

lunatic

feature film

logline

An out-of-work documentarian reluctantly accepts a job recording a man's hunt for a spree killer whose crimes are connected to specific lunar events. With each passing day, the filmmakers begins to suspect that his subject, a religious fanatic, may in fact be the killer; until the man reveals a dark secret that leads them to a cabin in the woods where the line between hunter and prey wears thin.

synopsis

Unemployed documentarian Steven is a thrill-seeker, but he gets more than he bargained for when he answers Gabe's classified ad. An otherwise secretive man with a strong devotion to the church, Gabe wants Steven to record his day-to-day existence as he tracks an elusive serial killer whose murders seem to be connected to specific lunar events. Although Steven questions the legality of the work, he cannot resist the opportunity.

As he becomes increasingly intrigued with Gabe and his case, he does some digging on his own, confiding in a reporter friend with details about his recent gig. The whole thing has his supportive wife, Mary, concerned. She worries that Gabe, eccentric at best, may actually be the killer. Suspicions increase when Steven witnesses Gabe brutalizing a suspect, forcing an unknown substance down his throat. Though it should be a red flag, the lure of an exciting documentary is too intriguing and Steven finds himself drawn further into Gabe's world.

After an animal leaves claw marks in their door one night, Mary finds a trail of herbs around the house and Steven's investigator uncovers that the only Gabriel Thomas died in an orphanage twenty-three years ago. Faced with Steven's suspicions, Gabe reluctantly explains that the herbs were left to ward off the killer – a werewolf. He works for the church and fears they cannot contain the threat anymore. Steven does not believe this, but Gabe assures him that in less than forty-eight hours it will be over. And at worst Steven will have an amazing documentary about a madman.

Following a hunch to an underground brothel, they finally get a glimpse of their suspect, stalking his prey from an adjacent rooftop. Steven is horrified as Gabe pursues the monster full force. After a chase across the decaying city, it finally escapes, but Steven managed to capture the footage. Gabe charges into the brothel, shaking down the girls until they give him a lead: a cabin in the woods on the outskirts of town.

As they close in on their enemy, Gabe reveals he was bitten and infected by the werewolf. His time is running out and by dawn he'll be one of the beasts he hunts. He makes a reluctant Steven promise that once their work is done, he will kill Gabe.

When they reach the cabin, all is eerily quiet as they realize they may have been led on a wild goose chase. Just then, they are ambushed by a pack of werewolves. Gabe takes on as many as he can as Steven makes a break for the woods. He takes refuge in a tunnel, but it isn't long before the killer sniffs him out. Gabe manages to decapitate the monster, rescuing Steven. His mission complete, Gabe demands Steven keep his promise so he will not be damned to hell. Steven refuses, but Gabe, now a full werewolf, attacks...and Steven complies.

As audiences become desensitized to gore for the sake of gore, they are gravitating towards stories that hit home on a personal level. Scares have their biggest impact when the characters are real and we care about them. If you keep it simple and make it relatable, then it will touch a nerve.

Not only is using found footage a unique way into a classic werewolf story, but it will allow the production to keep costs low and add to the simple realism I am going for. For me, all of the footage needs to be motivated. When, where and why do the characters have the camera on? In extreme danger, on the run from a werewolf, would the character really still not only keep his camera running, but also hold onto it? I believe we have smart solutions for these questions, rather than band-aids. With that, the choices the characters make have to be as realistic as possible. And that is reflected in the script.

The interesting angle of a found footage film is that they feature 'normal' people. The thinking is that they could easily be us, the audience, thus making it instantly relatable. Steven is that everyman here... throwing a good, normal guy into a dark environment and dealing with the problems that arise along with him.

Gabe is at the root of those problems. He is a mystery to the audience and Steven. We peel back layers of Gabe's character just as we pull back layers of the story. And we quickly come to learn that he isn't exactly who he says he is and soon Steven is fighting for his life because of it.

The film will reflect the stark reality of this world both in its tone and design. I want to put you into this bleak city and ratchet up the tension before being exposed to the veracity of the situation. In doing so, it will be ground in a gritty reality. People will be ruffled around the edges, flawed in both appearance and character. Crushed blacks, desolate grays and blood reds serve as the color palette. Raw, exposed concrete and the filth of the decaying city that surround Steven as he follows Gabe render the setting.

