of cinema.



COLLIN CURTIS

FOUNDER - CARAVANSERAI PICTURES

Collin Curtis is a producer, filmmaker, entrepreneur, and real estate innovator whose career spans storytelling, business, and mentoring youth. A University of Southern California graduate with a Master's degree in Film Production from Loyola Marymount University, Curtis made an early impact with his debut film *Wavemaker* (1995), a coming-of-age romance that received international acclaim at over a dozen film festivals. This success led to the founding of Wavemaker Films, where he co-wrote, directed, and produced notable indie projects, including *Where the Red Buds Grow* (1999) and *Zulch* (1997). His films, known for their emotional depth and compelling narratives, cemented his reputation as a rising creative force.

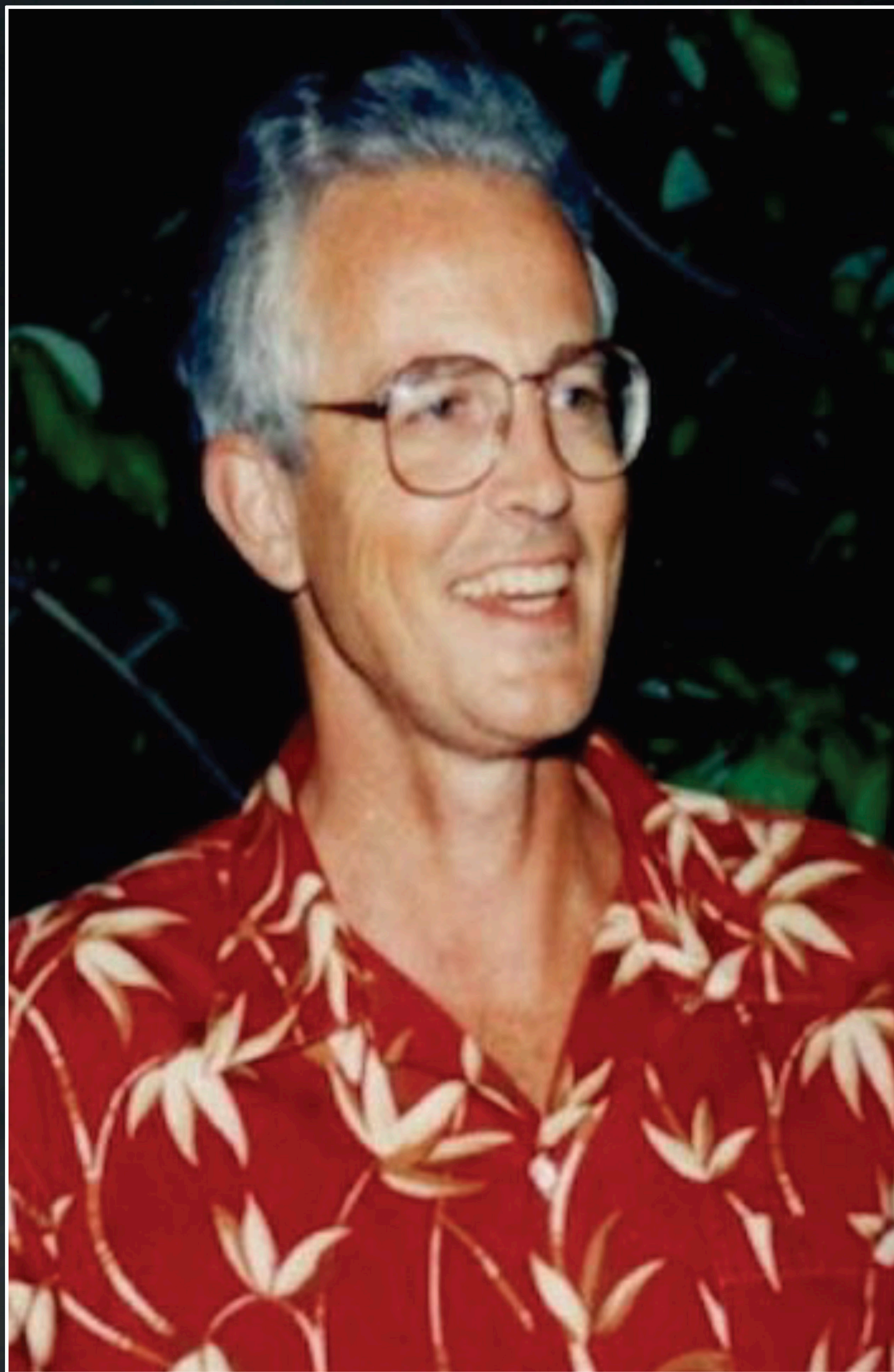
While continuing to develop film projects, Curtis expanded into boutique luxury real estate, and launched firms across the Western U.S. that specialized in restoring historic properties and developing lifestyle estates. He built a reputation for visionary leadership, blending market insight with a passion for design. His expertise in contract law, negotiations, and team leadership propelled him on to increasing levels of success and profitability that allowed him to transform urban and rural landscapes while maintaining his commitment to sustainability and architectural integrity.

