



Company: Hammering Hebrew LLC

Market: Film

Product: "The Hebrew Hammer vs. Hitler"

Company Highlights

- From the creator of the cult classic "The Hebrew Hammer" comes the sequel "The Hebrew Hammer vs. Hitler"
- Film will star Adam Goldberg as the Hebrew Hammer and Judy Greer as Esther
- Writer and director of the original movie, Jonathan Kesselman, wrote and will produce and direct the sequel

PERKS

**You are investing in revenue participation rights in this offering. Perks are meant to be a thank you from the company for investing. The perks below are inclusive of lower dollar amount perks. Travel and related expenses are not included unless otherwise stated. Shipping, where applicable, is included for domestic and international addresses.*

\$100: Digital download

\$500: Signed posters from director and cast

\$1,000: Adam Goldberg will record personalized outgoing "Shabbat Shalom Motherf***ers" messages

\$2,500: Set visit where you can call "Action" or "Cut" during a take

\$5,000: 2 invitations to the wrap party where you'll get put into a chair (a la a bar mitzvah or Jewish wedding) and celebrated for your greatness

\$10,000: Be an extra in a scene

\$20,000: Co-Producer film credit

\$35,000: Executive Producer film credit

Opportunity



Nearly 15 years after the cult classic “The Hebrew Hammer” premiered around the world, the highly awaited sequel, entitled “The Hebrew Hammer vs. Hitler,” is now set to begin production in 2018. Filmmaker Jonathan Kesselman – the writer and director of the first movie – has secured the rights to the second film in the “Hebrew Hammer” franchise. Kesselman wrote and will produce and direct the follow-up movie. The cast is expected to include Adam Goldberg, reprising his role as the Hebrew Hammer and Judy Greer, returning as his wife, Esther. The company, Hammering Hebrew LLC, is raising funds to produce the movie and expects to begin filming in the second half of 2018.



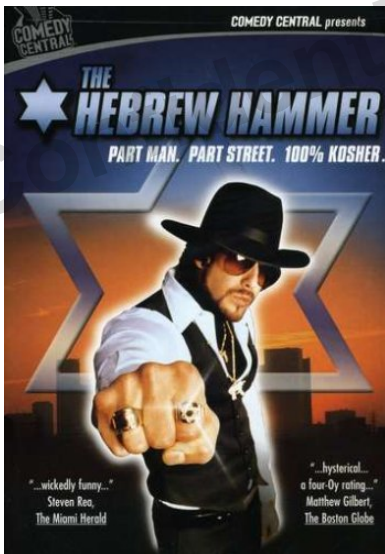
Producer and lead actor Adam Goldberg (left) and producer, writer, and director Jonathan Kesselman (right)

Synopsis

The second film plans to be both bigger and funnier than the first, adding a time travel twist to the plot. Think of it as “History of The World” meets “Bill & Ted’s Excellent Adventure.” In the new film, the superhero Hebrew Hammer is now married and enjoying the good life in suburbia. But the Hammer is forced to dust off his black leather costume to confront a new menace: a time-traveling Hitler intent on altering key moments in Jewish history to the detriment of the Jews. When Hitler gets his hand on Time Sukkah technology™ and begins rewriting Jewish history, Mordechai Jefferson Carver (a.k.a. The Hebrew Hammer) and Mohammed Ali Paula Abdul Rahim (a.k.a. Mo) set out through time to stop him. Can the Hammer and Mo prevent Hitler from un-inscribing the Jewish people from the book of life?



