

Project Investors Presentation  
5.2024

RUNNING WITH THE  
**MOON**  
— LLC —

PRESENTS

**BLOOD**  
**RUN**

JOIN THE PACK... *OR DIE!*

RUNNING WITH THE  
**MOON**  
LLC  
PRESENTS

**BLOOD**  
**RUN**

COMING SOON!

<b>titles</b>	<b>toc &amp; legal</b>	<b>project synopsis</b>	<b>project progress overview</b>	<b>investment &amp; financial</b>	<b>Running With The Moon, LLC</b>
official one sheet	contents	synopsis	concept footage	exploration & target audience	contact & team
	disclaimer	toneboard	timeline & production plan	distribution example & budget breakdown	
		characters & creatures	risk management & safe on set		
		location			

**disclaimer**

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## logline

STRANDED IN A DYING DESERT TOWN, A BUSLOAD OF JUVENILE DELINQUENTS HAVE BECOME THE PREY OF A SADISTIC BIKER GANG SPILLING BLOOD TO FULFILL AN ANCIENT DEMONIC PROPHECY...

**BLOOD  
RUN**

# “Foxfires **RULE THIS TOWN.**”

# BLOOD RUN



The Foxfires Motorcycle Club make it no secret that they run the deteriorating border town of Last Chance, NM. From drug trafficking, to backroom bordellos, and even law enforcement... They all answer to Alpha, the leader of this cursed pack. Her hunger for power and control is second only to her lust for blood, and her debts are coming due. Debts owed to a secret power, paid in blood. Tribute to a pact with an ancient evil.

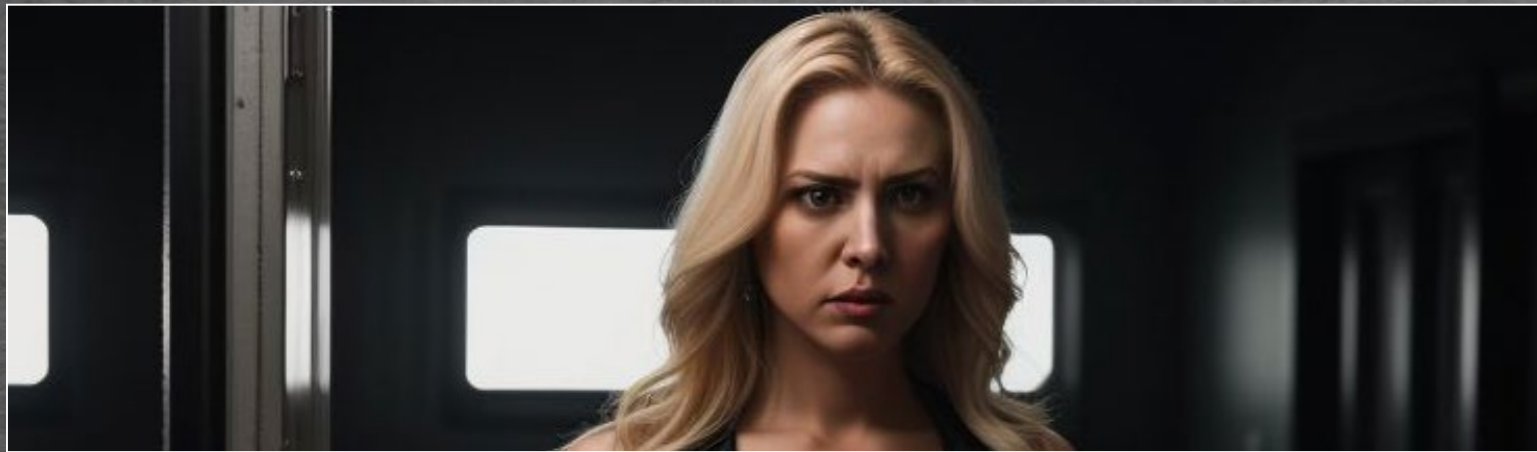
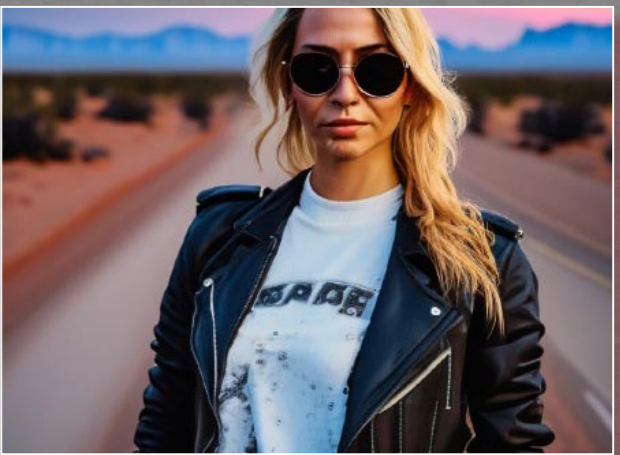
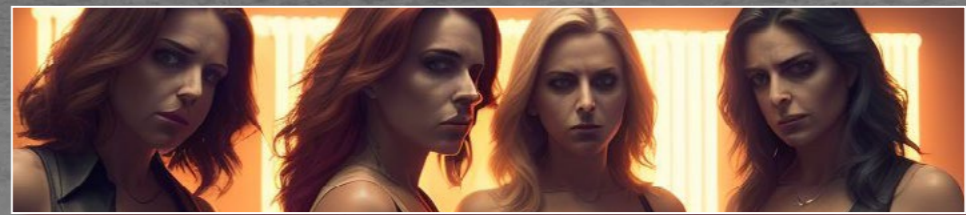
With the vicious Foxfires biker gang now emboldened, violence and altercations were so commonplace by then that the New Mexico Department of Corrections bus carrying a group of juvenile delinquents, Juvies, should have known to fuel up somewhere else. After a tense encounter erupts into chaos, the Juvies are suddenly on the run for their lives with the quiet, lone wolf of the group, Jenn, finding herself the reluctant leader. She soon realizes how this small biker gang have been able to intimidate the citizens and local government of Last Chance, NM.

