

The background image is a dark, atmospheric scene. In the center, a stone building is engulfed in bright orange and yellow flames, with thick smoke rising into the dark sky. In the foreground, a person is lying face down on a grassy field. The overall mood is somber and dramatic.

# DAVIDS VALLEY

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,  *Davids Valley*.

## LOGLINE

A disaffected young surgeon returns to his rural Oklahoma hometown from Dallas to visit his dying mother on Mother’s Day and comes under siege from the town’s mayor, from the forces of nature, and his own inability to love.

## CASTING

The Production Team is in the process of securing letters of intent for the lead roles of JOHN DAVID III, EARL HATCH, and ESTHER / JOSHUA FREEMAN. 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 \$12M, 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 4 weeks, principal photography 6 weeks, and post-production 20 weeks.  *Davids Valley* will aim for a release date in Fall, 2026.

## SALES

The Production Team is in discussions to attach strong international sales representation to present  *Davids Valley* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning,  *Davids Valley* can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional urban professionals and historical drama 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

*David's Valley* is a historical drama film in the vein of *Green Book*, *Tender Mercies*, and *Mississippi Burning*. With themes of resilience and revenge, this project is ripe for success in the current marketplace.

## SYNOPSIS

In 1965 Selma, Esther Freeman, a ghostly figure in a red calico dress, silently watches over the Freedom Marchers. Months earlier, Dr. John David III had returned to his childhood home of David Valley, burdened by the deaths and betrayals that shaped his life. Raised by Ruth Guy alongside her daughter Betsy and Isaiah Freeman, John faces painful memories, including fathering Betsy's son, Sonny, and denying responsibility. With Esther's supernatural help, John reconnects with Betsy, reconciles with Isaiah, and uncovers a hidden will meant to return his family's river farms to the people who worked them.

But the powerful Hatch family, led by the bitter and vengeful Mayor Earl Hatch, will stop at nothing to erase John's legacy. After surviving a violent betrayal and an attempted murder during a devastating storm, John must choose between vengeance and forgiveness. In the chaos, Esther reveals the deep family ties that unite John and Isaiah, and John finally lets go of the anger that has haunted him, saving himself and those he loves.

Months later, the families of David Valley—John, Betsy, Isaiah, and Sarah—join the historic march in Selma. Esther and Jeremiah, Isaiah's faithful black lab, bring up the rear, a quiet reminder that no one walks alone. Across generations, across heartbreak and storms, love and justice endure.





# THE CHARACTERS

# TARGETED CAST

## JOHN DAVID III

John is serious and smart, good qualities for a doctor. Five years after running away from the responsibility of a son, John returns to his hometown and discovers that the old idiom is true; wherever you go there you are. As his problems mount, he is forced to confront the possibility that he may know a great deal less about himself than he thought.