The Hebrew Hammer Franchise



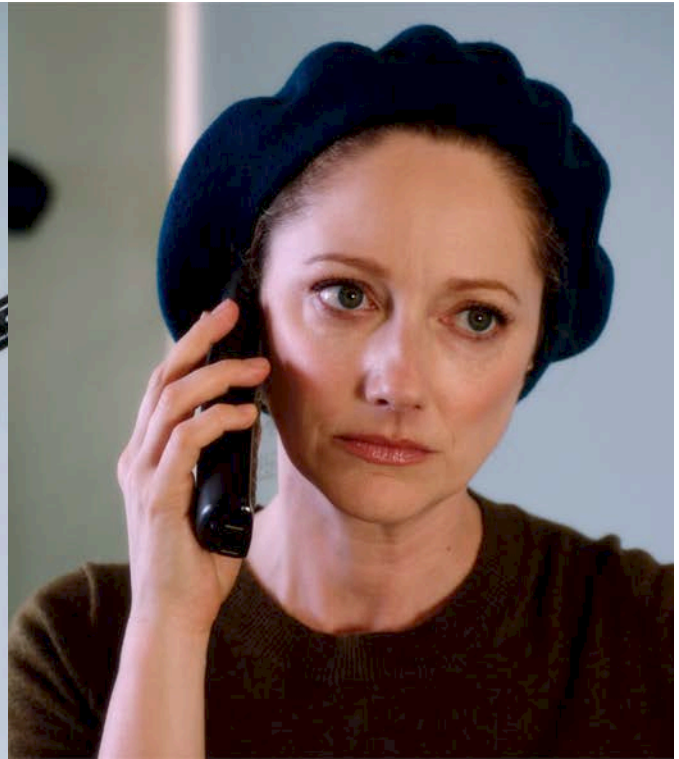
The Jewxploitation franchise, which plays on 1970s Blaxploitation film stereotypes, has pushed racial and cultural buttons while encouraging viewers to embrace Jewish empowerment. In the original movie, the Hebrew Hammer, played by Adam Goldberg, is on a mission to rescue Hanukkah after Santa Claus's son, played by Andy Dick, takes control of it. The film made the classic holiday movie lists of Vanity Fairⁱ and The New York Timesⁱⁱ and was listed by the Boston Globe as one of the all-time top holiday movies.ⁱⁱⁱ Time magazine also cited its villain as one of the Top 10 Bad Santas.^{iv} The original film made its world premiere at the Sundance Film Festival in 2003. The film later screened at a number of international festivals before being picked up for theatrical distribution (December 2003) by Strand Releasing in conjunction with Comedy Central and Paramount Home Video. The movie was aired on Comedy Central for five years after the television rights were sold to the major cable network, followed by digital distribution on Amazon, Netflix, and Hulu.

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Anticipated Cast



Adam Goldberg as the Hebrew Hammer



Judy Greer as Esther

EXECUTIVE TEAM



Jonathan Kesselman, President, Producer, and Director: Jonathan launched his career writing and directing “The Hebrew Hammer” in 2003. His latest feature film, “Jimmy Vestvood: Amerikan Hero,” starring Maz Jobrani and John Heard, had its world premiere at the 2014 Austin Film Festival and won both the Comedy Vanguard award and Audience Award.^v “Jimmy” was released theatrically in the U.S. on May 13, 2016 and ran for five months across the country. “Jimmy” has since been picked up for distribution around the world and had its cable release on Showtime in 2017. Most recently, Jonathan wrote and directed second unit (responsible for shooting secondary footage) for Oscar[®]-winning director Ang Lee on the 2016 film “Billy Lynn’s Long Halftime Walk.” Jonathan has been a screenwriter for 20th Century Fox, Paramount Pictures, Nickelodeon, Disney, Disney XD, Sony Pictures, Blue Sky Studios™, MTV, Comedy Central, the Irish Film Board, and WWE[®]. He has also worked as a commercial director with clients such as Nintendo[®], Red Mango[®], Irish Rail, DDB RX, American Media Inc., and the Mr. Olympia contest. His short film work includes several exclusives for Funny or Die, including “Arts & Crafts,” starring Josh Cooke and Rob Benedict; “Roasted: America Under the Influence”; “Sexy Daddy,” starring Dave Foley and written by Dave and Kevin McDonald of the sketch comedy group The Kids In The Hall; and “Realistic Black Mirror,” written by Rob Kutner and starring Henry Zebrowski and Adam Pally. Jonathan taught Writing Comedy for Film and Television at Yale University. Born and raised in Los Angeles, Jonathan received his bachelor’s degree from the University of Colorado, graduating Magna Cum Laude in Psychology with an emphasis in Neuroscience. He received his master’s degree in Film Production from the University of Southern California School of Cinema/Television in 2001.



