

**HERE  
ALONE**

ROD  
BLACKHURST

& DAVID  
EBELTOFT

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**ROD BLACKHURST**  
Director & Producer

**DAVID EBELTOFT**  
Writer & Producer

# STATEMENT OF RISK

The following pages are a business pitch, containing written and visual information, that outlines the formation and operation of a limited liability company to engage in the business of the production and exploitation of a motion picture.

The contents of the pitch are confidential and are disclosed pursuant to a confidential relationship and may not be reproduced or otherwise used without the express written consent of the managing members.

The membership interests described in this pitch will not be registered under the Securities and Exchange Act of 1993 or any local securities law and are described for investment only and not with a view to resale or distribution.

**The purchase of membership interests described herein entails a high degree of risk and is suitable for purchase only by those who can afford a total loss of their investment. Further, factors as contained in this pitch (which does not include all possible factors) should be carefully evaluated by each prospective purchaser of a limited membership interest.**

The contents of this pitch are not to be construed by any prospective purchaser of a limited membership interest as business, legal, or tax advice, and each such prospective purchaser will be required to demonstrate that he or she has the ability to evaluate the purchase of the limited membership interest described herein or has retained the services of a representative who has such knowledge and expertise as may be necessary to evaluate said purchase.

This pitch is neither an offer to sell nor a prospectus, but is informational in nature. A full investment prospectus will be provided upon request and at the sole discretion of the managing members.

# INTRODUCTION

The independent film industry ranges from do-it-yourself filmmakers creating content on shoestring budgets to subsidiaries of gargantuan Hollywood studios making 'independent' films with millions. The films created from both of these routes, and the many routes in between, have seen success at festivals, in theaters, and on screens in front of audiences worldwide.

We believe that the heart of this international success is not dependent upon how much the film was made for, but the story it tells and the passionate people telling it. When a production puts a strong narrative first and backs it with a group of creative, talented, and enthusiastic individuals, the film, whether a DIY film or a \$8 million picture from Sony Classics, will be a creative success, one that will be in an amazing position to succeed both artistically and financially. In the past 10 years the average successful horror film has earned six-times its production budget domestically and double that internationally. We are experienced in independent film and believe we can leverage our talents to the financial advantage of a small crowd of investors.

It is with this belief that we're presenting our current feature length project, a dramatic, post-apocalyptic thriller, titled *HERE ALONE*, for your financial consideration.

*Struggling to survive alone in the woods after a mysterious pandemic decimates society, a young woman has her fragile existence both threatened and supported by a man and his stepdaughter.*

This unique, character-driven narrative follows in the footsteps of such films as the gritty *BLUE RUIN* ('14), the bleak take on survival found in *THE ROAD* ('09), and the nerve-wracking thrills found in *THE WALKING DEAD* (TV). The film expertly weaves horror elements with the thrilling dramatics of human survival and conflict in a world riddled with an unknown infection. The story focuses on a strong female lead who allows the audience to become attached to her every step and thought of survival, while at the same time being introduced to the nightmarish realities of a post-apocalyptic world. Unlike many genre films that deal with infection, we've shifted the focus to the development of both the main and supporting characters, letting their struggles carry the audience in and out of the horrific conflicts the mysterious pandemic creates.

*HERE ALONE*, our first narrative feature, with Blackhurst as director/producer and Ebeltoft as writer/producer, is budgeted at \$176,000, and we expect it to receive an 'R' rating. The film will be shot entirely on location in and around the scenic area of Corning, NY, and we're seeking to finance the film either entirely through equity investment or a combination of equity and other sources. Upon completion of the film, we will follow a meticulous film festival submission plan to aid in securing distribution. The plan targets top film festivals for dramatic work such as the Toronto International Film Festival as well as genre-specific festivals such as Montreal's Fantasia Film Festival. The plan as outlined in the pitch anticipates that, after distribution, equity investors will recoup their investment and thereafter will become profit participants, sharing in all profits to be generated by the film.

By harnessing the passion we both share for the film medium, letting the power of the narrative complement every aspect of the film, keeping the budget low, assembling a top-notch creative team, and casting talented actors, we aim to create an artistic and substantial dramatic work that will help maximize marketability. With your financial assistance, we'll be able to craft, film, and share an amazing tale of survival, fear, and redemption, all set against a chillingly-subtle post-apocalyptic landscape. The following pages will introduce you to our storytelling team and how we plan on converting this tale from script to screen and onto the screens of our target audience. We're excited to bring this narrative to life and we look forward to having you share in and elevate that excitement.

DAVID EBELTOFT  
Writer & Producer

# INVESTMENT INFORMATION

The budget of HERE ALONE (\$ ) is being raised either entirely through equity investment or a combination of equity and other funding sources (such as crowd funding for which no equity interest will be offered or sold). In order to manage both the financing and production of HERE ALONE, a New York State Dual Class LLC dedicated to the project, named Stale Cracker Films LLC, will be created. The LLC will consist of the producers (Class A - Managing Members) and the equity investors (Class B - Non-managing Members). **Stale Cracker Films LLC will be offering to sell:**

**Class B Membership Units @ \$ each**

**With a minimum purchase of one (1) unit (\$ ). Should HERE ALONE be sold for distribution, prior to any net revenue being shared with the Class A Managing Members (producers) equity investors will receive all net revenue up to their:**

**Initial Investment + 20%**

**And thereafter a share of additional net revenue as described below.**

The LLC intends to use all of the equity investment to develop, produce, and own the feature length motion picture entitled HERE ALONE. After HERE ALONE is completed, the producers will seek both a domestic and foreign distributor. The distributors will sell the film worldwide through theatrical, pay cable, home video/DVD, basic cable, video on demand, broadcast television, and miscellaneous smaller markets. Often, sales contracts allow a film's rights to revert back to the producers after a period of time (such as seven years) at which point the film can resell to other buyers in these markets.