**LOGAN LERMAN**

The Perks of Being a Wallflower  
Fury  
Percy Jackson Franchise



**GEORGE MACKAY**

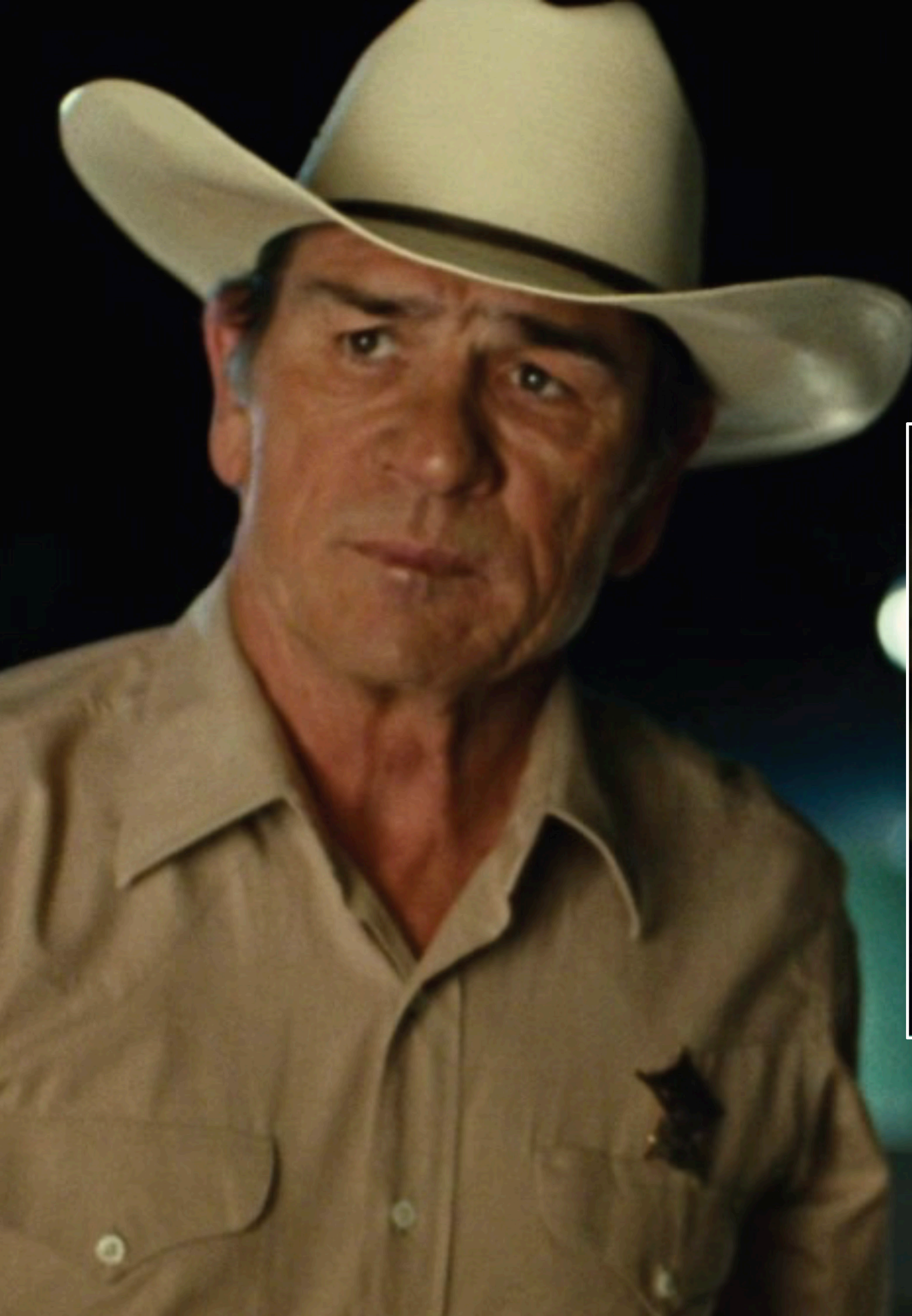
1917  
Captain Fantastic  
Peter Pan



**GLEN POWELL**

Hit Man  
Twisters  
Top Gun: Maverick

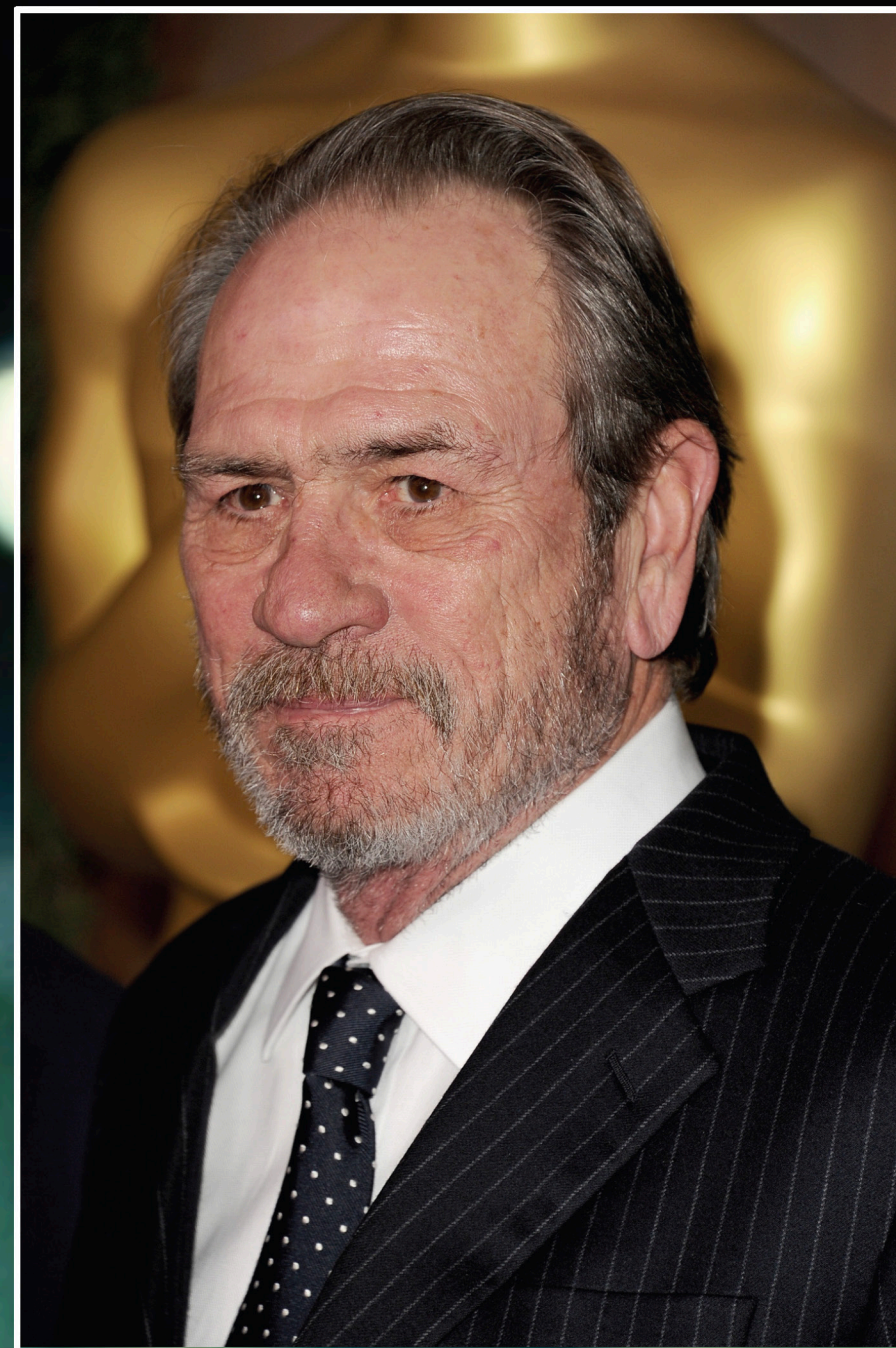




# TARGETED CAST

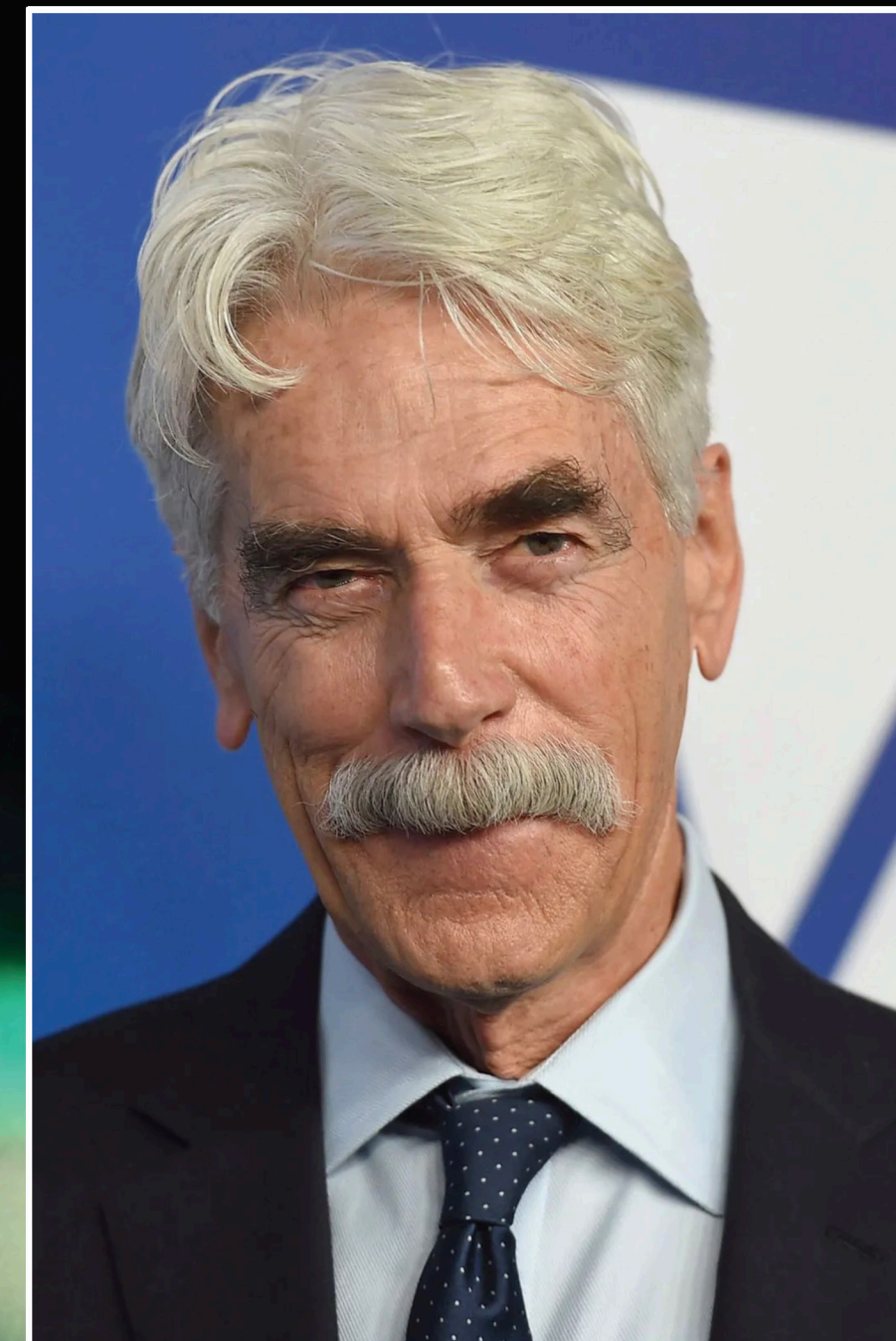
## EARL HATCH

Earl is a vindictive and petty man, perfect for local government. Consumed by personal grievance, Earl sets out on the path of revenge for all the imagined slights John and his family has subjected him to.