Adam Goldberg, Producer, Actor: Since his career-launching role in Richard Linklater's classic film "Dazed and Confused" in 1992, Adam has managed to bounce with ease between roles in blockbusters, Oscar® winners, sleeper independent films, and television series alike. Notably, he was featured in Steven Spielberg's "Saving Private Ryan," starring Tom Hanks; Ron Howard's "A Beautiful Mind"; Linklater's "Waking Life"; Gregory Widen's "The Prophecy," starring Christopher Walken; George Miller's "Babe: Pig in the City"; Tony Scott's "Déjà Vu," opposite Denzel Washington and Jim Caviezel; and Jonathan Kesselman's "The Hebrew Hammer." Adam had three independent films open in 2016: "Rebirth" (available on Netflix), "Between Us," and "Once Upon a Time in Venice." Goldberg is also a filmmaker in his own right, having written, directed, coedited, produced, and starred in his first film, "Scotch and Milk," which made its debut in 1998 at the Los Angeles Independent Film Festival. The film went on to be shown at festivals worldwide and was featured on the Sundance Channel series "10 Best Films You May Never Have Seen." He co-wrote and directed his second feature, "I Love Your Work," which was produced through his production company and released by Think Film in 2005. Goldberg also composed the film's original music with The Flaming Lips' Steven Drozd. In addition, he directed, coedited, and produced the comic documentary short "Running with the Bulls" for the Independent Film Channel and has directed several music videos. "No Way Jose," his third feature as a filmmaker, which he wrote, directed, produced, and starred in, was released in the summer of 2015. On television, he most recently co-starred in TV Land's "The Jim Gaffigan Show" alongside Jim Gaffigan, Ashley Williams, and Michael Ian Black.