All of the revenues (less production cost overruns, sales costs, and operating and delivery expenses that are not expected to be significant -- herein 'net revenues') from the sales of the film will be distributed to the investors on a quarterly basis, measured from the end of the month in which first revenues are received, as follows:

## **PHASE ONE:**

The net revenue will be distributed to Class B Members, pari passu to their original investment. Should the Class B Members receive their original investment from net revenue, the next net revenue received will be distributed to Class B Members until each such member receives an additional 20% (\$ ) per membership unit owned. Upon full payout of the 20% added distribution, the net profit distribution will convert to the second phase. Most of the revenues from a film tend to be received in the first year or two after selling the film.

## **PHASE TWO:**

All Class B Members will receive "points" in the film. There will be 160 total points. 80 of which will be divided among Class B Members on a pari passu basis assuming all units are sold.

For example, an investor of \$ (becoming a Class B Member with two units) would receive 10 points in the film assuming all units are sold. From the "Phase One" revenues this hypothetical Class B Member would have received a return of their original investment +20% (\$ ). Then, they would own 6.25% of all net profits thereafter. As these points have no cutoff time, investors will continue to receive income over the entire profit-earning life of the film.

**CONTINUED**





# INVESTMENT INFORMATION (CONT.)

## **PHASE TWO CONTINUED:**

The other 80 points (and more if not all equity membership units are sold) will be allocated to the LLC's Managing Members (producers). The percentage of profits within these 80 points will cover any "deferments" or "back end" point compensation commonly given to actors, key crew, post production facilities, or others, to entice top caliber people to work below their normal rate. Both deferments and allocating points enable the producers to keep the front end costs low while maintaining high production value. Keeping deferments and point allocation within the producers points, does not dilute the value of Class B Members' points. If not all Class B Membership units are sold, each Class B Member will receive 5 points per membership unit owned, with all points associated with unsold membership units being allocated to Class A members.

## **UNSOLD UNITS:**

Every reasonable effort to raise all equity funds and to adhere to the timetable for HERE ALONE will be made. In the event all Class B Membership units are not sold in time to begin preproduction as planned, Class B Membership unit investment funds will be escrowed until there is a sufficient amount, in the sole opinion of the Managing Members to complete all production phases except post production period phases of HERE ALONE, at which time all Class B Membership unit investment funds will be released for production and will not be returned. Efforts to raise additional funds from equity investors or utilizing other methods of fund raising which will not result in sale of equity interests will continue to complete the post production phase. While raising post production funds is generally easier than raising production funds, no promise or warranty that sufficient funds to complete post production is made. However, if pre-production of HERE ALONE has not commenced by 08/01/2016, Class B Membership unit investment funds will be returned without interest.

## **INVESTMENT PERKS:**

Each Class B member who purchases one (1) unit in HERE ALONE shall receive an EXECUTIVE PRODUCER CREDIT in the film and are welcome to visit the filming of HERE ALONE at any time and meet the cast, crew, and other creative individuals working in front of and behind the camera. They are also welcome to attend any subsequent domestic or international festivals at which HERE ALONE will hopefully screen. However, due to the small budget we are working with, any travel, lodging, meals, and any other expenses related to the film set visit, as well as festival attendance, must be covered by the equity investor.

# THE FILM: DIRECTOR'S STATEMENT

Imagine this. You're at a dinner party. Someone poses the following scenario. Starting tomorrow a mysterious flu-like virus ravages society, infecting individuals at an alarming rate. The entire energy and communication systems go down. You're offline. Your radio, cell phone, internet – all dead, nothing works. You don't know why this is and there is no way to figure out why. There's no information coming from anywhere, other than what you can learn from the few uninfected people in your immediate vicinity. Things begin to go to hell in a hand basket quickly. Resources dwindle... food, water, and fuel. The infected begin to behave strangely, almost zombielike, acting like animals, savagely attacking anything with a pulse, eating to survive and surviving only to eat. Violence erupts amongst those who aren't infected. Chaos ensues.

The main question being posed at my all time favorite dinner table conversation is: What do you do?

Do you stay? Hunker down and cling to the hope that things will come around? Or do you leave? Try to find a safer place, if that safer place even exists? Whether you stay or go, do you help others or do you fend for yourself? Could you kill an infected individual, knowing humanity lies beneath? Even if someone is not infected, is he or she a threat? Could you kill that threat to survive?