It is not my goal to make a forgettable romantic comedy or an obtuse character piece and I refuse to let *Lunatic* exist among a crowded marketplace of films with tired subject matters. The aim is to challenge people with the medium, leave lingering questions and a lasting impression long after they have seen the film.

director's statement





THE LAST EXORCISM

Budget: \$1,800,000
Return: \$67,738,090

After a career spent helping the devout through prayer and trickery, Reverend Cotton Marcus invites a film crew to document his final fraudulent days as an exorcist. Soon his faith is truly tested when a desperate plea from the father of a possessed girl brings him face to face with the devil himself.



THE TROLL HUNTER

Budget: \$3,500,000
Return: \$4,159,678

A group of Norwegian film students set out to capture real-life trolls on camera after learning their existence has been covered up for years by a government conspiracy.

comparative analysis

SIMILIAR THEMED FILM COMPARISON

TITLE	RELEASE DATE	BUDGET	DOMESTIC BOX OFFICE	INTERNATIONAL BOX OFFICE
Apollo 18	9/2/11	\$5,000,000	\$17,687,709	\$7,875,215
Blair Witch Project	7/16/99	\$60,000	\$140,539,099	\$108,100,000
Catfish	9/17/10	N/A	\$3,237,343	\$242,271
Chronicle	2/3/12	\$12,000,000	\$60,865,000	\$36,400,000
Cloverfield	1/18/08	\$25,000,000	\$80,048,433	\$90,715,593
Devil Inside, The	1/6/12	\$400,000	\$53,196,551	\$15,500,000
Diary of the Dead	2/15/08	\$2,000,000	\$958,961	\$4,405,897
Fourth Kind, The	11/6/09	\$10,000,000	\$25,486,040	\$22,223,153
Last Exorcism, The	8/27/10	\$1,800,000	\$41,034,350	\$26,703,740
Paranormal Activity	9/25/09	\$15,000	\$107,918,810	\$85,436,990
Quarantine	10/10/08	\$12,000,000	\$31,691,811	\$9,628,095
[Rec]	11/23/07	\$1,500,000	N/A	\$32,492,948
Septem8er Tapes	1/21/04	\$30,000	\$2,200,000	N/A
Troll Hunter, The	6/12/11	\$3,500,000	\$253,444	\$3,906,234



ryan colucci

director/producer

Ryan Colucci is an alumnus of the prestigious Peter Stark Producing MFA Program at USC. He received his BA in Film Studies and Production from Hofstra University, graduating Summa Cum Laude. Before that he pursued a degree in Accounting from Villanova University and spent a year at Cambridge University in England studying Economics and Political Science. He is a member of the Lambda Pi Eta Communications Honor Society as well as the Gamma Phi Business Honor Society.

He has over ten years of experience in the film industry, having worked in development for Artisan/Lionsgate (*Blair Witch Project*, *The Punisher*) and Disney (*Pirates of the Caribbean*, *Freaky Friday*). In the summer of 2011 he co-wrote and produced the sci-fi thriller *White Space* starring Holt McCallany, which is currently in post-production. Ryan also worked at Snoot Entertainment, where he was a producer on the CG-animated feature *Battle for Terra 3D*, which premiered at the 2007 Toronto Film Festival and was released through Lionsgate nationwide in May of 2009.

Ryan Colucci is teaming up with Warner Brothers Pictures to produce Terry Brooks' *Shannara* fantasy series (fifteen books in total). Terry is the fourth best-selling fantasy author of all time, behind only JRR Tolkien, JK Rawlings and CS Lewis. Along with Mike the Pike Productions, he is also producing George R.R. Martin's World Sci-Fi Award Winning *The Skin Trade*, a horror novella by the acclaimed NY Times #1 best-selling author from an anthology of the same name, also featuring stories by Stephen King and Dan Simmons.

Ryan started Spoke Lane Entertainment to produce a variety of genre fare for the publishing and film worlds. The first project out of his banner is the graphic novel *Harbor Moon*. Financed independently and produced by Spoke Lane, the werewolf spaghetti western debuted to rave reviews in April of 2011 through Shuster Award-winning publisher Arcana Studio. It was nominated for a Goodreads and Horror Comic Award for Best Original Graphic Novel. His follow-up graphic novels, *R.E.M.*, *Bulderlyns* and *Chasing Rabbits* are currently in production and look to make their debut in 2012 as part of a joint venture with Mike the Pike Productions. In the spring of 2011, Ryan directed the short film 4.2.3., a prequel to *R.E.M.* starring Cameron Richardson (*Alvin and the Chipmunks*) and Brian D. Johnson (*The Devil Inside*).



mark b. newbauer

producer

Mark B. Newbauer graduated from the renowned film and producer's track at Columbia College. His executive background includes his work as a wealth manager at a top-tier global wealth management firm where he attained his Series 7 & 66 licenses and helped structure creative solutions for C-level executives and entrepreneurs.