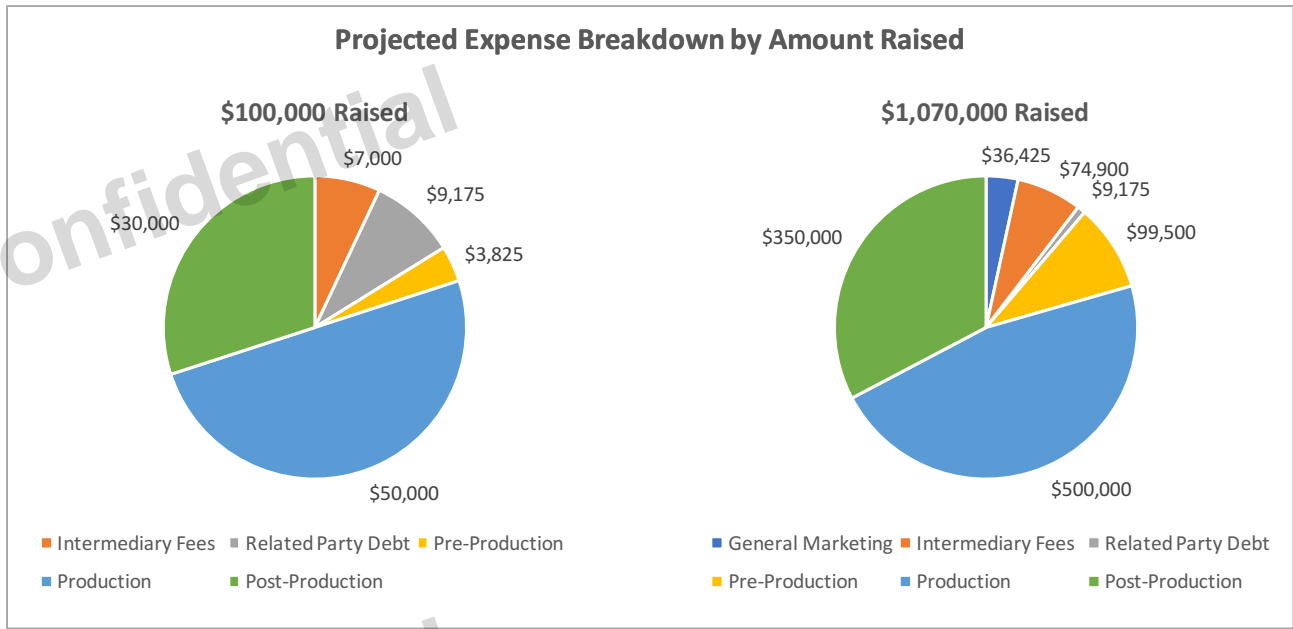


Harrison Huffman, Producer: Harrison has collaborated with some of the most acclaimed and successful filmmakers in the world, including Ang Lee, Peter Berg, Spike Lee, and Rob Reiner. He was born and raised in Houston, Texas, and went on to study Cinematography at Stephen F. Austin State University. Some of his film credits include "Bad Moms," "Pitch Perfect," "Mudbound," "Deepwater Horizon," and the upcoming "Assassination Nation."

USE OF PROCEEDS AND DISTRIBUTION

Use of Proceeds

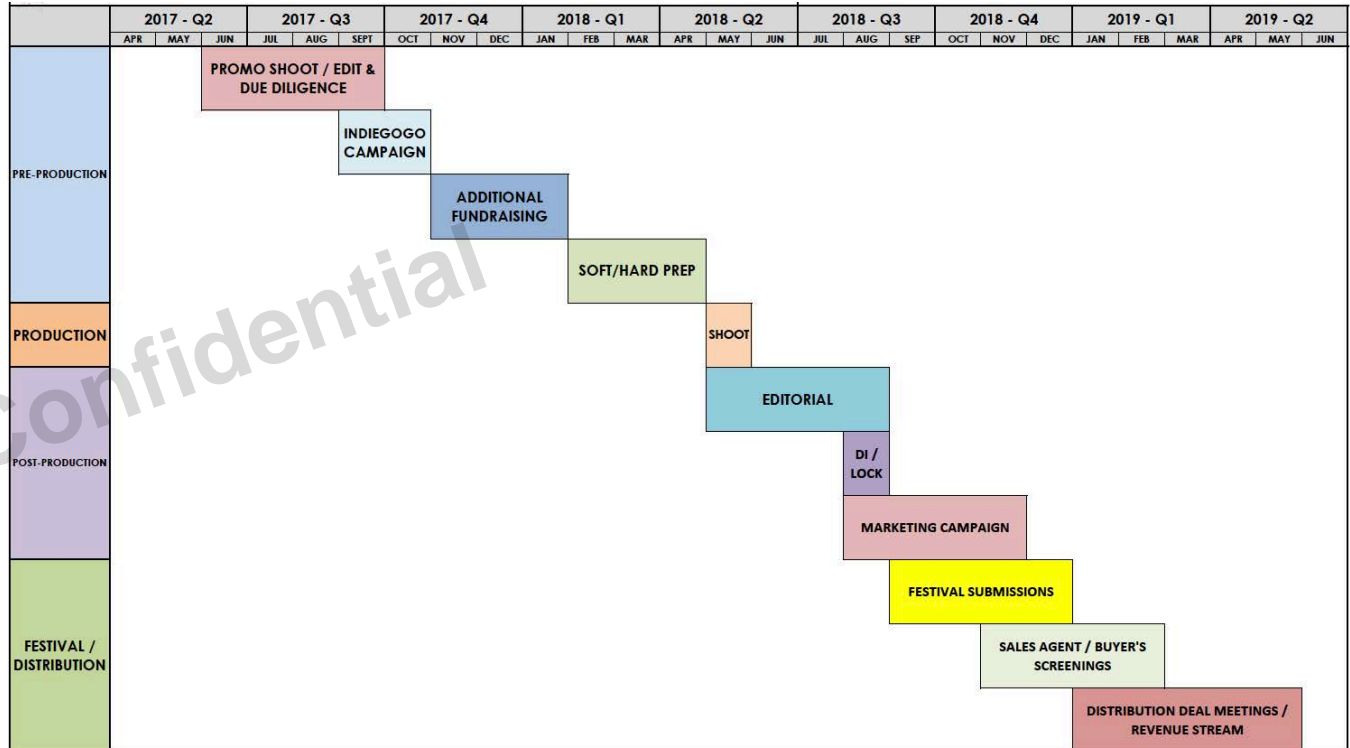
Hebrew Hammer plans to use the majority of the proceeds from this round on production costs. If the minimum \$100,000 is raised, the majority of proceeds will be spent on production (\$50,000) and postproduction (\$30,000). If the maximum \$1,070,000 is raised, the majority of proceeds will be spent on production (\$500,000), postproduction (\$350,000), and preproduction (\$99,500). The Company has the discretion to alter the use of proceeds as it deems necessary.