Our film, *HERE ALONE*, exists in a world where there are endless solutions and permutations to these questions. Our protagonist, a young woman named ANN, is alone in the woods, food supplies dwindling and barely equipped to handle her environment and circumstances. Ann, like the infected fears, has nearly been reduced to her own animalistic existence in order to survive. While fighting for that survival, Ann continually faces a gnawing uncertainty about what to do and how to do it. Throughout Ann's bleak journey, we see her make new discoveries, meet new and unexpected threats, and learn about how she came to be alone in this dismal environment. The circumstances of Ann's existence quickly and fearfully allow all of us to wonder what it would be like to be caught up in a similar narrative of fear, confusion, and regret.

As a young boy growing up in the woods of Northern New York, I became instantly fascinated with the post-apocalyptic world while reading Nevil Shute's *'On The Beach'*. This fascination has grown and matured into a deep love of books like Tom Heller's *'The Dog Stars'* and David Michod's film *THE ROVER*. I find myself continually drawn not only to the physical circumstances and realities of these worlds, but also to the psychological and human consequences of these times. This is why David Ebeltoft's script for *HERE ALONE* terrifies and enthralls me. It's not only set in my backyard, the back roads and woods of rural New York, utilizing the visual environment and landscapes that I am intimately familiar with, but also raises the emotional stakes of what I would do if confronted with Ann's circumstances.

For many, myself included, the woods, mountains and quiet two lane roads of rural New York are a beautiful natural environment – a place where one can go to escape the hustle and flow of a regular routine. These idyllic settings are a sanctuary at times – visited by choice as a way to escape and to get away – a way to have some alone time. In *HERE ALONE* these woods and being alone are not choices for Ann. This naturally beautiful environment becomes a prison. There's no escaping to return to the regular hustle and flow of life.

This on screen relationship between the emotional tension of Ann's situation and the beauty of the New York landscape motivates me. It's translation from script to screen will be a process of personal creative discovery, not unlike Ann's continual physical process of discovery and exploration. Both of our quests for discovery will be balanced by the film's inherent themes and questions about what makes us human, how do we learn to live again, how do we forgive, how do we forget, and how do we survive.

*HERE ALONE* is an ideal film to entice both fans of well-crafted psychological dramatic thrillers and the very loyal 'fanboy' base of 'infected' films. We are already on our way to creatively achieving a type of film that combines all the sensibilities of powerful visual filmmaking traditionally associated with well-crafted independent dramas with those 'genre-film' elements in a way that very few films have been able to do. For the most part, films are either one or the other – a genre film, or an independent drama – but with *HERE ALONE* I look forward to combining the two, crafting a film that haunts, thrills, and entertains a worldwide audience.

ROD BLACKHURST  
Director & Producer

# THE FILM: VISUAL REFERENCES



Motivated by natural light and rural environments the visual look of *HERE ALONE* will be very precise and controlled. Specific and focused camera language will elevate the visual approach and description beyond the traditional genre thriller film aesthetic. Inspired by films with economical visuals like the Coen Brother's *NO COUNTRY FOR OLD MEN* and Jeremy Saulnier's *BLUE RUIN*, *HERE ALONE* will effectively complement the dramatic narrative through craft, camera placement, and beautifully restrained cinematography.





# THE FILM: SYNOPSIS

HERE ALONE, a dramatic thriller/horror film, follows Ann, a young woman in her late 20's, struggling to survive alone in the woods after a mysterious epidemic decimates society. Bleak, gritty, and teeming with fear, the film tells a story of survival and emotional redemption set in a post-apocalyptic landscape.

In a dense upstate New York forest, Ann spends her days focused on survival. She laboriously tries to find food, sterilizes water, and maintains the state of her protective campsites. She completes her daily routine with the pragmatism and strength needed to survive, but underneath, her emotional health is deteriorating. Months of solitude and the tragic weight of her past decisions break her down. Haunted by memories of how she has lost those closest to her, Ann has imprisoned herself within the forest. There she leads a life of isolated hopelessness while at the same time using the wooded landscape as protection from the threat that lurks just outside of its borders... those that have become infected.

The infected, humans broken down by the mysterious virus into bloodthirsty primal beings, exist solely to quell their insatiable hunger for flesh. Their sense of smell and hearing are heightened, their aggression is uncontrollable, and their behavior is dictated solely by the urge to feed. When Ann's harvesting and hunting methods prove fruitless, she must go into a nearby town at the edge of the woods. This former community is overrun with the infected. In a gripping and terrifying sequence of events Ann fearfully sneaks into the town, breaks into a trailer home, and swipes as much food as she can find before barely escaping to the safety of her wooded campsite.

It is a chance encounter the day after the raid that both supports and threatens Ann's existence. Upon realizing that she dropped precious food items during her escape, Ann cautiously returns to the outskirts of the town. In doing so, she comes upon Olivia, a teenage girl, and her injured and unconscious stepfather, Chris. Agreeing to help, Ann brings Chris and Olivia into her life and regimen of survival. Over the days that follow Ann learns of Chris and Olivia's tragic time following the viral outbreak and how they are trying to get north, where they believe the infection has been contained. As they continue to work side by side, Chris and Ann's relationship grows. Chris tries, without luck, to get Ann to come with them. Olivia, noticing the relationship building between the two, reacts with jealousy as her reliance on and attraction to Chris becomes obvious. As Ann and Chris become closer, Olivia tries to swallow her bitterness, relying on her belief that she and Chris will eventually leave Ann behind to continue north. When one of the infected breaks into the camp threatening their lives, Chris decides it is time to go, but not before offering Ann one last chance to accompany them. Ann, despite her memories still torturing her, agrees. While Chris is elated at Ann's decision, Olivia sinks further into despair.