**The Foxfires are werewolves.**  
And the Juvies are fresh meat ...*right when the Foxfires are on the hunt!*

Learning to bear her own fangs, Jenn brings the dogfight to the Foxfires as her group is relentlessly stalked by the merciless biker gang, their dark secrets revealed, now offering the Juvies one choice.

**Join The Pack, Or Your Blood Will Run.**

Jenn knows how to stop Alpha and the Foxfires ...*but is it worth her soul?*





# alpha

Leader of the Foxfires, and the unquestioned top dog in Last Chance, Alpha has a history of getting what she wants no matter who she has to go through to get it.

Alpha answers to only the bloodthirsty, ancient evil responsible for the Foxfires curse of lycanthropy.

The time to pay the eldritch beast its due is coming, and neither Alpha nor any of her bloodthirsty gang would think twice about killing to keep their power...



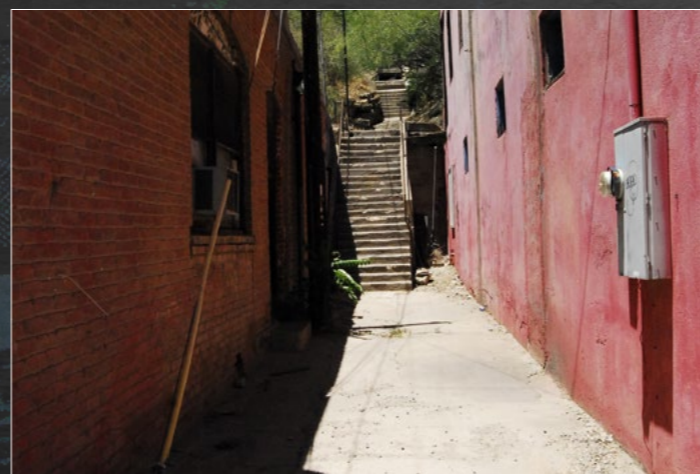
# jenn

Jenn didn't ask for this, any of this. *But then again, she never does.* Trouble just seems to find her only to quickly find out that Jenn hits back. **Hard.**

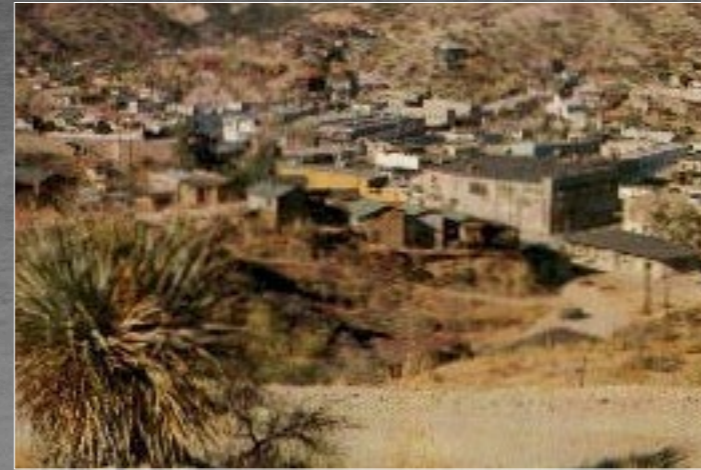
Hitting back is exactly what landed Jenn on the bus that pulled into Last Chance, putting her and a busload of Juvies right in the Foxfires sights.