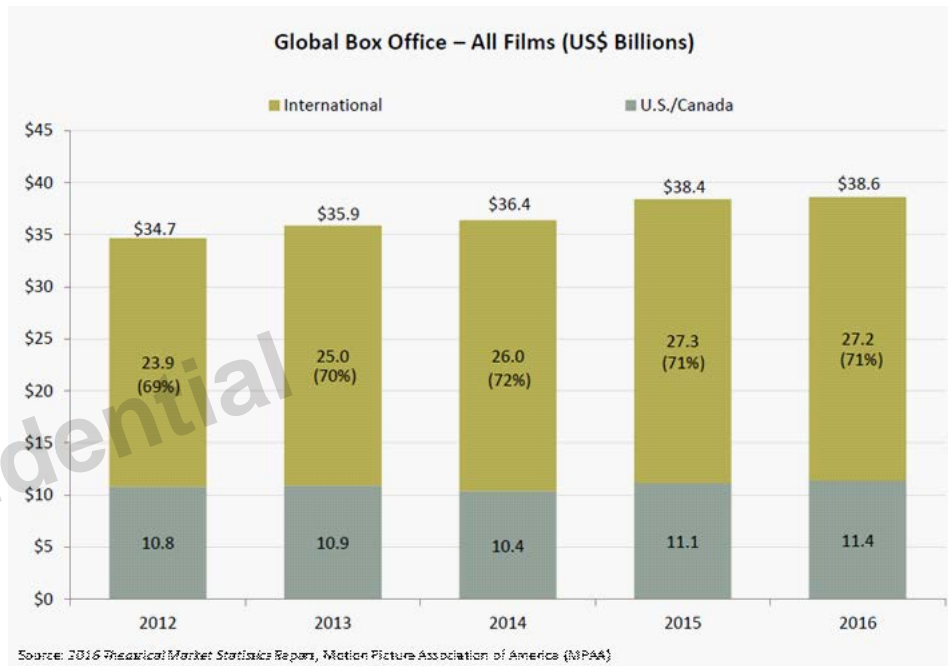
The proceeds of the Offering will not be enough to complete production, marketing, and distribution of the new film. The Company will require additional financing in excess of the proceeds from the Offering in order to meet the budget for production of its new film, and thereafter for marketing and distribution of the new film. The estimated budget for the production, marketing, and distribution of the film is \$3 million.

Anticipated Distribution Schedule

Filming is planned to begin in Q2 2018 and distribution is planned for Q4 2018.



The global film industry is projected to reach nearly \$50 billion in 2020.^{vi} In 2016, the global box office reached \$38.6 billion in ticket sales, up 1% from 2015. The U.S./Canada box office (\$11.4 billion) grew 2% while the international box office (\$27.2 billion) was flat year over year. Over 1.3 billion tickets were sold last year in the U.S./Canada market, with more than two-thirds (71%) of the U.S./Canada population – or 246 million people – going to see a movie at least once in 2016.^{vii}