In 2015, Curtis rekindled his passion for filmmaking by partnering with his father, Dr. Steve Curtis, a retired orthopedic surgeon, screenwriter, and fiction novelist. Together, they created and developed screenplays and novels that explore themes of love, redemption, and human resilience. Through his new venture, Caravanserai Pictures, Curtis is dedicated to producing films for screen and television that inspire, uplift, and emphasize the transformative power of storytelling.

Beyond his creative and business pursuits, Curtis is deeply committed to community service and mentoring young people. He has served on multiple nonprofit boards, including the Turtle Creek Chorale and Youth First Texas, and has been a CASA court-appointed advocate for neglected children. He is passionate about mentoring and empowering young leaders, inspiring positive growth and meaningful change.

An avid cyclist, skier, and yoga enthusiast, Curtis finds his balance through nature, music, and meditation. He and his husband, Steven, along with their Vizsla, Rusty, live on a tranquil horse ranch near Lake Tahoe, where he aspires to blend creativity, leadership, and his deep love of storytelling.

The driving forces behind Curtis' work are creativity, innovation, and collaboration. With unwavering dedication, he works to shape meaningful stories and impactful ventures, bringing heart, leadership, and vision to every project to leave a lasting impact on both his community and the industry.



STEVE CURTIS

SCREENWRITER

Steve Curtis is a versatile and prolific screenwriter, novelist, orthopedic surgeon, and inventor. With a career spanning over forty years in medicine, he served as a partner at the W.B. Memorial Carell Clinic in Dallas, Texas, while also contributing as an Associate Clinical Professor at the University of Texas Southwestern Medical School. In addition to his medical work, Steve is an accomplished writer, having penned eight feature screenplays, each accompanied by a novel with hand-drawn cover artwork, as well as a memoir and a collection of poetry.

His writing centers around the redemptive power of love and reflects a diverse array of themes inspired by his life experiences. A lifelong Colorado enthusiast, Steve's love for the outdoors and the state's natural beauty influences much of his work.

He currently resides in Dallas, Texas, with his wife, Marty, and is an active member of his community. Steve is involved in several philanthropic organizations, serves on the Administrative Board of Highland Park United Methodist Church, and is a founding member of the Katy Trail Board of Directors in Dallas.

At 82 years young, Steve Curtis is a retired orthopedic surgeon who has been writing for over twenty years. Originally starting with novels and eventually moving towards screenplay, Steve's writings center on themes of justice, social responsibility, and the redemptive power of love.

RESTORATION OF WOOD - ACCOLADES

Quarterfinalist, Los Angeles International Screenplay Awards Fall 2023



STEVEN HOLT

CHIEF OPERATING OFFICER - CARAVANSERAI PICTURES

Steven Holt, COO, is a media, public relations and marketing executive with more than twenty years of experience. His passion for films and series spans the gambit including action/adventure, science fiction (on and off the planet), historical fiction and romantic comedies. AFI's top 100 films are as often on the rotation as Netflix and Apple TV.

Steven served as a senior communications executive with The Ritz-Carlton Hotel Company for over twelve years, developing strategy and launching hotels in Lake Tahoe, Rancho Mirage and celebrity chef restaurants throughout the western U.S. He held Market Director roles in San Francisco and Los Angeles leading PR & Marketing for Northern California, Southern California, Hawaii and Colorado. Ultimately, he was named Regional Director, Public Relations, The Americas with responsibility over media relations, influencer, C-suite and crisis communications for the brand.

Steven left The Ritz-Carlton to form his own consultancy and partner with a former CBS executive in New York City to join 360Bespoke, a bi-coastal PR/Marketing firm. He has written public relations, marketing and brand strategy across multiple industries including luxury, lifestyle, hospitality, entertainment, design, the arts, events and real estate.

Steven, like a filmmaker is a master storyteller with a global perspective, from his hospitality-driven business experience to his American and European education. Steven is a lifelong foodie and loves to cook, developing that passion while working on the Food & Wine Classic in Aspen festival team for nearly two decades. He loves the mountain lifestyle and is an avid skier and hiker.