The hunt is on, and Jenn becomes the reluctant leader of the group. Finding that she suddenly has the means to even the odds, will Jenn run or will she show Alpha who the real head of the pack is?





**BLOOD  
RUN**



To bring Last Chance, NM to life, a search began for a location that contained several key venues with available resources, suitable spaces, and at a reasonable cost. Seeking out suggestions from individuals familiar with the rural southwest, a handful of locations were scouted, and after reviewing the notes and images, an ideal locale was found in Miami, AZ.



Found just southwest of Claypool in Gila County, Arizona, Miami is a Western copper boomtown, declaring itself 'the copper center of the world'. Parts of Miami's old downtown have been renovated, however, enough parts of town still retain the perfect feel for this production, in both properties and environmental.

The recent Arizona Motion Picture Production Program (MPPP), offered to qualifying productions that adhere to a few basic requirements. With additional possible tax credits for additional compliance, basing production in the state of Arizona provides for a significant alleviation of production costs combined with a versatile site makes for a sound location.

*(For more information on this tax credit, see [risk management & safe on set](#)).*



Contacts were made at the local and state level to obtain written location agreements and compliance with the tax credits are ensured, with specific property agreements to be obtained as scene specific locations are chosen in pre-production.



**BLOOD  
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## concept reel

### development

From the earliest versions of this project –*even before it was “Blood Run”*– it was conceived to be part homage to practical effects horror, part supernatural action, with the swagger of 70s cult action flicks. With a consistent focus on bringing the aesthetic and feel of the script to life faithfully, there have been evolving visuals along the way, from having friends sketch or design patches, to the first steps in bringing the world and story of **Blood Run** off the page and leading up to today.

With production beginning during COVID being between impossible and unlikely, it was decided that the team needed to grow. Line Producer Rusty Case and a wildly talented group of artists and designers largely associated with effects-heavy film projects, as well as the hit show **Face Off**; Laura Dandridge, Adam Milicevic, and Rayce Bird all joined the project, and the world around Last Chance, NM began to take real shape. Working with a group that understood the realities of mixed FX productions and budgets helped the **Running With The Moon** team learn how to do things the right way before pre-production even begins, showing up with real results before day one.

Today **Blood Run** has a large body of character, creature, and concept art, a vetted and polished script, and as of April 2024, a Concept Reel Trailer. Together, this demonstrates the talent, passion, and commitment this team have for this project, and the film they are driven to produce!

In 2023, having developed a pool of talent and visual assets during the pandemic, the company would now utilize those resources to generate a proof of concept teaser. In October of that year, a crew of Arizona Film veterans would help turn a local actress from a beautiful young woman into a vicious creature of the night.

Rayce Bird and his team at Tracer Studios in California made a previz version for us to start putting together all the elements needed to shoot. A perfect studio space was found in Glendale, AZ where our junkyard dog could have her space to dominate. This location also keeps all aspects of the production in line with the MPPP incentive.

Originally approaching our first choice to play Alpha in the movie itself, talks with her reps failed to conclude in time. While that contact now exists, and they’re waiting to hear about our progress for their client, this left us without the lead character cast. Luckily, a local talent agent came to our rescue, delivering Jaclyn Hamric to us. A former professional dancer who’s traveled the world, she brought just the right dedication to the part and delivered a performance as Alpha that brings the lead wolf to life.

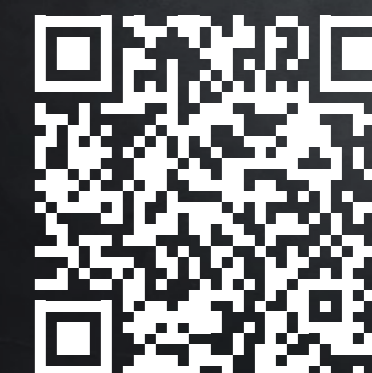
Surrounded by seasoned crew members who took care of her every need to get every shot, the shooting of the teaser was both fun and completed on schedule.