With each of them riding the highs and lows of their personal emotions, they all agree to make a final terrifying and perilous food raid into the town - risking their lives once more so that they can have enough supplies for their journey north. When the raid doesn't go according to plan, Ann has to make a decision, one that is certain to end in tragedy but also allow her to survive. Ann's choice, influenced by the painful memories of her past decisions, can irrevocably change their collective future. It is a choice of life and death, tainted by the question: if one keeps on living in a world surrounded by death, is it really living at all?

# THE FILM: SCHEDULE & BUDGET

## SCHEDULE:

There are four typical steps in the production of a motion picture: development, pre-production, production, and post production. During development and pre-production we will begin casting, allocating crew, scouting for locations, and allocating equipment and props. Production commences when principal photography begins, or when we turn on the cameras and begin filming. In post-production, the film is edited, a score is mixed with dialogue, sound effects are synchronized, and any special effects are added.

HERE ALONE will follow these typical steps with one variation: we will split our principal photography into two sections, a Primary and Secondary shoot. By splitting the principal photography into two sections, we will be able to reflect the changing of seasons within the story (summer and winter). By doing so, we will add to the overall production value while still maintaining a small and cohesive budget. As a majority of the film takes place during our primary shoot, we will also be able to start our post production process directly following the primary shoot. This will allow us to submit a rough cut to festivals whose deadline is close to our secondary shoot date (such as Sundance). Our anticipated production completion time line is as follows:

<b>PRE PRODUCTION</b>	June 2015	(2 Weeks)
<b>PRIMARY SHOOT</b>	July 2015	(2.5 Weeks)
<b>POST PRODUCTION PRIMARY</b>	August - October 2015	(12 Weeks)
<b>SECONDARY SHOOT</b>	November 2015	(1 Week)
<b>POST PRODUCTION SECONDARY</b>	November 2015	(1 Week)
<b>IN FESTIVAL COMPETITION</b>	January 2016 - 2017 +	(52 Weeks +)

## BUDGET:

HERE ALONE was written specifically as an ultra-low budget motion picture. By incorporating the following elements, we are able to convey a powerful narrative for a fraction of the cost.

- **SMALL TALENT NEEDS:** HERE ALONE tells a gripping tale of drama and fear with only 4 main characters. The production needs to only hire, house, and feed 2 actresses and 2 actors. Keeping the number of talent to a minimum also minimizes our needs for a large crew component (detailed below).
- **LIMITED LOCATIONS:** Locations traditionally not only cost money to secure, but the cast and crew need to take time to get to those locations. The more locations, the more expensive a film and the more expensive it becomes to move between locations. HERE ALONE has a total of 5 locations, with a majority of the locations occurring within nature.
- **LIMITED EXTRAS:** Another cost that often balloons a normal-sized budget are extras. HERE ALONE has a total of 11 extras, minimizing our costs when it comes to paying, feeding, and managing background talent.
- **BARE-BONES CREW:** With the small talent needs, limited locations, and limited extras, we are able to boil down our crew contingent to the essentials. Our main crew contingent of 15 allows us to save money otherwise spent on feeding, housing, and transportation.

# THE FILM: BUDGET TOP SHEET

UNIONS: SAG Ultra Low Budget  
 BUDGET DATED: 2.08.2015  
 BUDGET PREPARED BY: DAVID EBELTOFT & ROD BLACKHURST  
 FORMAT: DIGITAL (SINGLE CAMERA)  
 FINALS: HD CAM SR MASTER (\*NO DELIVERABLES)

PREP: 1 WEEK (5 DAYS)  
 SHOOT: A UNIT - 16 DAYS B UNIT- 3 DAYS (6 DAY WEEKS)  
 WRAP: 1 WEEK (5 DAYS)  
 POST: 12 WEEKS  
 LOCATIONS: CORNING, NY & AREA

ACCT NO	DESCRIPTION	TOTAL
803-00	Writer / Producer Unit + Script, Rights, & Clearances	
807-00	Director / Producer Unit	
808-00	Development	
809-00	Cast	
999-00	ABOVE THE LINE FRINGES	
<b>TOTAL ABOVE THE LINE</b>		
811-00	Production Staff & Office	
813-00	Camera Department	
814-00	Production Design / Set Design / Props / Construction / Effects	
817-00	Set Operations	
819-00	Electric	
829-00	Extras	
831-00	Wardrobe	
833-00	Makeup & Hair	
835-00	Production Sound	
837-00	Locations, Travel, & Living	
855-00	Insurance, Legal, & General Expenses	
999-00	PRODUCTION PERIOD FRINGES	
<b>TOTAL PRODUCTION PERIOD</b>		
851-00	Edit	
853-00	Music	
855-00	Post Production Sound	
862-00	Publicity, Marketing, Festivals	
<b>TOTAL POST PRODUCTION PERIOD</b>		
	<b>TOTAL ABOVE-THE-LINE</b>	
	<b>TOTAL BELOW-THE-LINE (PRODUCTION)</b>	
	<b>PRODUCTION</b>	
	<b>POST PRODUCTION</b>	
	<b>SUB TOTAL</b>	
	<b>3% CONTINGENCY</b>	
	<b>GRAND TOTAL</b>	
	DEFERRED FEES	