WES HAUPTMAN

DIRECTOR OF DEVELOPMENT - CARAVANSERAI PICTURES

Much to his parents' chagrin, Wesley's professional life started out as a stand-up comedian producing and performing in shows in such well-known clubs as Gotham Comedy Club, The Laugh Factory, and the Comedy Cellar.

From there, his love of producing, combined with a unique talent for logistics and operations, led him to film and television. As a producer, he has developed and produced everything from horror films to sitcoms to period dramas.

With a love of fun and storytelling, Wesley is particularly drawn to anything that leaves viewers feeling better than when they started, even if the story involves demon hands or dastardly villains or being forced to relive high school.

Wesley holds an MFA in Writing and Producing for Television from Loyola Marymount University and a BA in Studio TV Production from Emerson College. During graduate school, he was a development intern at prestigious companies, including Captivate Entertainment, Hivemind, Three Body Universe, and Valhalla Entertainment.

Wesley currently lives in Los Angeles but is willing to live in a large mansion on a private Greek island if offered.



LYANNE RODRIGUEZ

ASSOCIATE PRODUCER - CARAVANSERAI PICTURES

Lyanne Rodriguez is an emerging filmmaker and screenwriter based in Los Angeles, dedicated to the power of cinematic storytelling to evoke change and amplify underrepresented voices. Originally from the San Francisco Bay Area, Lyanne's love for film began at a young age, with the TV always glowing in their home. For Lyanne, a first-generation American with parents from Peru and Panama, movies became a bridge to connect with their family through stories told in both Spanish and English. It was through that connection that Lyanne saw firsthand the power of cinematic storytelling.

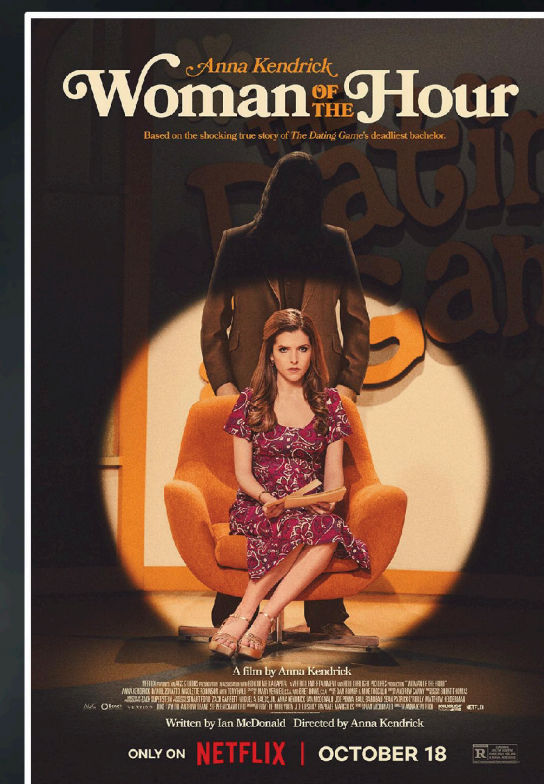
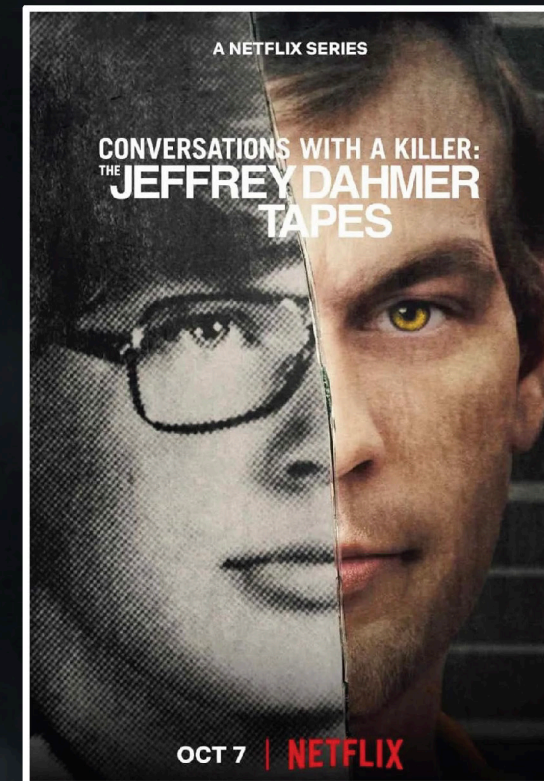
After earning a B.A. in Film and Media Arts from Temple University in 2019, Lyanne began their career at Jane Doe Films, contributing to impactful documentaries like On the Record (which premiered at the 2020 Sundance Film Festival), Allen v. Farrow, and Not So Pretty. These experiences deepened their commitment to using film as a tool to create impact and inspire. Lyanne also worked in scripted filmmaking, working as 1st Assistant Director (and Art Director) on two recent film projects.