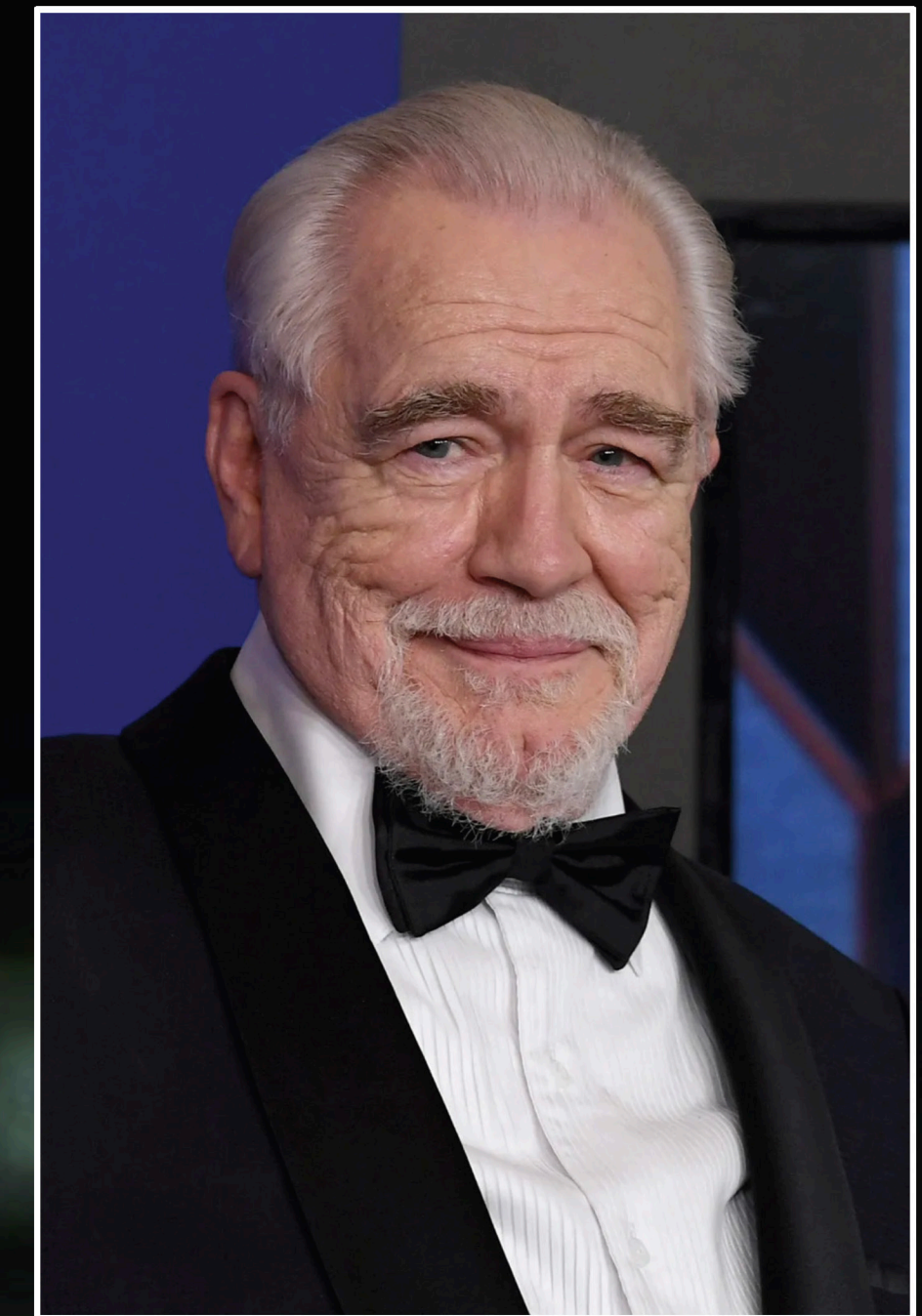
**TOMMY LEE JONES**

The Homesman  
The Fugitive  
No Country for Old Men



**SAM ELLIOTT**

A Star is Born  
The Hero  
Hulk



**BRIAN COX**

Succession  
Troy  
X2: X-Men United

# TARGETED CAST

## ESTHER FREEMAN

Esther is Isiah's mother. Having died twenty years ago in a tornado, Esther is a bit of a mystery. She helps people reconcile with each other when their own words fail them, sometime going as far as physically possessing them to force the issue. Esther believes, above all else, that no one should be alone



