

SHADES

of

BLOOD

The Story

Artist is in a creative funk. Her well is dry, no ideas are coming to the surface. She has lost her desire to paint. The blank canvas in front of her is indicative of her lost muse.

The Artist invites her Man over, hoping to find comfort in his arms. His jealousy, however, and his abusive nature boil over when his feelings of mistrust are revealed. The Man berates and humiliates the Artist. After an altercation, blood spatters have landed on a blank white canvas. The Artist notices the color, the texture, is this the pigment she's been looking for?

After the Man leaves, the Artist begins assembling her canvases around her room, adjusting the different sizes. A brush with red blood comes into frame. Deep red brushes onto the blank canvas. She has indeed found her color using her own blood.

Looking within herself, and with the advice of her talking cat Bill, Artist finds shades of inspiration within herself. But as she runs out of her color, she must find more of the needed coloring for her art.

When Artist's Friend stops by for a visit the next day, she marvels at the speed and work Artist has accomplished in a short amount of time. She bolsters Artist's confidence. But how can Artist continue with her work without the desperately needed supplies?

As fate would have it, Man returns several evenings later. Again, his rage comes into play and he is accidentally injured. Artist is spurred on by Bill to take advantage of the situation. In finding the confidence to stand up to his bullying, Artist ultimately makes Man part of her body of work.

Unfortunately, Artist's need for the shades of blood needed for her canvases becomes an obsession. Her lust for the color that only blood can provide is undeniable. Who else can contribute to her bizarre collection?

By the end, she's gone mad with desire for the perfect painting with the ultimate shade of blood only to find she's been sucked into her own private hell.

Shades of Blood is part gore, part corn, and all fun.

Look and Tone

With gorgeous crimson delight, *Shades of Blood* pays homage to Roger Corman's *Little Shop of Horrors* and *A Bucket of Blood*, Herschell Gordon Lewis's *Color Me Blood Red*, and the "over-the-top" blood spraying of Monty Python. Who can forget Arthur, King of the Britons, doing battle with the Black Knight?

Our film employs humor and very, very dark comedy. The film is part satire of the world of abstract art along with reverence to low-budget "splatter" films of the 1960's. The film will also touch on facets of today's social media culture, including a minimalist style of life, and "influencers" with inspiration from this generation of gore films such as: Panos Cosmatos's psychedelic action horror film *Mandy* starring Nicolas Cage, Matt Bettinelli-Olpin's American comedy horror film, *Ready or Not*. Along with classics like Sam Raimi's *The Evil Dead*, Brian De Palma's *Carrie*, and *Suspiria*, the Italian supernatural horror film directed by Dario Argento.





The experienced group of filmmakers behind this project are creative veterans with national and international accolades. Their knowledge and expertise in the industry, ensures every stage of production is carefully planned and carried out in a professional manner.

George Adams – Writer, Producer, Director: is an accomplished filmmaker and theatrical producer/director with more than one hundred projects in Los Angeles and New York to his credit. His feature films include, *Lady Usher*, winner of **Best Horror Film** (MidWest WeirdFest) **First Place - Best Suspense/Thriller** (International Horror Hotel Film Festival) **Best Thriller/Horror Feature** (CARE Awards) **Best Director Horror Film** (Director Awards) **Best Feature Film Cinematography** (NYCA Film Fest) **Best Original Score** (NYCA Film Fest) **Best Editing** (CaCA Film Fest) **Best Horror/Thriller Film** (CaCA Film Fest) Film Festival **Director's Favorite Award** (Poe Film Fest) **Best Cinematographer** (Mile High International Film Fest) Special Award - Adaptation of Historic Fictional Character (Harrogate Film Festival). *Emerald, Texas* multiple award winner, *Touche; A Blind Fencer's Story* won various awards including

The Filmmakers

Best Short Documentary and was nominated for Best Film Score at the Madrid International Film Fest, *Panic Nation* and *Torn from the Flag* have more than fifteen combined awards from around the world.

Jessica Bisel – Artist – graduated from UCO with a BFA in theater performance. She has dozens of credits in theater, music videos, and motion pictures. Also, as a legitimate artist, she will be producing artwork for this feature. Recently, her paintings appeared in *Lady Usher*.

Michael Shapiro – Music – writes orchestral and contemporary music for film, television, and video games. A graduate of the prestigious film scoring program at the University of Southern California, he has a graduate degree in music composition from New York University and a degree in cognitive science from Carnegie Mellon. He has studied privately with Hollywood veteran Jack Smalley, and with Larry Bell at the New England Conservatory. Michael is also a graduate of the ASCAP Film Scoring Seminar and his work was chosen for inclusion in ASCAP's *The Ear* promotional series. **Winner of Best Original Score for *Lady Usher*** from the NYCA Film Festival.



Investment




Our budget of \$50,000 is both reasonable and obtainable. Investors will be in first paid position from any gross revenue until their investment is re-paid. Once one hundred percent of investor's monies have been paid, the producers shall pay any deferments, loans, additional percentages, etc. made during production. Any additional gross revenue shall be split 50/50 with the investors and producers.