# THE FILM: DISTRIBUTION & MARKETING

## ROUTE TO DISTRIBUTION:

HERE ALONE will primarily follow a contemporary 'film festival' path to obtain distribution but will also explore a variety of other modes of distribution (such as self-digital distribution through an aggregator) in order to maximize the film's potential. Initially we will apply to a variety of festivals, both domestic and international, with the goal of getting screened and picked up by a major distributor (for a global deal) or a variety of split-rights deals, where a multitude of distributors cherry pick territories for distribution. Instead of targeting only 'A' list festivals, we're going to curate our submission strategy, allowing us to access both our target audience (genre and horror film fans) and buzz-worthy festivals from smaller tiers to 'A' list events (such as Sundance). We will:

- Submit to a total of 30 domestic and international film festivals that focus on:
- Creating a strong Distributor, Press, & Media, and Audience Presence
- Being industry rated for Distribution and Networking Opportunities as well as having a secured reputation within the domestic, international, and genre film worlds
- Providing strong launching platforms for films with similar themes to HERE ALONE

The submissions will be spread out among four different festival groups, exposing HERE ALONE to global distributors, our target audience on an international level, and a strong domestic and international press and media group. Those groups include:

- Domestic and international 'Niche/Genre' film festivals such as *Fantasia International Film Festival* in Montreal and *Stiges-Catalonia International Film Festival* in Spain.
- Domestic festivals such as the *Austin Film Festival* and the *Chicago International Film Festival*.
- 'Major' domestic and international festivals such as *Sundance* and the *Toronto International Film Festival*.
- 'Smaller' domestic festivals such as the *Hamptons International Film Festival* or the *Waterfront Film Festival*.

## MARKETING:

While festival inclusion will assist in spring-boarding our film into the market, we envision a social media campaign that starts in development and extends well past the post-production of HERE ALONE. Our campaign will:

- Start with our current, combined social media presence, which currently has **11,600+** followers on popular platforms such as Facebook, Twitter, and Instagram. We hope to build upon that base and focus on finding new fans for HERE ALONE by:
- Tapping into built-in, loyal, and powerful online communities that fit the themes and genre of HERE ALONE such as: Independent Film Blogs & Sites, Horror-themed and Genre Film Blogs & Sites, and popular Instagram & Pinterest Feeds.
- Focus a large part of our campaign around highly engaging and shareable visual content, not text. Twitter, Facebook and specific visual sites like Instagram, Pinterest, and Vine will help lead us to incredibly devoted fan bases that develop organically around visual content instead of blocks of text.
- Use crowd-funding platforms (Kickstarter, Indiegogo, etc.) to create important and powerful communities for HERE ALONE. While the monetary benefits of a successful campaign are evident, when fans participate in a crowd funding campaign, even if he or she's contributing as little as \$1.00, that person is now invested in the project, further increasing the chances of building viewership through that person's word-of-mouth and social media presence.



# THE CREATIVE TEAM: BIOS

## **ROD BLACKHURST**

Director & Producer

Rod Blackhurst is currently directing the feature length documentary AMANDA KNOX with Amanda's exclusive participation. AMANDA KNOX is produced by Mette Heide (TAXI TO THE DARK SIDE, QUEEN OF VERSAILLES) and is scheduled to be completed in late 2015.

He is also developing the dramatic narrative feature NORTH, co-written with David Ebeltoft and Sundance Lab and Festival Alum Elgin James. NORTH was a 2013 finalist for a prestigious San Francisco Film Society grant.

Rod's narrative and documentary short films LIFE (2014), ALONE TIME (2013) and EARLY INNINGS (2012) have all been recognized with prestigious VIMEO STAFF PICK status. David Ebeltoft and Rod produced ALONE TIME, LIFE and the new horror/thriller short film NIGHT SWIM.

Rod's short film WOULD YOU (2012), starring Dave Franco and Christopher Mintz-Plasse premiered at SXSW in 2012 and subsequently screened at the Palm Springs Intl Film Festival. His other short films have been featured on Rolling Stone, Vice Magazine, The Tonight Show, IFC, Gawker, Huffington Post, E!Online, and Funny or Die. Sony Entertainment released Rod's feature documentary FAIR FIGHT, about Grammy Nominated recording artists The Fray, in 2009. Rod photographed the 2007 music documentary GOLDEN DAYS which was an official selection at Sheffield, Waterfront, Vail, Sonoma, San Francisco Doc, and Big Sky Documentary film festivals.

Rod grew up without a television in rural upstate New York and has spent the night in every state except South Dakota. He has a 2002 bachelor's degree in French Literature from Colgate University and currently resides in Brooklyn with his family.

## **DAVID EBELTOFT**

Writer & Producer

David Ebeltoft, a screenwriter and producer, from western North Dakota honed his passion for filmmaking while being the lead project manager for a NYC based art consultancy. For over six years, David oversaw large-scale installations for clients such as Bank of America and Jumeriah Essex House with budgets that ranged from \$10,000 to \$1.5million. Coupling his project management experience with his love of film and writing, David formed Frank & Paul Films, a boutique film company that produces and finances artistic content and advocates the inspired talent behind film in its many forms and sizes.