**PHYLICIA RASHAD**

The Cosby Show  
For Colored Girls  
The Creed Franchise



**CCH POUNDER**

Avatar  
The Shield  
The Mortal Instruments: City of Bones



**LORRAINE TOUSSAINT**

Hudson Hawk  
Selma  
Orange is the New Black





# TARGETED CAST

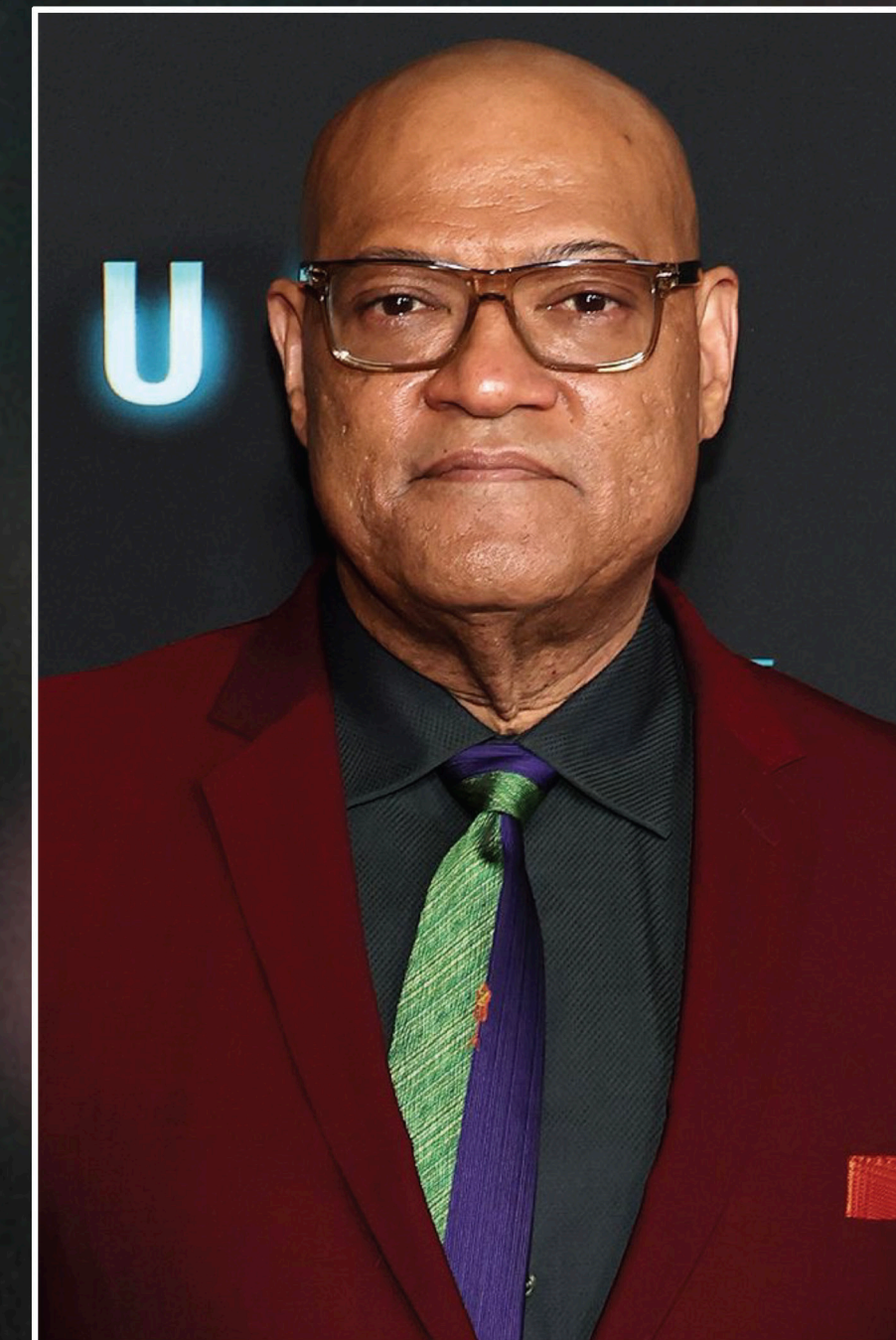
## JOSHUA FREEMAN

Reverend Freeman to his flock, Joshua is a beloved member of the community. In fact, the only person who he doesn't get along with is his estranged son Isaiah. The pain of losing Esther caused Isaiah and Joshua to push away from each other rather than come together to heal. But as time marches on, the two must come together and get past their issues. As Esther always said, no one should be alone.