**WATCH IT NOW!**

Scan Here For The

**BLOOD  
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Concept Reel!



phase	month 1	month 2	month 3	month 4	month 5	month 6	month 7
project prep & early development	During the pandemic, significant work was completed in character & creature design, script refinement, and location scouting in preparation for <b>development</b> stage.			– picture lock –			
development & funding	During this stage the company will begin seeking funding in earnest, while “ <b>packaging</b> ” the film; Attaching actors, directors, key production personnel, and other talent to the project.						
pre-production				During this stage – <i>specifically, twelve weeks prior to start of production</i> – Running With The Moon will open a production office, contact local unions and hire all crew, engage a location scout to obtain written locations agreements where shooting will occur, secure equipment rentals, prepare shooting schedules, etc. During this time all talent contracts will be finalized, with cast and director ready to begin filming.			
production							
post-production							
sales market 1							
sales market 2							

**Production.**  
In this *creative execution phase*, **principal photography** will be shot.



month 8

month 9

month 10

month 11

month 12

month 13

month 14

— picture lock —

Capitalization of the film kicks off this production schedule:

- 👤 **Pre-Production** – 3 Months
- 👤 **Production** – 50 days (2 Months)
- 👤 **Post-Production** – 3-4 months (4 Months)
- 👤 **Picture Lock** (Time for film to reach final edit) – 7 months
- 👤 **Shoppable Film** within 10 months of capitalization

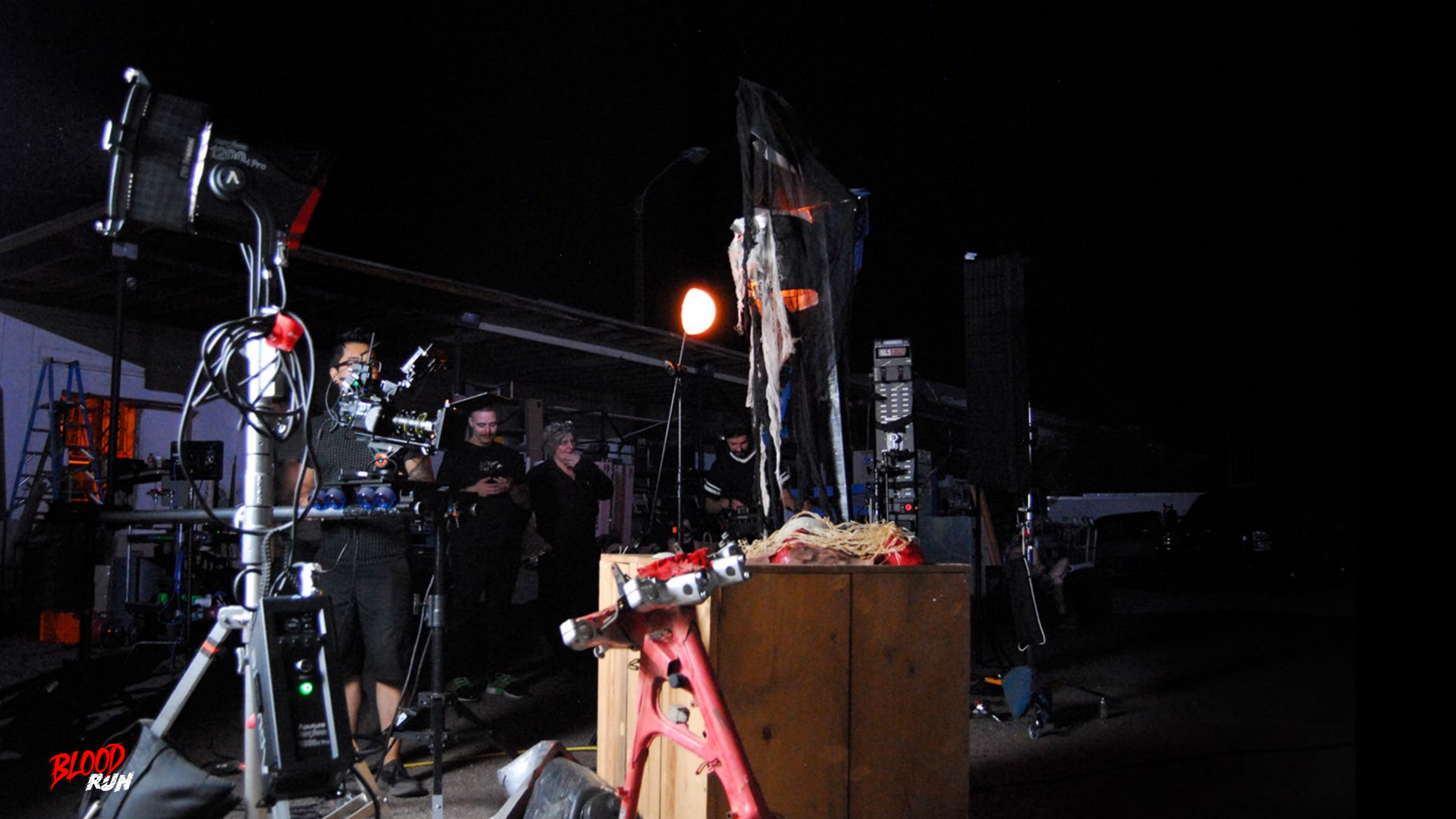
The goal is for **Blood Run** to be sold and profitable within 14 months of funding.