As a screenwriter, David penned the feature length script, NORTH, with acclaimed writer/director Elgin James and frequent creative collaborator, Rod Blackhurst. Also with Blackhurst, David penned the short documentary, THE ONLY BAND IN TOWN ('10), co-wrote and co-produced the dramatic short, ALONE TIME ('13), produced the absurdist short LIFE ('14) and executive produced the horror short NIGHT SWIM ('14).

David's feature length script, YOU WERE ONCE CALLED QUEEN CITY won the coveted Grand Prize at the Philadelphia Screenplay Festival and was awarded a Feature Development Award in the highly competitive Bluecat Screenwriting Lab Competition. He has delivered several lectures on his writing and artistic processes, including a celebrated public lecture for the Heart River Writer's Circle and also wrote and directed two short plays at the Carolina Actors Studio Theater in Charlotte, NC.

David holds a BFA in Photography and Museum Studies from the Santa Fe University of Art & Design and currently lives in Corning, NY with his beautiful and supportive wife, Payal, their cute and smiley son Kavi, and their frisky pooch, Maizey.

# THE CREATIVE TEAM: PAST FILMS

Over the past 5 years, Blackhurst and Ebeltoft have built a creative collaboration that has produced an amazing slate of award-winning works. They share a love for cinematic storytelling and approach each project selflessly, relying on each other's strengths to help shape and hone the final product into a unique and engaging piece. To **VIEW** any of the following short films, please **CLICK ON THE IMAGE**.



**NIGHT SWIM** ('14) + Horror/Thriller Short + Blackhurst: Director/Producer + Ebeltoft: Executive Producer



**LIFE** ('14) + Comedy Short + Blackhurst: Director/Producer + Ebeltoft: Producer



**ALONE TIME** ('13) + Drama/Thriller Short + Blackhurst: Director/Producer/Writer + Ebeltoft: Writer/Co-Producer



**THE WHISTLER** ('13) + Horror/Thriller Short + Blackhurst: Producer



**WOULD YOU** ('12) + Comedy Short + Blackhurst: Director/Producer



**THE ONLY BAND IN TOWN** ('10) + Documentary Short + Blackhurst: Director/Producer + Ebeltoft: Writer

# THE CREATIVE TEAM: FILM FESTIVAL SUCCESS

A large part of HERE ALONE'S success will be determined by its acceptance into key genre and top rated film festivals. The past short films that Blackhurst & Ebeltoft have worked on have found success at the following domestic and international film festivals, proof that the works they have created have the artistic merit needed to be accepted into festivals, further increasing the chance for distribution.



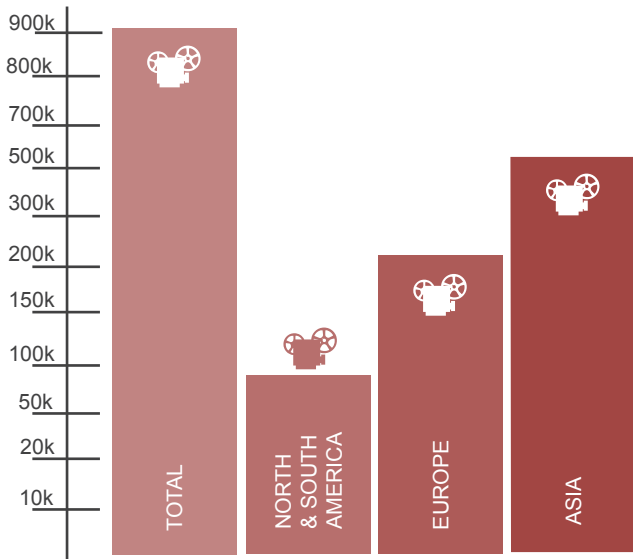
Alone Time: 2013 Phoenix Film Festival, 2013 Charleston International Film Festival, 2013 Hamilton International Film Festival, 2014 Young Cuts Film Festival, 2014 London Vivid Digital Art Programme, 2015 Canton International Film Festival  
Would You: 2012 Atlantic Film Festival, 2012 CFC Worldwide Short Film Festival, 2012 Montreal World Film Festival, 2012 St. Louis International Film Festival, 2012 Palm Springs International Film Festival, 2012 SXSW Film and Music Festival  
The Only Band in Town: 2010 Melbourne International Film Festival, 2010 Sidewalk Moving Picture Festival, 2010 Woods Hole Film Festival  
The Predator (not shown in past projects section): 2009 Starz Denver Film Festival  
Top 50 Film Festival Ranking: <http://www.indiewire.com/festivals#dir> & <https://www.facebook.com/AAFilmFest/posts/122606594424773>

# THE CREATIVE TEAM: FILM VIEWERSHIP & STATS

Following the accomplishments of Blackhurst's and Ebeltoft's past projects on the festival circuit, the short films have earned equal success online via both domestic and international viewership as well as industry accolades. These numbers reflect the quality of Blackhurst's and Ebeltoft's past work and their domestic, international, and industry appeal.