Newbauer formed Mike The Pike Films to package and produce projects with high production value, taking advantage of on-location resources, in-kind gifts and tax incentives to allow for maximum production value.

After more than a decade in the entertainment industry, Newbauer took his passion for both the art of filmmaking and the business sense necessary for a thriving brand, and launched Mike The Pike Productions, a full-spectrum entertainment firm with a focus in Feature Films and Graphic Novel Entertainment. Recently, Newbauer optioned the film rights to the World Fantasy Award-winning werewolf thriller, George R.R. Martin's *The Skin Trade*; and in 2011, he produced *White Space*, an effects driven sci-fi thriller starring Holt McCallany and Zulay Henao. In early 2012, Mike The Pike Productions acquired Saint James Films as a wholly-owned subsidiary. Saint James Films specializes in low-budget, entertaining genre films for the global marketplace.



james devoti

producer

Born and raised in Long Island, NY, Devoti made his way from Merrick to Baltimore, MD, where he attended and graduated with honors from Loyola College, earning a BA in Advertising and a Minor in Business. He competed on the #1 nationally ranked Loyola Greyhounds Men's Lacrosse Team, going to the Final Four his freshman year. After graduation, he relocated to New York City, where he began his acting career starring in several commercials and Independent Feature Films.

In November of 2004, Devoti relocated to Los Angeles, where he successfully took his career to the next level, appearing in several guest starring roles on some of the biggest primetime television shows on the air. These shows include *CSI:NY*, *Heroes*, *Lie To Me*, *Jericho* and *The Unit*. Transitioning from the small screen to the big screen, he booked the lead role in Lionsgate's horror film *Lake Dead*, and a supporting role in the star-studded CG-animated feature film *Battle for Terra: 3D*, which was also released theatrically by Lionsgate in 2009, premiering at the Toronto Film Festival.

Demonstrating Devoti's range, he most recently appeared on ABC's biggest comedy hit *Modern Family* and CBS's *Rules of Engagement*, followed by a break-out role in ABC's comedy, *Man Up*, which premiered in the Fall of 2011.

He is producing and starring in the feature film *White Space*, a sci-fi thriller starring Holt McCallany that is currently in post-production. Devoti will next be seen on the big screen in a supporting lead role in director David Boyd's feature, *Home Run*, set to be released in the fall of 2012 through Sony.