Within the U.S. film industry, independent films or television programs represent 70% of all film production. There are at least 500 independent films or shows produced each year, generating more than \$4 billion in annual revenue.^{viii} With the proliferation of steaming and subscription services, festival independent films are granted more distribution (be it box office or digital platforms) and are therefore more accessible to consumers. In 2015, 105 of 125 feature films at Sundance received some form of distribution opportunity, up significantly from only 12 feature films in 2010.^{ix}

COMPARABLES

The Hebrew Hammer: “The Hebrew Hammer” was produced by Intrinsic Value Films and released theatrically in December of 2003 after premiering at the Sundance Film Festival in 2003. This film is about Mordechai Jefferson Carver (Adam Goldberg), an Orthodox Jewish man, who goes on a mission to save Hanukkah after Santa Claus’s evil son (Andy Dick) launches a campaign to eradicate the Jewish holiday. The film grossed \$82,157 in U.S. box offices across eight theatres^x and was estimated to cost \$1.3 million to produce.^{xi} Comedy Central then purchased exclusive television rights for five years.^{xii} The film was also sold to a large number of foreign territories for theatrical and DVD release including the UK, Europe, Canada, South America, Australia, Israel, and Africa. The film was distributed by Strand Releasing.

Black Dynamite: “Black Dynamite” is an American Blaxploitation action comedy taking place in the 1970s that centers around a former CIA agent (Michael Jai White) who must avenge his brother’s death while cleaning the streets of a new drug that has ravaged the community. Released in October of 2009 for two weeks, the film earned \$243,000 domestically and \$54,000 internationally in box office sales across 70 movie theatres.^{xiii} The film

was distributed by Apparition, known for distribution of art house and cutting-edge films. The filming for “Black Dynamite” was executed in 22 days on a budget of \$2.9 million.^{xiv} An animated spin-off was produced for Cartoon Network’s Adult Swim in 2012.^{xv}

Look Who’s Back: Based on the novel of the same title, “Look Who’s Back” (“Er ist wieder da” in its original German) is a German satirical dark comedy film that was released in October of 2015. It is a story of Adolf Hitler (Oliver Masucci) waking up in the 21st century and retaining his Nazi perspective in modern day. The film features unscripted scenes of his interactions with ordinary Germans as well as scripted storyline sequences. The film had an estimated budget of €2.9 million (\$3.3 million)^{xvi} and grossed over \$21 million in German box office sales and nearly \$4 million internationally.^{xvii} The film was produced by Mythos Film and distributed by Constantin Film. “Look Who’s Back” is now available for home streaming on Netflix in the U.S., Spain, and Turkey.^{xviii}

Inglourious Basterds: Directed by Quentin Tarantino, “Inglourious Basterds” is a dark comedy film about a group of Jewish U.S. soldiers (featuring Brad Pitt and Eli Roth) who plan to assassinate Nazi Germany’s political leadership and how these plans coincide with those of a French Jewish cinema proprietor (Melanie Laurent). Released in August of 2009 by distributor Weinstein Company, “Inglourious Basterds” generated over \$120 million in domestic box office sales and over \$200 million in international sales. The film had a production budget of about \$70 million.^{xix} This film won awards at the Oscars, Golden Globe Awards, BAFTA Awards, Screen Actors Guild Awards, and several others in 2010.^{xx}

Bill & Ted’s Excellent Adventure: In the 1989 comedy film “Bill & Ted’s Excellent Adventure,” two underachievers, Bill (Alex Winter) and Ted (Keanu Reeves), must complete a history project to prevent failing out of school. They travel through time using a time machine to assemble various historical figures needed to complete their report and keep from being sent to military school. The film was produced by De Laurentiis Entertainment Group and was distributed by Orion Pictures. Opening in 1,321 theatres, the film earned \$40 million in total gross sales^{xxi}, with an estimated production budget of \$10 million.^{xxii} “Bill & Ted’s Excellent Adventure” gave rise to a sequel entitled “Bill & Ted’s Bogus Journey” and a potential third film.^{xxiii}

INVESTMENT TERMS

Security Type: Revenue Participation Rights

Round Size: Min: \$100,000 Max: \$1,070,000

Interest Rate: Adjusted gross proceeds sharing agreement which provides the investors (along with any others who purchase revenue participation rights in this offering, future offerings, or previous offerings) 100% of the Company’s adjusted gross proceeds up to the repayment amount of 115% of their investment, and 50% of any remaining adjusted gross proceeds thereafter.