TOTAL # OF ONLINE VIEWS OF OUR PAST PROJECTS:

# 6,647,536



THE ABOVE GRAPH shows how our short film **ALONE TIME**, with themes similar to **HERE ALONE**, has garnered over **850,000 views** online and has seen over **50%** of those numbers from a **FOREIGN VIEWERSHIP**, including:

# 607,830

VIEWES IN RUSSIA & UKRAINE

# OF PAST PROJECTS THAT HAVE RECEIVED THE PRESTIGIOUS VIMEO STAFF PICK:



CHANCE OF A FILM RECEIVING A VIMEO STAFF PICK:

# 0.004%

**ALONE TIME** was projected onto a building in the heart of **London** in 2014. The screen size:



Total views via the You Tube or Vimeo sites of Night Swim, Life, Alone Time, The Whistler, Would You, and The Only Band in town as of 02/10/15.

Vimeo stats of Alone Time (<http://vimeo.com/60282469>) provided via Vimeo membership and reflect international views as of 02/10/15.

Vimeo staff picks: Alone Time (<http://vimeo.com/60282469>) and Life (<http://vimeo.com/76579435>). Percentage = films selected as a Vimeo Staff Pick as of 11/06/14 (<http://vimeo.com/channels/staffpicks>) divided by the aggregate total of each Vimeo category (<http://vimeo.com/categories>) as of 11/06/14.

Alone Time London, UK screening: <http://www.theguardian.com/film/filmblog/2014/feb/08/film-making-short-film-competition-vivid-digital>



# THE INDUSTRY: OVERVIEW

In 2014, independent film accounted for roughly 36% of the entire domestic box office, bringing in \$2.4 billion. <sup>(1)</sup> Box office numbers aside, the future for independent film continues to look impressive as its commercial viability has increased steadily over the last decade. Revolutionary changes in the manner in which motion pictures are produced and distributed are on one hand aiding in independent films growth and on the other hand allowing content to reach global audiences once considered unreachable. Similarly, a number of new production companies and smaller distributors emerging into the marketplace allow independent film to continue its growth and expand its market base. These changes, and the expanse of the marketplace, has created a new landscape of opportunity for the independent film industry.

## A NEW LANDSCAPE: THE INTERNATIONAL MARKETS & VOD

The domestic box office, while still a strong indicator of the industry's growth and potential, is not the limit of a film's release as it once was. Also, the once strong home video sale numbers have declined. However, emerging international markets, streaming, and VOD (video on demand) services, both domestic and global, are reshaping the industry. International filmed entertainment revenue is expected to surpass \$100 billion in 2017. <sup>(2)</sup> Similarly, recent changes to the global digital VOD space, such as attractive consumer pricing structures and offerings that include smaller foreign films, genre films, and special interest fare, have contributed to robust growth. <sup>(3)</sup> The ever expanding global streaming and VOD market are further fueled by the burgeoning consumer appetite for entertainment viewable anywhere, anytime, and through any device they choose. These changes are helping shape the future of the film industry, where experts predict that:

- Global electronic home video revenue will exceed physical home video (the sale and rental of DVDs and Blu-ray discs) revenue in 2018. Globally, the total combined earnings from streaming services and broadcasters' VOD services will grow at a compound annual growth rate of 19.9% to overtake physical home video revenue. <sup>(2)</sup>
- Streaming services (Netflix, Hulu, Amazon Instant, etc.) will deliver the fastest rates of growth, increasing at a compound annual growth rate of 28.1%, rising from \$6.6 billion globally in 2013 to \$22.7 billion by 2018. <sup>(2)</sup>

## HERE ALONE IN THE NEW LANDSCAPE:

It is within this reshaped landscape that the producers believe HERE ALONE will find a home, being in a position to benefit domestically, internationally, and in the ever expanding VOD and streaming market. We believe that by combining a dramatic narrative with an expertly crafted film, marketed to a 'built-in audience' of the target markets explained in the next section, HERE ALONE will be able to combat the over-saturation problem often found within this new landscape.

- "The films that do well on VOD are ones with some sort of built-in audience; some sort of niche of people who will be digesting them wherever they are," Linzee Troubh, a member of the sales team at the film financing and distribution company Cinetic Media. <sup>(4)</sup>
- In the world of VOD, cream still rises to the top, so it helps to have a great movie and a great cast. It's also important to find a particular genre such as horror, which seems to do well, and appeals to an audience that is more digitally savvy. <sup>(5)</sup>

1: <http://masteringfilm.com/indie-films-end-first-quarter-on-a-high-note/>

1: <http://masteringfilm.com/indie-film-is-alive-and-well/623>

2: <http://www.indiecrowdfunder.com/MarketOverview/>

3: <http://www.thefilmcollaborative.org/blog/2014/05/sneak-peek-4-carpe-diem-for-indie-filmmakers-in-the-digitalvod-sector/>

4: <http://tribecafilm.com/stories/diy-horror-the-conjuring-paranormal-model-jason-blum>

5: <http://www.thewrap.com/movies/article/has-vod-become-over-saturated-114201/>

# THE INDUSTRY: OUR TARGET MARKETS

HERE ALONE's dramatic narrative, heart stopping thriller elements, and high production value at a low cost, will put it in a position to reach a large indie-film market, responding to well-crafted low budget films. HERE ALONE will also:

## **BENEFIT FROM THE HORROR FILM AUDIENCE:**

HERE ALONE's gritty and blood-infused take on 'infected' individuals, ravaged by a mysterious, rage-inducing illness, places HERE ALONE square in the marketplace of one of the most loyal audiences in film:

### **The *HORROR FILM FAN*.**

These fans not only place the 'uniqueness' of a horror/thriller film above traditional film assets (large production budgets, star names), they contribute to a rich social media conversation about horror films, leading to a robust theatrical afterlife and continued marketing presence. By being placed within the horror film genre, we aim to benefit from:

- **THE GENRE'S HISTORICALLY POSITIVE EARNINGS:** With a low production cost, a return on investment has never been higher for films in the horror genre. The average successful horror film in the past decade earned six times its production budget domestically and double that internationally. <sup>(1)</sup>
- **THE GENRE'S DISTRIBUTION SUCCESS AFTER FESTIVAL ACCEPTANCE:** In 2013 all but one of the Midnight Madness films, the horror section of the Toronto Film International Film Festival, had a US distributor attached and all films from 2012 found distribution deals, making it the only section from the festival to secure domestic distribution for all of its slate.<sup>(2)</sup>

## **APPEAL TO THE WALKING DEAD DEMOGRAPHIC:**

Much like the Horror Film Audience, the audience for the extremely popular AMC TV-show THE WALKING DEAD reacts to gory, blood-soaked, post-apocalyptic drama. HERE ALONE aims to benefit from similar tie-ins (strong female characters, infected, undead-like individuals, fighting for survival in an environment almost bereft of hope) by targeting the following demographics:

- **MEN 18-54:** In terms of viewership and ratings, The Walking Dead consistently wins the all-important male demographics: men 18-34, men 18-49, and men 25-54, even outperforming the Olympics TWICE in these categories.<sup>(3)</sup>
- **WOMEN 18-49:** In terms of viewership and ratings, The Walking Dead wins the ever-growing and increasingly marketable demographic of women 18-49.<sup>(4)</sup>

1: <http://tribecafilm.com/stories/diy-horror-the-conjuring-paranormal-model-jason-blum>

1: <http://nofilmschool.com/2013/08/genre-highest-return-investment-in-past-year>

2: <http://www.thefilmcollaborative.org/blog/tag/horror-films/>

3: <http://www.adweek.com/sa-article/amc-139586>

3: <http://entertainment.time.com/2014/02/25/walking-dead-ratings-success/>

4: <http://www.adweek.com/news/television/gory-raunchy-and-bro-filled-tv-series-are-hit-women-147503>

# THE INDUSTRY: COMPARISON FILMS:

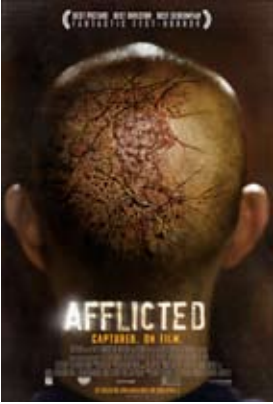


In Jeremy Saulnier's BLUE RUIN, a mysterious outsider's quiet life is turned upside down when he returns to his childhood home to carry out an act of vengeance.

HERE ALONE draws inspiration from BLUE RUIN's themes of redemption and survival as well as its gritty and, at the same time, sobering depiction of violence.

BLUE RUIN was funded primarily through private equity financing combined with crowdfunding and quickly picked up both domestic and international distribution after screening at prominent festivals such as the *Toronto International Film Festival*, the *Sundance Film Festival*, and the *Cannes International Film Festival*.

BUDGET	425k
US BOX OFFICE	361k
FOREIGN BOX OFFICE	697k
US DVD SALES	93k
TOTAL:	1.1m



In Derek Lee and Clif Prowse's AFFLICTED, two best friends see their trip of a lifetime take a dark turn when one of them is struck by a mysterious affliction.

HERE ALONE draws inspiration from AFFLICTED's low-budget production model and connection with the horror film audience. By combining a captivating story with a minimal cast and a talented, professional, but also nominal crew, AFFLICTED achieved a production value far beyond its small budget.

AFFLICTED was funded entirely through private equity financing and obtained domestic and international distribution after screening at such prominent and niche/genre film festivals such as the *Austin Fantastic Fest* and *Stiges-Catolnia International Film Festival*.

BUDGET	318k
US BOX OFFICE	121k
FOREIGN BOX OFFICE	N/A
US DVD SALES	207k
TOTAL:	328k

Blue Ruin Budget: <http://www.screendaily.com/features/jeremy-saulnier-blue-ruin/5071094.article>

Blue Ruin Numbers: <http://www.the-numbers.com/movie/Blue-Ruin#tab=summary> & <http://boxofficemojo.com/movies/?page=main&id=blueruin.htm>

Afflicted Budget: [http://en.wikipedia.org/wiki/Afflicted\\_%28film%29](http://en.wikipedia.org/wiki/Afflicted_%28film%29)

Afflicted Numbers: <http://www.the-numbers.com/movie/Afflicted#tab=summary> & <http://boxofficemojo.com/movies/?id=afflicted2014.htm>