**FOREST WHITAKER**

The Homesman  
The Fugitive  
No Country for Old Men



**LAURENCE FISHBURNE**

A Star is Born  
The Hero  
Hulk

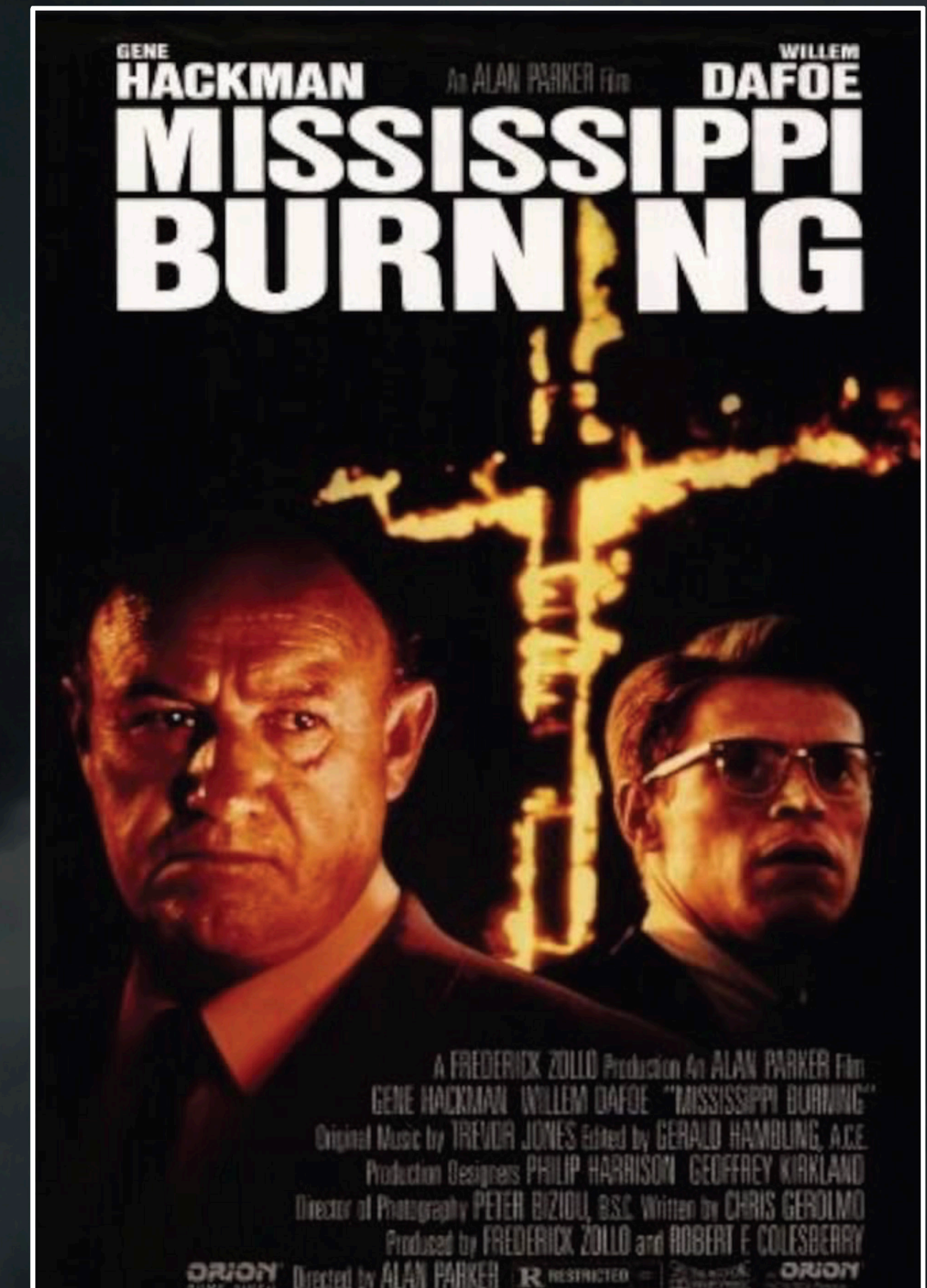
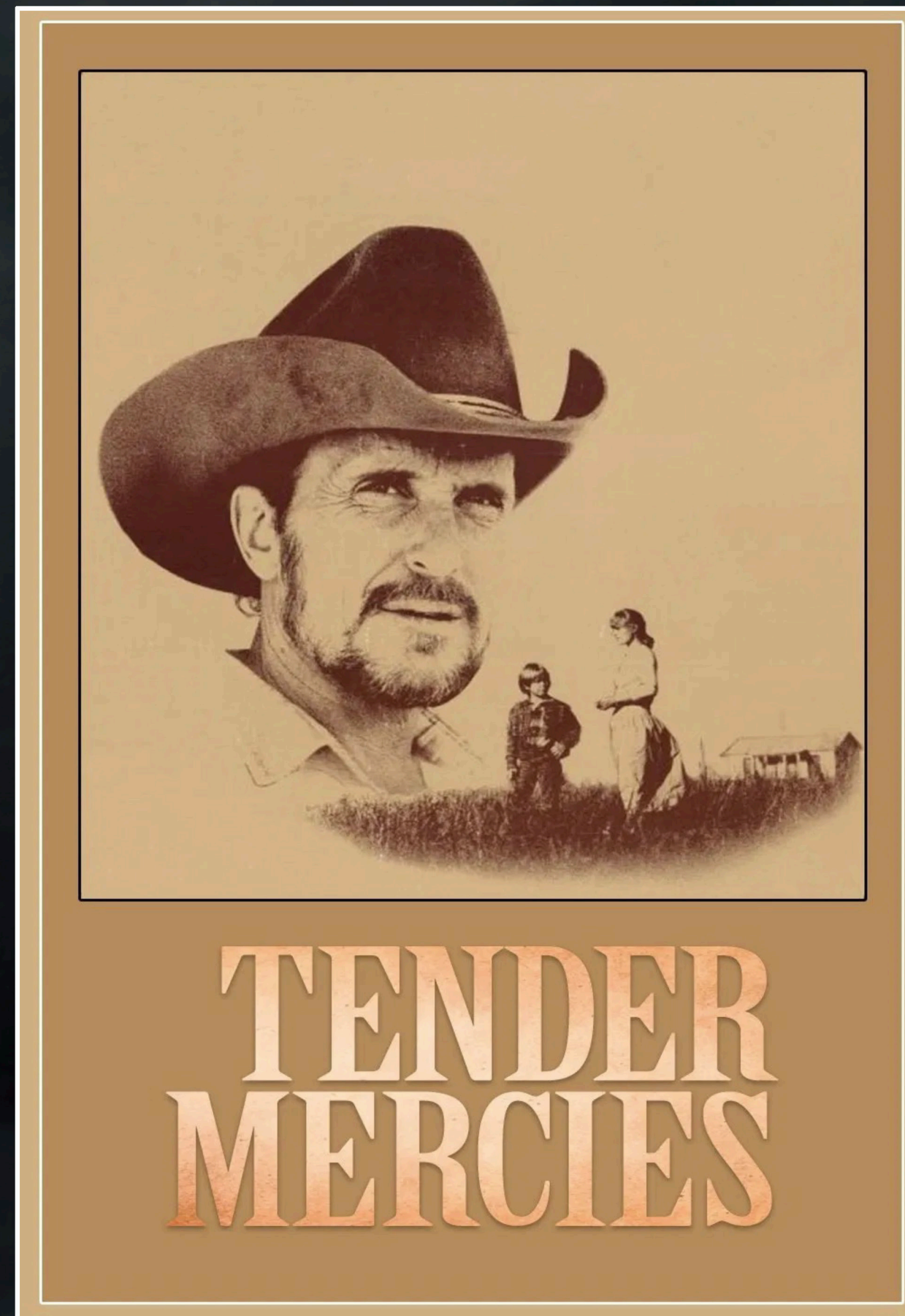