At Lyanne's core is a creative and multifaceted force, with an eye for compelling stories, organization, and aesthetics—always ready to fill in the gaps and bring a vision to life. When not on set or at their desk writing, you can find Lyanne fueled by iced matcha lattes, getting lost in the redwood forests, mud wrestling (making pottery), or snacking on kumquats!

EXECUTIVE PRODUCERS

Founded in 2012 by partners Matthew Helderman & Luke Taylor, Buffalo 8 is a full-service film and media company, focused on production, post-production, and finance based in Santa Monica, California, with films premiering and awarded at Sundance, Berlin, Toronto, and SXSW.

Buffalo 8 is built on the fusion of entrepreneurial ethos and quality filmmaking. The company is also partnered with industry-leader BondIt Media Capital, enabling streamlined production and finance opportunities, and ABS Payroll for payroll accounting services for indie projects of all sizes.



[Production:](#) Producer Rep / Preferred Vendor Rates, etc.

[Post-Production:](#) Sound / Color / VFX / Deliverables, etc.

- [Team / Service Offerings](#)
- [Buffalo 8 Company Resources](#)



[BondIt Media Capital](#) is a world-renowned film, television and media financier founded in 2013. Based in Santa Monica, BondIt is a flexible financing partner for projects, producers and media companies alike.

- [Team / Service Offerings](#)
- [BondIt Company Resources](#)



[ABS Payroll](#) specializes in entertainment & payroll accounting services designed for indie projects. As ABS is part of the [BondIt family of companies](#), ABS can offer competitive rates to Buffalo 8 & BondIt-related productions.

- [Team / Service Offerings](#)
- [ABS Payroll Company Resources](#)

A person with long dark hair, seen from behind, is running on a sandy beach. They are wearing yellow shorts and are barefoot. The background is a clear blue sky.

RISK

INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that *RESTORATION OF WOOD* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is to eliminate the element of chance and to ensure future returns.

PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in three ways:

1. Ensure key elements are satisfactorily addressed and resolved before the production phase (large expenditures) begins. Such issues include: finalizing a script, engaging a reputable script clearance company to address legal issues, and ensuring the film has a committed cast in place that have both the skills and draw to attract distributors as well as an audience.
2. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of *RESTORATION OF WOOD* are experienced in the field and possess excellent production planning and execution skills. Essential factors in planning are to have qualified personnel available to step into key positions in case of emergency. To that end, the Production Team will have alternate shooting locations readily available when inclement weather is anticipated and will build the production schedule so it can easily accommodate necessary changes.
3. Put in place comprehensive insurance to mitigate any expense that might truly be out of the producers' control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the Production Team's first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery. Comprehensive coverage will include Film Producer's Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer's Errors and Omissions, et al.

DISTRIBUTION PLAN

SALES APPROACH

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

The Producers also have strong relationships with the top talent agencies including: WME, CAA, UTA, ICM, Gersh and Paradigm in which they plan to work with one of their packaging departments to build a cast with the highest value and represent the project in the domestic market as well as assist with festival placement. The Producers intend for *RESTORATION OF WOOD* to be released both theatrically and digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, Roku, etc.

FESTIVALS

Working in tandem with agency and sales partners, the Production Team plans to premiere *RESTORATION OF WOOD* at top-tier film festivals, such as: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *RESTORATION OF WOOD* 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 *RESTORATION OF WOOD* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy & thoughtful marketing campaigns and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market due to the current theatrical climate.

LEADING INDUSTRY PROFESSIONALS

The Production Team will utilize proven industry professionals for all services and department head positions to ensure completion of a quality product and to best protect the interests of the lenders. There is no substitute for experience, and shortcuts are not acceptable — where most independent films suffer in their hiring process, *RESTORATION OF WOOD* will outclass the competition. Already *RESTORATION OF WOOD* has managed to begin putting together a strong team of industry professionals.





TARGET MARKETS

FOUR QUADRANT AUDIENCE

Young women are flocking to smart, edgy, and empowering female-led stories—just look at the success of *Barbie*, *Bottoms*, and *No Hard Feelings*. These audiences are driving social media buzz and turning films into word-of-mouth hits. *Restoration of Wood* taps directly into this energy with a fresh, complex female protagonist and a sharp, emotional love story that speaks to a generation eager for stories that reflect their own voice and agency.