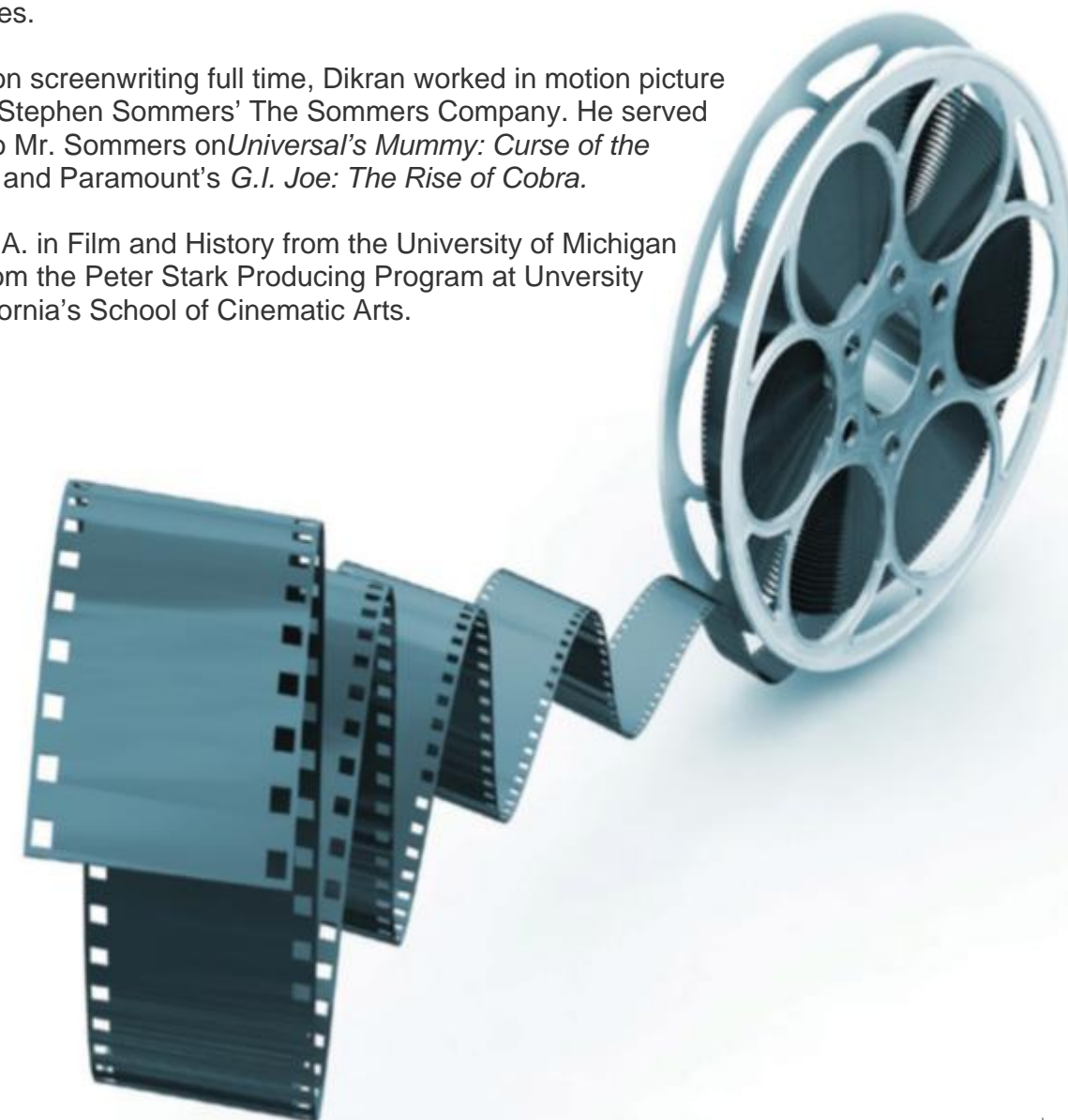
dikran ornekian

writer

A Los Angeles-based screenwriter, Dikran currently has projects in development with Infinitum Nihil (Johnny Depp), Snoot Entertainment (*Battle for Terra*, *Bunraku*) Occupant Films (*The Wackness*) and Stone Village Pictures (*Lincoln Lawyer*). His script *The Ghost and The Wolf*, made the exclusive 2009 Black List, an annual ranking of Hollywood's best unproduced screenplays as voted on by top studio and film executives.

Before focusing on screenwriting full time, Dikran worked in motion picture development for Stephen Sommers' The Sommers Company. He served as an assistant to Mr. Sommers on *Universal's Mummy: Curse of the Dragon Emperor* and Paramount's *G.I. Joe: The Rise of Cobra*.

Dikran holds a B.A. in Film and History from the University of Michigan and an M.F.A. from the Peter Stark Producing Program at University of Southern California's School of Cinematic Arts.



jessee clarkson & nascent perspective studios

Production Design

Jessee Clarkson is an award nominated Production Designer & Art Director. With over a decade working on feature films, his extensive background includes model and miniature work, prop design and fabrication, special make-up effects, physical effects, set design and construction. He has worked in the art department on smash hits such as *The Dark Knight*, *Iron Man*, *Shutter Island*, *Watchmen*, *Road Trip*, and *The Patriot*. He has designed several music videos including Janelle Monae's 'Tightrope', Broken Bells 'The Ghost Inside' & Pic Vicious' 'Mirror Box'.

In early 2009, Jessee founded Nascent Perspective Studios to provide complete concept-to-construction scenery, props and physical effects to both independent and studio productions. His hands-on approach to design, an eye for extreme detail, rich color palettes and creative problem solving have insured that Jessee is now a sought after Production Designer. He recently wrapped production on the sci-fi thriller *White Space*, starring Holt McCallany. Also in post-production for Nascent Perspective is *The Proxy*, from Psychopia Films. Other projects designed by Jessee and Nascent include 'Tim Armstrong's Rock n'Roll Theatre' and the short film, and extended music video for Lovett, *Ghost of Old Highways*, directed by Dan Bush.



Thank you for your interest.

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