**KEITH DAVID**

Succession  
Troy  
X2: X-Men United

# 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.

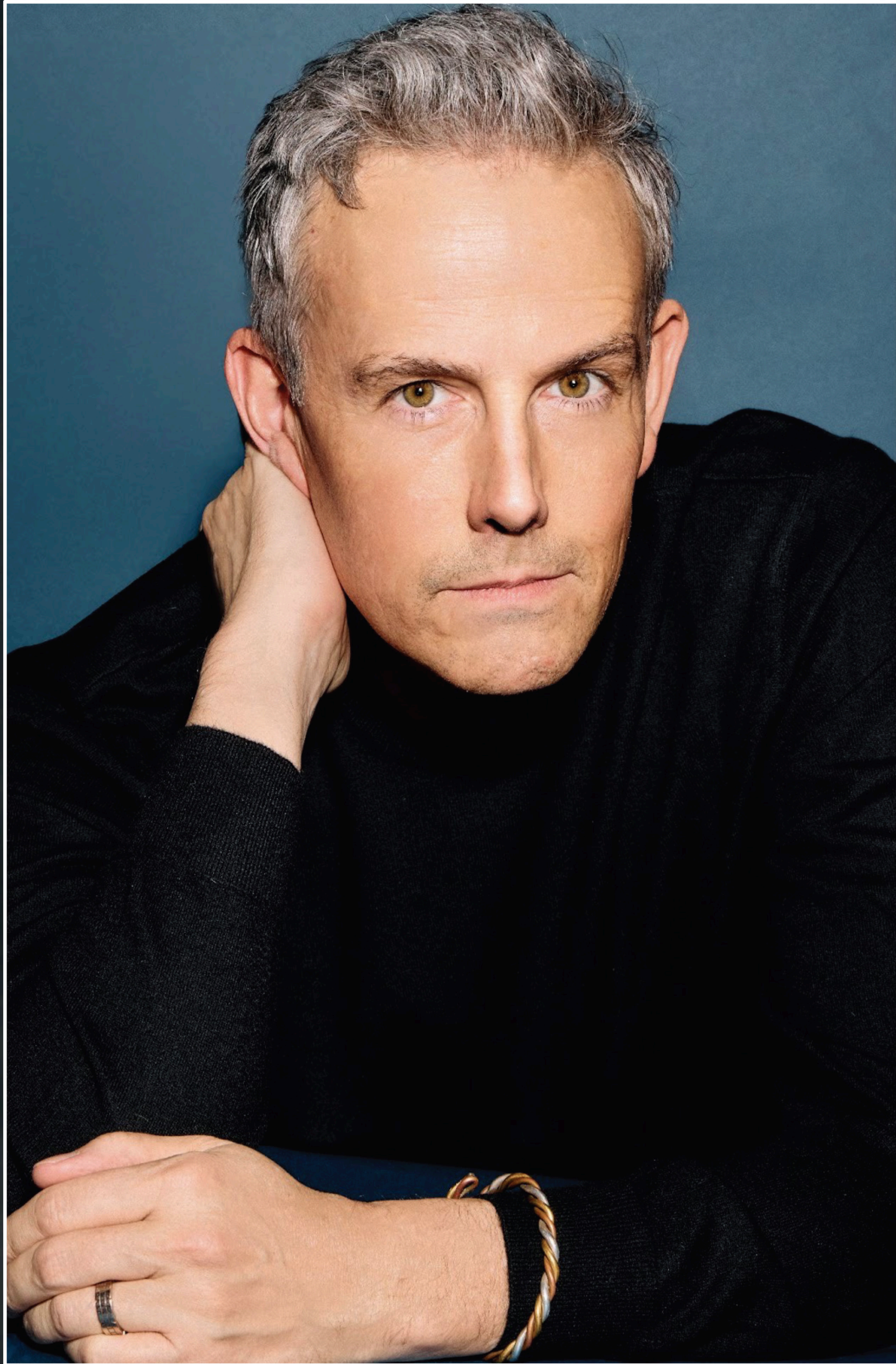
Our mission is to craft cinematic experiences that leave a lasting impression. By combining artistic vision with thoughtful storytelling, we aim to create projects that evoke emotion and encourage reflection and spiritual growth. Each film and series reflect our belief in the potential of stories to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

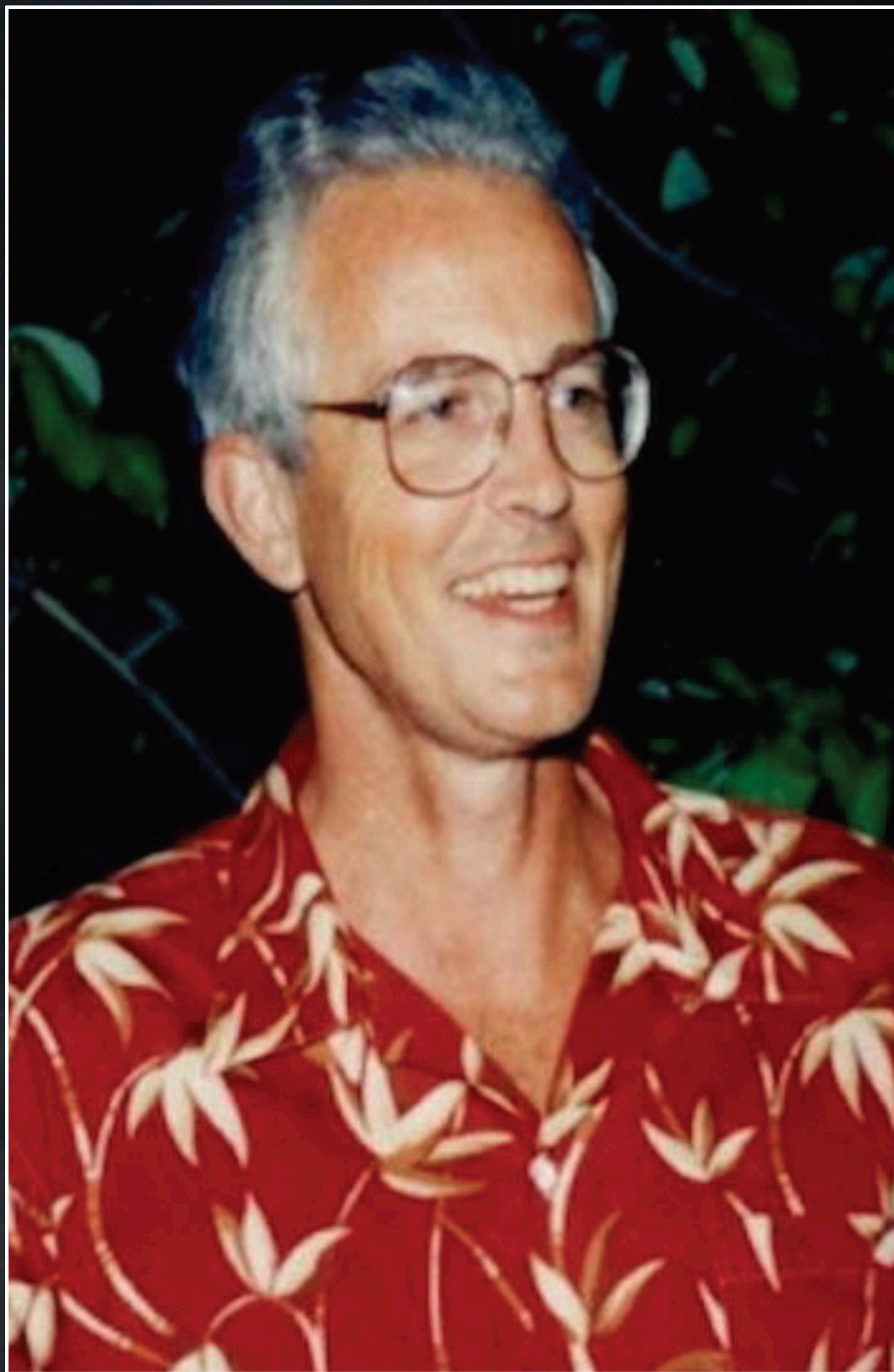
While continuing to develop film projects, Curtis expanded into boutique luxury real estate, and launched firms across the Western U.S. that specialized in restoring historic properties and developing lifestyle estates. He built a reputation for visionary leadership, blending market insight with a passion 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.