The Financing Agreement provides that Adjusted Gross Proceeds (as defined below) will be allocated as follows:

- First, one hundred percent (100%) of Adjusted Gross Proceeds shall be paid to the Purchasers and the Additional Equity Financiers on a pro rata (based on the ratio that their respective financing contributions bears to the aggregate of the Purchasers’ financing contributions and the Additional Equity Funds) and pari passu basis until such time, if ever, as the Purchasers have received an amount equal to one hundred fifteen percent (115%) of the Purchasers’ financing contributions and the Additional Equity Financiers have received an amount equal to one hundred fifteen percent (115%) of the Additional Equity Funds; and
- Following such time, if ever, as the Purchasers have recouped an amount equal to one hundred fifteen percent (115%) of the Purchasers’ financing contributions and the Additional Equity Financiers have recouped an amount equal to one hundred fifteen percent (115%) of the Additional Equity Funds, then

any remaining Adjusted Gross Proceeds shall be referred to as “Net Proceeds”, and shall be paid as follows:

- a. fifty percent (50%) to Producer (“Producer’s Net Proceeds”); and
- b. fifty percent (50%) to the Purchasers and the Additional Equity Financiers on a pro rata (based on the ratio that their respective financing contributions bears to the aggregate of the Purchasers’ financing contributions, the Additional Equity Funds and the Filmmaker Funds (as defined below)) and pari passu basis.
- c. All third-party participations in Net Proceeds (other than those payable to Additional Financiers) shall be borne out of Producer’s share of Net Proceeds.

For purposes of the Financing Agreement, “Gross Proceeds” means any and all amounts, including nonrefundable advances, received by the Company from the exploitation of the Picture and all elements thereof and all rights therein, in any and all manner and media derived from distribution of the Picture, now known or hereafter devised, worldwide, and throughout the length of the copyright to the Picture. The following amounts are not included in Gross Proceeds:

- The costs of deliverables paid by a distributor of the Picture
- Any amounts used to fund production costs of the Picture
- Any advance received from a record company in connection with a soundtrack album for the Picture shall be included in Gross Proceeds only to the extent that such advance is not used to pay music or other production costs; and
- Tax credits or other tax incentives received in connection with the production of the Picture shall be included in Gross Proceeds only to the extent not used to repay financiers providing financing secured by such tax credits or incentives or used to directly fund production costs of the Picture.

The Financing Agreement defines “Adjusted Gross Proceeds” as Gross Proceeds remaining after deduction of the following:

- Third party sales agent and producer representative fees and expenses;
- Actual, third party, out of pocket amounts incurred by or on behalf of Producer in connection with the sale, marketing, licensing, delivery, distribution and/or exploitation of the Picture;
- Ongoing third party accounting costs and expenses actually incurred by or on behalf of Producer in connection with the processing of payments to profit participants (including, without limitation, collection agent fees and expenses), and audit costs;
- Actual, third party, out of pocket expenses incurred by or on behalf of Producer in connection with the ongoing ownership of the Picture (e.g., costs incurred in connection with the preservation and storage of negatives and master prints of the Picture and any expenses incurred in connection with the copyrighting of the Picture);
- Actual, third party, out of pocket expenses incurred in connection with the existence and management of Producer (e.g., taxes, accounting fees, filing fees, etc.);
- Any residual and/or pension, health and welfare payments paid to guilds or guild members in accordance with the agreements between Producer and the applicable guild with respect to the Picture (to the extent not assumed by the distributor(s) of the Picture);
- Any amounts required to be withheld by law;
- Payments pursuant to music licensing “step” deals which require additional payments based on the performance of the Picture;
- Any actual, third party, out of pocket costs incurred by or on behalf of Producer or its affiliates in connection with enforcement of Producer’s rights in the Picture, including, without limitation, actual, direct, out-of-pocket accounting, legal and auditor fees and expenses;