This provides all of the scene, second unit, and practical FX footage to the SFX artists and film editors and moves the project into *Post-Production*.

During the post-production period –*approximately three to four months*– the director and editor will select the best takes of the various scenes and edit those takes into an assembly of the entire film. The director may opt for looping sessions to re-record the actors' voices in a sound studio, or Foley sessions for creating sound effects. Digital effects, CGI compositing, and color balancing the film also happen later during this phase.

**Sales & Marketing 1**  
Distributor marketing

**Sales & Marketing 2**  
Release marketing



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## risk management

Full details about the **Arizona's Motion Picture Production Program (MPPP)** are available online at [azcommerce.com/film-media/incentive](https://azcommerce.com/film-media/incentive), and our production is committed to adhering to all proper guidelines and maximizing the return from the state for our project.

Motion pictures, by the law's definition, include feature films, episodic series and commercial advertisements. Productions that violate obscenity laws and involve sexual exploitation of a minor, as detailed in the Arizona Revised Statutes, are among the applications that would be denied.

Filming should primarily take place in Arizona, either in a studio or on location. "All preproduction, postproduction and editing" should also take place in the state if filmed "primarily at a practical location" as opposed to a production facility. Production companies would also bring money to the state by hiring laborers, obtaining services and renting facilities and equipment, among other expenditures. Production companies will be offered an extra 2.5% tax credit on production labor costs related to positions held by Arizona residents. Additional stipulation requires that the production's credits must note that filming took place in Arizona.

There is a potential for several million in tax incentive dollars returning to the production after January 2023, and we are prepared to be a part of this groundbreaking incentive program.

## highlights

- **No minimum budget requirement**
- **No minimum spend requirement**
- **No minimum resident hire requirement**
- **No pre-qualification**
- **No application fees**
- **No brokers needed**

## safe on set

Beyond complying with standard labor and safety regulations, we are dedicated to this production being incident-free for cast and crew alike by working with a group like Canada's **Actsaf**e, who provide safety training and resources specific to our industry.

According to Katharine Pavoni, Director of Industry Programs and Services at Actsaf, "With the amount of money and time that must be spent after an incident occurs, it's well worth it to have this training in place to help avoid incidents in the first place. It can be a really stressful situation when you don't have the knowledge needed to properly conduct a workplace inspection, or to properly identify hazards."

Actsaf also offers a robust, two-stage support system for productions building out their occupational health and safety (OHS) programs (see bottom of page). OHS programs are a requirement for any employer with more than 20 staff members (...).

"Producers really need to remember that they are employers," says Jason Lee, the CMPA's Vice President of BC Industrial Relations. "And under the occupational health and safety regime in British Columbia, all employers have an obligation to maintain a healthy and safe workplace for all of their workers."

"Actsaf is there to support productions of all levels," says Lee. "Its resources can be a huge assistance to independent producers who may not have the depth of resources that a much larger company, like a major Hollywood studio, can dedicate to health and safety."

[actsafe.ca/safe-on-set/](https://actsafe.ca/safe-on-set/)

## hypothetical investment return

**BLOOD  
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**Target Budget = \$27,700,000**

**Profit Returned to LLC = \$75 million**

- First payout goes to investors until 120% of the investment is recouped.
- After 120% recoupment, the net profit is split 50/50 between the investors and the production company. The 50% production company split consists of percentages given to the director, producers, actors, actresses, writer, etc.
- On the investment side, your individual investment reflects:
- First payout on investment ( 120 %) = \$22,800,000
- Remaining money to be split = \$21,000,000
- \$10,500,000 to Investors
- \$10,500,000 to Production Total Investment = \$19,000,000
- Example of Investor Payout = \$27,233,333 Return on Investment over 3 Years = 143%

## successful films in relevant genre

### Candyman

Year: 2021

Budget: \$22,000,000

Worldwide Gross: \$77,395,000

ROI: 351%



### The Girl On The Train

Year: 2016

Budget: \$45,000,000

Worldwide Gross: \$174,238,000

ROI: 387%



### Nope

Year: 2022

Budget: \$68,000,000

Worldwide Gross: \$113,924,000

ROI: 167%



### Knives Out

Budget: \$40,000,000

Year: 2019

Worldwide Gross: \$312,952,000

ROI: 782%



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“The usual age for the target audience of a horror film is 15- 25. The most common reason for this is that young adults and teenagers enjoy thrills. These thrills are more likely to excite a younger audience rather than an older one.”  
- Google<sup>1</sup>