## DAVIDS VALLEY - ACCOLADES

Quarterfinalist, Los Angeles International Screenplay Awards Spring 2024



# 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.

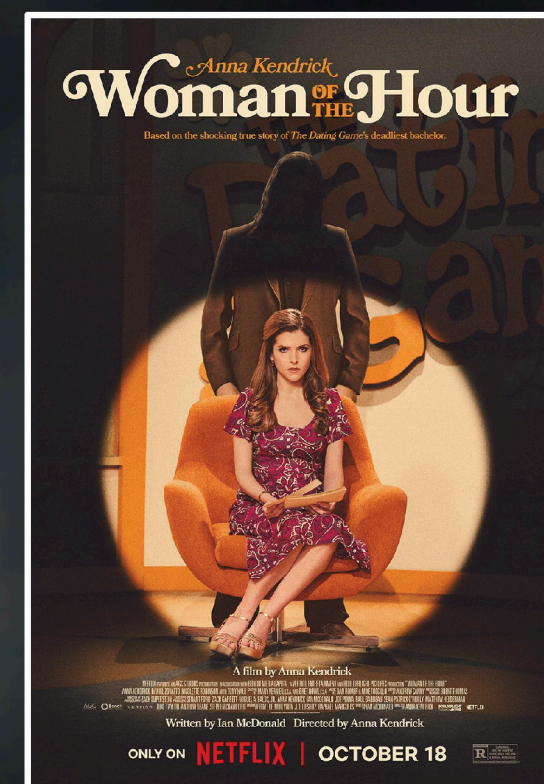
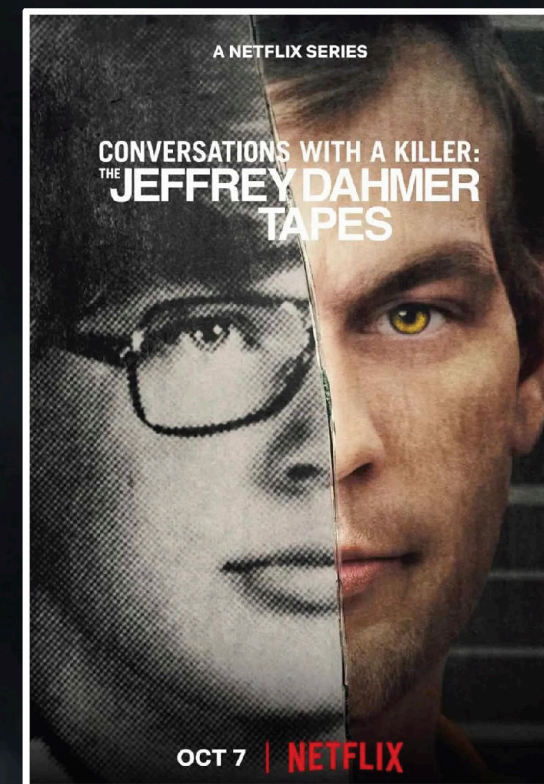
After earning a B.A. in Film and Media Arts from Temple University in 2019, Lyanne began their career at Jane Doe Films, contributing to impactful documentaries like On the Record (which premiered at the 2020 Sundance Film Festival), Allen v. Farrow, and Not So Pretty. These experiences deepened their 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.



buffalo 8  
A BONDIT COMPANY

Production: Producer Rep / Preferred Vendor Rates, etc.

Post-Production: Sound / Color / VFX / Deliverables, etc.

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



BondIt  
MEDIA CAPITAL

BondIt Media Capital is a world-renowned film, television and media financier founded in 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  
A BONDIT COMPANY

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

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

A dramatic landscape with a stormy sky and a waterfall. The sky is dark and cloudy, with a bright light source creating a lens flare effect. A waterfall cascades down a rocky ledge into a pool of water. The foreground is filled with dark, silhouetted trees and foliage.

# RISK

## INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that  *Davids Valley*  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  *Davids Valley*  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; *David's Valley* 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, *David's Valley* 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 *David's Valley* to be released both theatrically and digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc.

## FESTIVALS

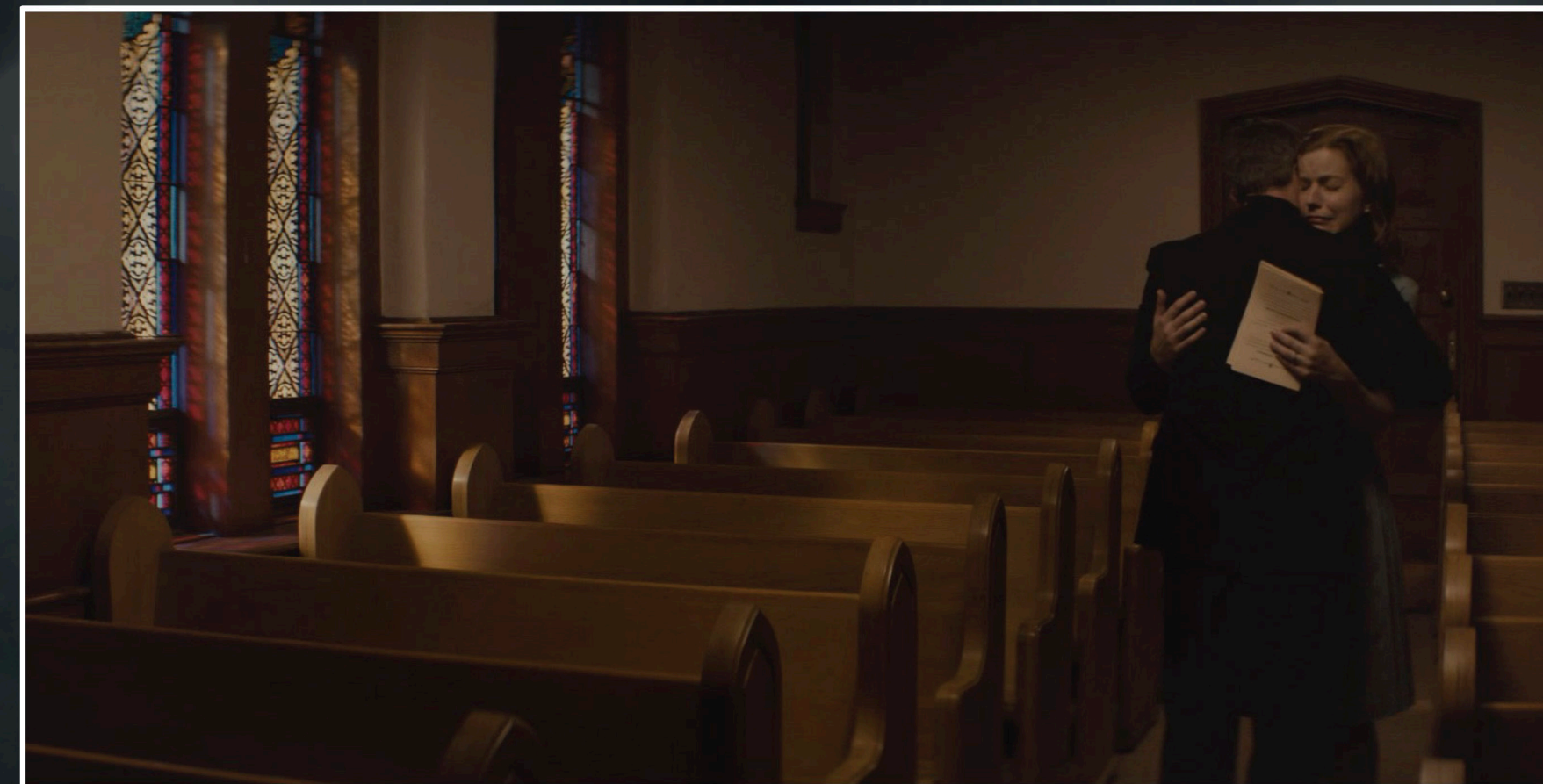
Working in tandem with agency and sales partners, the Production Team plans to premiere *David's Valley* at top-tier film festivals, such as: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *David's Valley* 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 *David's Valley* 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, *David's Valley* will outclass the competition. Already *David's Valley* has managed to begin putting together a strong team of industry professionals.