- Any amounts used to repay loans received in connection with the production of the Picture;
- Any deferred compensation and bonuses (e.g., box office bonuses, award bonuses) or production costs payable to parties rendering services in connection with the Picture (to the extent not assumed by the distributor(s) of the Picture);
- Any amounts paid to the completion guarantor of the Picture (if any) in repayment of sums advanced by such completion guarantor; and
- Any reasonable reserve amounts, as determined by Producer in its good faith business judgment, required to cover anticipated future costs or liabilities, provided that such reserve amounts shall be liquidated every twelve (12) months.

The Company does not make any representation or warranty in the Financing Agreement as to the amount of Gross Proceeds, if any, the Company will receive from the exploitation of the Picture.

THE HEBREW HAMMER PRESS

Salon: [“The Hebrew Hammer”: The Baddest Jew in the Whole Damn Town!](#)

UPROXX: [UPROXX Interview: ‘Hebrew Hammer’ Director Jonathan Kesselman Explains The Chanukah Movie Void](#)

PCMag: [The Best Christmas Movies Streaming Right Now](#)

Sonoma Index-Tribune: [Festival of Lights... Camera... Action! Hanukkah on the Big Screen](#)

Bustle: [These Hanukkah Movies Prove Christmas Shouldn’t Have All the Fun](#)

Hollywood Reporter: [The Hebrew Hammer Returns to Fight Hitler -- and Americans' 'Cuddly Racism'](#)

ⁱ <https://www.vanityfair.com/culture/2010/12/beyond-bad-santa-eight-more-classic-holiday-movies>

ⁱⁱ <https://www.nytimes.com/interactive/2014/11/02/movies/classic-holiday-movies.html?ref=moviesspecial>

ⁱⁱⁱ <https://www.boston.com/uncategorized/noprimarytagmatch/2012/12/05/top-50-holiday-movies-of-all-time?pg=4>

^{iv} http://content.time.com/time/specials/packages/article/0,28804,2037530_2037533_2037535,00.html

^v <https://austinfilmfestival.com/festival-and-conference/2014/11/01/2014-winners/>

^{vi} <https://www.statista.com/statistics/259987/global-box-office-revenue/>

^{vii} http://www.mpa.org/wp-content/uploads/2017/03/MPAA-Theatrical-Market-Statistics-2016_Final.pdf

^{viii} <http://www.ifta-online.org/what-independent>

^{ix} <https://www.culturalweekly.com/sundance-infographic-2016-ample-distribution-paltry-deals-and-the-cost-of-piracy/>

^x <http://www.boxofficemojo.com/movies/?id=hebrewhammer.htm>

^{xi} <http://www.the-numbers.com/movie/Hebrew-Hammer-The#tab=summary>

^{xii} <http://www.hollywoodreporter.com/news/hebrew-hammer-returns-fight-hitler-408957>

^{xiii} <http://www.boxofficemojo.com/movies/?id=blackdynamite.htm>

^{xiv} http://www.nytimes.com/2009/10/11/movies/11wein.html?_r=0

^{xv} <http://www.indiewire.com/2012/06/watch-the-trailer-for-adult-swims-animated-spin-off-of-black-dynamite-46373/>

^{xvi} <http://www.imdb.com/title/tt4176826/>

^{xvii} <http://www.boxofficemojo.com/movies/intl/?page=&id=fERISTWIEDERDA01>

^{xviii} <http://www.imdb.com/title/tt4176826/companycredits>

^{xix} <http://www.boxofficemojo.com/movies/?id=inglouriousbasterds.htm>

^{xx} <http://www.imdb.com/title/tt0361748/awards>

^{xxi} <http://www.boxofficemojo.com/studio/chart/?studio=orion.htm>

^{xxii} http://www.imdb.com/title/tt0096928/?ref=nm_sr_1

^{xxiii} <http://ew.com/tv/2017/02/10/keanu-reeves-teases-bill-ted-3-details/>