With nearly 51% of domestic moviegoers being women, this demographic remains a powerful yet underserved audience. Films like *Hidden Figures*, *Crazy Rich Asians*, and *Girls Trip* have proven that female-driven narratives—especially those with depth and sophistication—resonate deeply and perform exceptionally. *RESTORATION OF WOOD* offers a grounded, emotionally resonant story designed to captivate adult women looking for more substance in their cinematic experience.

Younger male audiences have shown a growing interest in films with strong female leads when the story offers humor, originality, and relevance — *Bottoms* and *Barbie* are clear examples. *RESTORATION OF WOOD* brings a bold narrative and smart romantic stakes that appeal to Gen Z's craving for inclusive, character-driven storytelling with cultural currency.

Men over 25 appreciate emotionally rich, critically acclaimed films with layered performances—audiences that turned out for *Hidden Figures* and *Wonder Woman* alike. *RESTORATION OF WOOD* offers a love story with depth and nuance, wrapped in a character study that delivers on both cinematic quality and compelling drama, making it an appealing choice for adult male viewers who value strong storytelling.

COMEDY FANS

The comedy genre has always held a firm space in the marketplace. In 2016, the genre was capturing 12.44% of the market share with 100 films being released. The market remained strong throughout the years, with a nearly 10-year high in 2023, when the comedy genre captured 12.62% of the market share with 73 comedy films hitting the marketplace. That amounts to over \$1.13 billion in gross revenue spread out over those 73 films. The success of the genre has also resulted in major studio attention with recent productions such as *Barbie*, *Haunted Mansion*, and *80 For Brady*.

According to the MPAA statistics for 2019, the demographic most likely to see a comedy film (18-39-year-olds) owns more pieces of key technology than any other, marking a key crossover with the “College Students” target market as well. This same group was also more likely to attend a greater number of films per month. *RESTORATION OF WOOD* is primed to appeal to audiences looking for something to “scratch the itch” of a similar film like *Friday*, *Bad Santa*, or *National Lampoon's Christmas Vacation*. By targeting a demographic that is more engaged, and excited about comedy films than any other, the producers believe that *RESTORATION OF WOOD*, which is full of comedic moments and relatable themes, can generate as much excitement as it's comparable films with its entertaining story, while also being primed to breakout theatrically or on SVOD platforms due to its clever writing throughout.

RESTORATION OF WOOD
Budget V1

PREPARED BY BUFFALO 8

Account	Description	Total
1100	STORY AND RIGHTS	\$386,400
1150	SCREENWRITERS	\$225,000
1200	PRODUCERS UNIT	\$400,000
1300	DIRECTION	\$622,152
1400	CAST	\$5,701,863
1500	ABOVE-THE-LINE TRAVEL	\$250,000
	Total Above-The-Line	\$7,585,415
2100	PRODUCTION STAFF	\$857,645
2200	EXTRA TALENT	\$511,123
2300	ART DEPARTMENT	\$367,405
2400	SET DRESSING	\$425,000
2500	SET OPERATION	\$591,905
2600	PROPERTY	\$270,604
2800	WARDROBE	\$368,729
2900	MAKEUP AND HAIRDRESSING	\$257,549
3000	SET CONSTRUCTION	\$325,000
3100	SET LIGHTING	\$287,423
3200	CAMERA	\$489,703
3300	PRODUCTION SOUND	\$264,532
3400	LOCATIONS	\$1,738,684
3500	TRANSPORTION	\$414,170
3600	PRODUCTION FILM & LAB	\$70,000
3800	FACILITIES	\$100,000
	Total Production	\$7,339,472
4100	EDITING	\$443,345
4200	MUSIC	\$224,345
4300	POST PRODUCTION SOUND	\$121,571
4400	POST PRODUCTION FILM & LAB	\$27,538
4500	TITLES & OPTICALS	\$125,000
4600	VISUAL EFFECT	\$202,371
4700	DELIVERY REQUIREMENTS	\$32,400
	Total Post Production	\$1,176,570
5200	PUBLICITY	\$203,178
5400	GENERAL EXPENSE	\$9,500
	Total Other	\$212,678
	B8 EP FEE (5%)	\$478,664
	INSURANCE PACKAGE (2%)	\$343,174
	LEGAL FEES (1.5%)	\$257,381
	CONTINGENCY (10%)	\$1,715,870
	Total Above-The-Line	\$7,585,415
	Total Below-The-Line	\$8,728,720
	Total Above and Below-The-Line	\$16,314,135
	Total Fringes	\$844,565
	Grand Total	\$19,953,789
	TX Tax Credit (22.5%)	(\$4,574,939)
	Net total	\$15,378,850



CARAVANSERAI
P I C T U R E S