### The Haunted House Demographic<sup>1</sup> (male/female 28-54)

**Fact: ALL haunted houses attract multiple age ranges and people.**

What is a haunted house? It’s an immersive horror themed experience.  
*A haunt is like walking through your own, live-action horror movie!*

	Prefers Horror		
	Yes	No	
Female	123	226	349
Male	79	120	199
Non-Binary	7	16	23
Totals	209	362	571
	Yes	No	
Female	35.20%	64.80%	100.00%
Male	39.70%	60.30%	100.00%
Non-Binary	30.40%	69.60%	100.00%

2

With audiences finally returning to the movies post-pandemic, the always red hot horror genre is ready for the next “big thing” to come along and our goal is to fulfill the profit potential of this project on every angle. The crossover elements and attitude of the film will help it bridge to audiences who wouldn’t normally choose Horror at the box office. There exists a potential for a strong long-term ROI within a two year period due to foreign sales, domestic theatrical revenues, and VOD sales/rentals.

While there will always be a desire for the target audience to be “everybody”, it will be a process that can get more selective as we get closer to market. Some marketers believe only teens are viable Horror audiences, while we tend to believe, like Haunted Houses, a horror film with more to offer, can bring more thrills to more viewers.

Statistically, roughly one-third of audiences identify as Horror fans. This reaches across several generations, which informs the approach where we can market through a broad band of relevant media, allowing the natural consumption patterns to reach the right audience easier, regardless of age or gender.

Intended marketing would be geared towards luring couples of any stripe, 18-54, into to the theatres again so they can keep coming back for more. Generating interest and awareness early will allow us to leverage trends and relevant social media, building up to longer-form offerings, culminating in the film. We may find support among genre-relevant social media content creators and influencers, welcoming fans from Gen X to Gen Z.

1 - <https://fearworm.com/who-is-the-haunted-house-demographic/>

2- <https://morbiditybeautiful.com/study-gender-horror/>

## example distribution fees



### 500 SCREEN

*Estimating a release to 500 theaters*

**Film Budget = \$27,700,000**

**Theatrical P&A (Estimate) = \$25,500,000**

*For Distributor to release to 500 theatres  
(\$5000/screen estimate)*

**Marketing: \$5,700,000**

**Total cost to distribute: \$51,200,000**

**Theatrical Revenue: \$119,500,000**

**Gross Profit from DVD, VOD (Video on Demand),  
Foreign, TV: \$23,500,000**

**Total Gross: \$143,000,000**

**Exhibitors: \$51,385,000**

**Domestic Dist: \$56,875,000**

**Distributor: \$17,178,750**

**Remaining to Split: \$17,565,250**

**Additional profits over 10 years: \$51,037,500**

### 50 SCREEN

*Estimating a limited release to 50 theaters*

**Total Budget = \$27,700,000**

**Theatrical P&A (Estimate) = \$2,500,000**

*For Distributor to release to 50 theatres  
(\$5000/screen estimate)*

**Marketing: \$1,000,500**

**Total cost to distribute: \$48,500,500**

**Theatrical Revenue: \$38,000,000**

***A limited release hampers the profit potential  
of this project.***

### VOD ONLY

*Estimating a Digital On-Demand only release*

**Total Budget = \$27,700,000**

**Gross Profit from Cable, VOD (Video on Demand),  
Foreign, TV: \$2,200,000**

***Straight-to-VOD is not financially viable  
for our budget size.***

🐕 On International, Distributor is to first receive 25% commission and 150k marketing.

🐕 On Domestic theatrical, Distributor is to recoup 125% of P&A expense and then investors will share 50/50 with company.

🐕 Distributor to receive 25 % commission on all other Domestic (standard deal).