# TARGET MARKETS

## URBAN PROFESSIONALS

Young urban professionals accounted for an exceptional 18-20% of total ticket sales for similar titles to *Dauids Valley*. With sophisticated sensibilities and disposable income—this demographic is one of the most crucial emerging sales groups to focus on. With the average moviegoer in this category purchasing upwards of 8 movie tickets/year (per MPAA statistics) this group is more likely to be keyed into movie culture, and excited by an independent film like *Dauids Valley*. This isn't necessarily surprising, since these individuals are generally renters and thus have high amounts of disposable income and free time with which to see movies, especially those that don't receive expensive marketing campaigns like big-budget tentpole projects.

With a demographic that's also twice as likely to use social media platforms like Facebook, Twitter & Instagram daily, the marketing potential with this demographic is huge. This group is also one that is young, largely progressive & socially liberal, leaving them more likely to resonate with the themes & story of *Dauids Valley*, while also being excited by the gripping narrative & suspense throughout. Many aspects of *Dauids Valley* are appealing to this diverse & excitable demographic, making them a crucial target group to focus on.

## HISTORICAL DRAMA FILM FANS

Thirty-five cinematic portrayals of historical figures "biopics" were released in 2018 alone. They garnered a good deal of box office success and critical acclaim, with 7 of the 35 films being nominated for Academy Awards. *Green Book*, a true civil rights story, with a deeper look at heavy themes of racism (like *Dauids Valley*) took home Best Picture. Since 2020, this trend continued with other historical dramas like *Oppenheimer* and *Killers of the Flower Moon* both being nominated for Academy Awards. But while all the aforementioned films are excellent and have their place in culture, each adheres to a fairly familiar formula (i.e. war epic, moving biopic, feel good narrative, etc.). Although *Dauids Valley* does share some of these trappings, its unflinching portrayal of the events based on the 1960s south is sure to strike a chord with audiences and stand out from the crowded pack of historical dramas.

Even though smaller historical dramas centered around lesser-known figures (*Air*, *King Richard*, *Weird: The Al Yankovic Story*, etc.) didn't see massive success at the box office, each was able to find more life after release through SVOD and VOD sales. Although the story of *Dauids Valley* is firmly positioned for a wider audience with its relevant themes, investors can be assured of the safety net that many historical drama films have, both at and after the box office. With a compelling narrative that is full of love, courage, as well as senseless loss, *Dauids Valley* is poised for success both critically and commercially.

DAVID'S VALLEY  
Budget V1

PREPARED BY BUFFALO 8

Account	Description	Total
1100	STORY AND RIGHTS	\$125,400
1200	PRODUCERS UNIT	\$550,604
1300	DIRECTION	\$202,152
1400	CAST	\$5,126,298
1500	ABOVE-THE-LINE TRAVEL	\$125,732
	<b>Total Above-The-Line</b>	<b>\$6,130,186</b>
2100	PRODUCTION STAFF	\$180,000
2200	EXTRA TALENT	\$96,669
2300	ART DEPARTMENT	\$115,969
2400	SET DRESSING	\$32,364
2500	SET OPERATION	\$228,505
2600	PROPERTY	\$153,703
2700	SPECIAL EFFECT	\$38,616
2800	WARDROBE	\$110,745
2900	MAKEUP AND HAIRDRESSING	\$105,000
3000	SET CONSTRUCTION	\$49,530
3100	SET LIGHTING	\$71,296
	CAMERA	\$172,121
3300	PRODUCTION SOUND	\$113,766
3400	LOCATIONS	\$618,684
3500	TRANSPORTION	\$112,626
3600	PRODUCTION FILM & LAB	\$14,000
3800	FACILITIES	\$32,000
	<b>Total Production</b>	<b>\$2,245,594</b>
4100	EDITING	\$117,345
4200	MUSIC	\$122,181
4300	POST PRODUCTION SOUND	\$75,000
4400	POST PRODUCTION FILM & LAB	\$8,000
4500	TITLES	\$43,000
4600	VISUAL EFFECT	\$42,371
4700	DELIVERY REQUIREMENTS	\$16,400
	<b>Total Post Production</b>	<b>\$424,297</b>
5100	INSURANCE - ERRORS & OMISSIONS	\$15,000
5200	PUBLICITY	\$294,548
5300	PRODUCT PLACEMENT	\$0
5400	GENERAL EXPENSE	\$84,500
	<b>Total Other</b>	<b>\$394,048</b>
	B8 EP FEE (5%)	\$216,267
	INSURANCE PACKAGE (2%)	\$209,110
	LEGAL FEES (1.5%)	\$156,833
	CONTINGENCY (10%)	\$1,045,552
	<b>Total Above-The-Line</b>	<b>\$6,130,186</b>
	<b>Total Below-The-Line</b>	<b>\$3,063,939</b>
	<b>Total Above and Below-The-Line</b>	<b>\$9,194,125</b>
	<b>Total Fringes</b>	<b>\$1,261,392</b>
	<b>Grand Total</b>	<b>\$12,083,278</b>
	OK Tax Credit (30%)	(\$4,088,630)
	<b>Net total</b>	<b>\$7,994,648</b>



CARAVANSERAI  
P I C T U R E S