DRAFT BUDGET - BLOOD RUN - 20240513

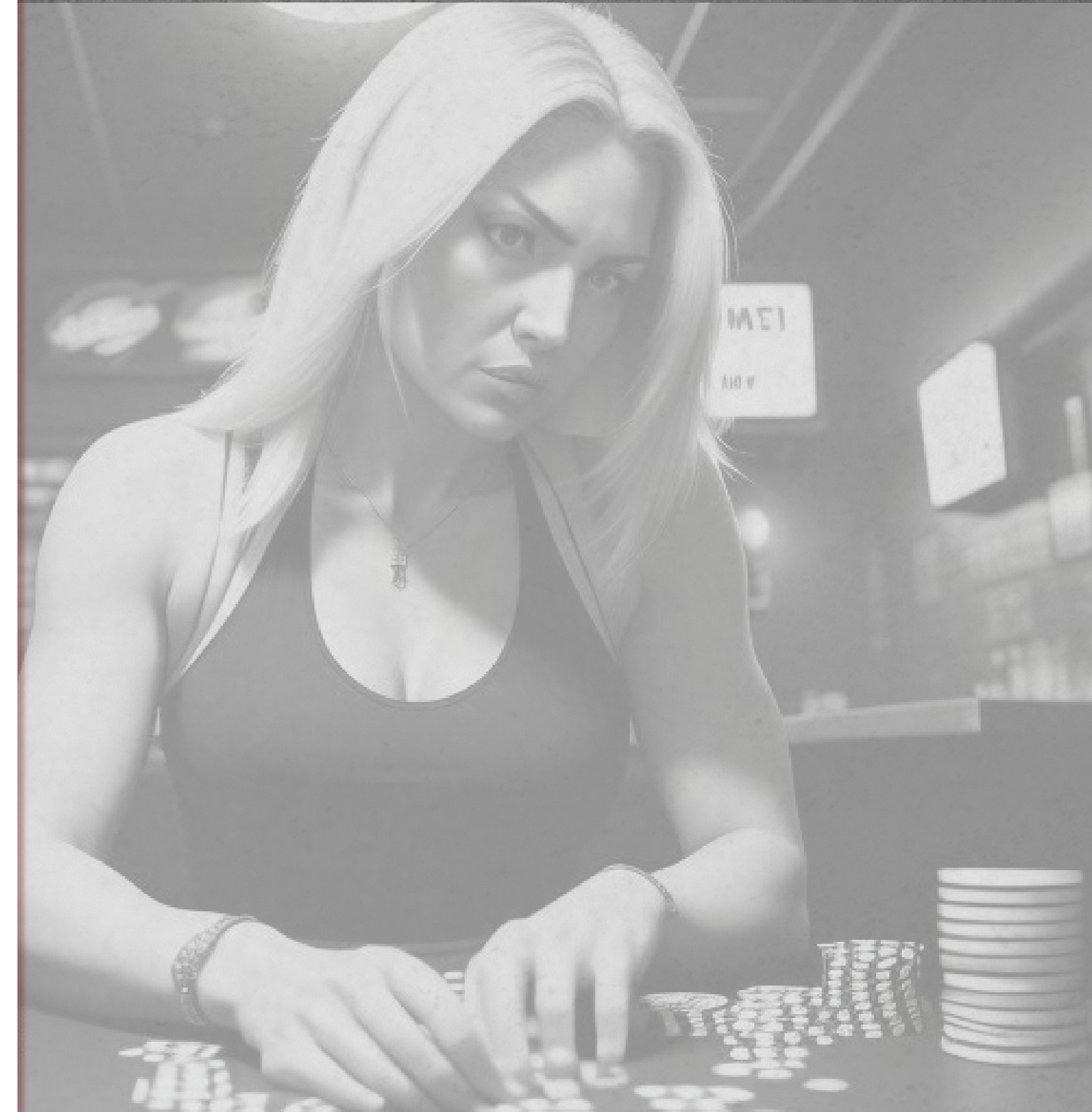
PREP/WRAP: 35 Days  
 SHOOT Days: 30 (6 x 5 day weeks)  
 SAG, DGA, IATSE, TEAMSTERS

May 13, 2024  
 Line Producer: RUSTY CASE - 323.420.4151  
 Producer: Dave Parrish - 623.810.1803


Account	Description	Total
1100	STORY & RIGHTS	\$156,149
1200	PRODUCER'S UNIT	\$379,200
1300	DIRECTOR'S UNIT	\$361,626
1400	CAST - SAG FULL	\$2,189,997
1500	STUNTS	\$229,096
1600	ATL - TRAVEL & LIVING - TRAILERS	\$1,018,348
	<b>Total Above-The-Line</b>	<b>\$4,334,416</b>
2000	PRODUCTION STAFF - IATSE FULL - TEAMSTER	\$1,657,280
2100	EXTRAS	\$311,761
2200	SET DESIGN	\$864,530
2300	SET CONSTRUCTION	\$1,128,657
2500	SET OPERATIONS - GRIP	\$957,214
2600	SFX - RIGS - PYRO	\$929,797
2700	SET DRESSING	\$587,331
2800	PROPERTY - WEAPONS	\$390,857
2900	COSTUME	\$474,205
3000	SFX COSTUME & MAKEUP	\$1,821,451
3100	MAKEUP & HAIRDRESSING	\$362,687
3200	SET LIGHTING	\$435,659
3300	CAMERA	\$1,110,919
3400	PRODUCTION SOUND	\$128,940
3500	TRANSPORTATION	\$756,419
3600	LOCATIONS	\$429,500
3700	PICTURE VEHICLES & ANIMALS	\$247,545
3900	BTL - TRAVEL & LIVING	\$1,220,400
4000	UNIT EXPENSE - CATERING	\$345,247
4100	SECOND UNIT	\$615,494
4800	TESTS & RE-SHOOTS	\$45,000
	<b>Total Below-The-Line</b>	<b>\$14,820,893</b>
5000	POST PRODUCTION SUPERVISION & ACCT	\$72,000
5100	POST PRODUCTION FACILITIES	\$58,000
5200	EDITING	\$279,100
5300	MUSIC	\$250,000
5400	POST PRODUCTION SOUND	\$70,000
5500	VISUAL EFFECTS	\$3,874,600
5600	TITLES	\$15,000
5700	POST PRODUCTION COLOR & DELIVERABLES	\$45,000
5800	POST PRODUCTION TRAVEL & LIVING	\$10,000
	<b>Total Below-The-Line Post</b>	<b>\$4,673,700</b>
6500	PUBLICITY	\$56,125
6800	GENERAL EXPENSE	\$254,600
	<b>Total Below-The-Line Other</b>	<b>\$310,725</b>
	SAG BOND - FINANCE FEES : 0.75%	\$181,048
	COMPLETION BOND : 3%	\$724,192
	GENERAL LIABILITY INSURANCE : 1%	\$241,397
	CONTINGENCY : 10%	\$2,413,973
	<b>Total Above-The-Line</b>	<b>\$4,334,416</b>
	<b>Total Below-The-Line</b>	<b>\$19,805,318</b>
	<b>Total Above and Below-The-Line</b>	<b>\$24,139,734</b>
	<b>Grand Total</b>	<b>\$27,700,345</b>

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distribution example & budget breakdown  
**investment & financial**





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This Presentation



wolfrunners2020@gmail.com



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**BLOOD  
RUN**

Concept Reel!



## Running With The Moon

### Wes Kozalla & Dave Parrish

Producers

Way back in 2009, we took the crazy idea of “Aliens in the desert with werewolves” and began to develop a feature film screenplay that would re-write werewolf mythology forever. Wes did the writing and Dave did the editing and after 10 years of building it up and tearing it down, we sent the script off to Hollywood reader extraordinaire **Pilar Alessandra** (*On The Page Podcast*) who helped us shape the script into its current shootable form.

Dave’s previous experience producing big scale/small budget projects like *3:11 Surviving Japan* (2013) and *Did I Do Good?* (2011) has already garnered a whole team of Hollywood all-stars to the project with many more to come.



### Rusty Case

Line Producer

SFX ar-st/Producer Rusty Case has been in the movie game since 1995’s *Judge Dredd* and been involved with numerous big time Hollywood blockbusters including *Contact* (1992), *Godzilla* (1998), *City of Angels* (1998), *Cast Away* (2000) and *Spider-Man* (2002).

His vast knowledge of what a project’s true budgetary needs are on all levels is just what a picture of this scope needs.



### Laura Dandridge

SFX Creature Design

2-time Syfy Channel *Face Off* champion Laura Dandridge has parlayed her success on that hit reality competition show into an impressive Hollywood resume.

From *The Hunger Games: Mockingjay - Part 1* (2014) to *The Walking Dead* (2010-2022) to a slew of Marvel Studios projects including *Avengers: Endgame* (2019), her special creature design abilities made her the easy choice to bring all 9 of our unique werewolves to life.

[lauracreation.com](http://lauracreation.com)



### Adam Milicevic

Concept Artist

Multi season *Face Off* All-Star Adam Milicevic has teamed with Laura to develop the look of the world you’ll see in **Blood Run**.

Some of the incredible art you’ve seen in this proposal is his and it’s only a taste of what he’s conjured up for us already!

[adammilicevic.wixsite.com/design/home](http://adammilicevic.wixsite.com/design/home)



### Rayce Bird

3D SFX Design and Production

Rayce Bird is a special effects makeup artist, creature creator, graphic designer, tattoo artist, and winner of *Face Off*. Rayce is also known for *Dark Contact*, *The Monster Project* (2017) and *Forever* (2013).

For **Blood Run**, Rayce has brought his 3D wizardry to help bring the first look to life. You can see his work in the trailer linked in the contact section!

[instagram.com/raycebird](https://www.instagram.com/raycebird)



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