The horror/suspense genre can be lucrative. According to Planet Money (NPR), horror, hands down “is the best deal in Hollywood.” A key metric for any investment is the ROI (Return on Investment) and the higher the ROI, the better the investment. Using Studio System (an entertainment industry data collection company) “horror films are at the top of the list...” Profits within the horror category can be “huge on small investments.” Just four years ago, the top five horror films had an ROI of approximately 2000 percent. (for every \$10 put into the film, an investor could get \$200 in profit). In contrast, the top five comedy films had an ROI of approximately 1200 percent.

A minority of horror/suspense thriller films do show a profit, though some do not. The producers will do everything in their power to make this film financially successful. Revenues from the motion picture will be derived from domestic and foreign theatrical distribution, sales to television, as well as any money-making ancillary (DVD/Blu-ray, VOD, Pay-per-View, In-Flight) and merchandising rights. Gross film rental will be subject to distribution and merchandising costs, as well as the distributor's percentage. After deductions, the film rental shall equal net film rental and shall be subject to production costs beyond the original production capital, such as extended credit, deferred payments to technical facilities, points to cast or crew, and production overhead expenses.

A key note about horror/suspense/thriller films is that they are relatively inexpensive to produce and market. According to Money Planet, “the smart money will invest in cheap horror.”



Distribution

The filmmakers' goal is to screen *Shades of Blood* on various Video On Demand (VOD) platforms and subscription services such as Netflix, Amazon Prime Video, Hulu, DirecTV, AppleTV, Roku, YouTube (pay), etc. Along with film festivals and movie theaters, we will also seek sales for traditional TV and additional ancillary programming. Commencing with the pre-production phase there will be an ongoing effort to raise awareness of the film in the entertainment industry. Press releases will be sent to such prestigious industry publications as *Daily Variety, The Hollywood Reporter* and various metropolitan news organizations. Other media magazines and ezines that will be contacted are geared to independent and horror/suspense/thriller genre films include: *Fangoria, Shock Cinema, Filmmaker, Film Comment, and MovieMaker.* Distribution objectives will be sought through North and South American, Australian, Asian, and European distribution companies.



The producer's most recent project, *Lady Usher*, was shot in Oklahoma with a budget of under \$100k. The film screened in Europe, Canada, and North America at various film festivals garnering more than ten awards and nominations for Best Film, Directing, Cinematography, Editing, and Music. As of this writing, the film has a distribution contract with a major company, was released in select theaters, nationally on Video-On-Demand (VOD) and DVD, is soon to be released in Latin America. Mr. Adams was a producer on *Climate of the Hunter*, a “vampire” film by director Mickey Reece. This film was also shot in Oklahoma with a budget of \$100k. The film screened at festivals around the world and received seven awards, received a distribution contract, is currently screening on various distribution platforms around the world, and has a Blu-ray release.



Distribution agreements between independent producers and distributors vary greatly. Distribution fees of 25% of the film's income are most common. The Producers will negotiate the best deal possible. Each distributor licenses the film for that distributor's specific market(s). DVD/Blu-ray rights will be made available to companies on all continents. Ancillary avenues include various VOD companies, Internet film festivals, online distribution sites such as Vimeo, YouTube, universities, film societies and community cinemas. The Producers intend to attend various film markets, including: The American Film Market (AFM) in Los Angeles and the Independent Feature Film Market (IFFM) in New York.

The Past



What critics said about *Lady Usher*:

Movie Score 9/10 "...a great modern update of the Poe short. The direction and story structure are pitch-perfect." **"...it all adds up to a movie that demands you watch it."** - Bobby LePire, [Film Threat Review](#)

"...this film's depravity just grabs you and yanks you along." **"Highly recommended"** - Steve Kopian, [Unseen Films](#)



"...an outré, warped modern reimagining of the Edgar Allan Poe story..." **"Adams constructs a singularly fascinating**

world within the House of Usher" "It's a delirious psychosexual trip featuring solid performances and **an auteur vision.**" - Joseph Perry, [Gruesome Magazine](#)

"...an odd and eerie thriller..." "Director George Adams knows how to use the right amount of suspense..." "...compelling characters and beautiful production design, *Lady Usher* is **definitely a film to make time for...**" - Alina Faulds, [Clapper](#)

"...extremely weird and sinister!" "Adams has done a great job in creating suspense."

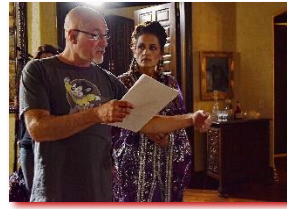


"Michael Gordon Shapiro's suspenseful and creepy score certainly gives the film a spooky atmosphere." "...if

one is in the mood for a weird tale and likes surprises, then *Lady Usher* is definitely worth checking out." - Jason Knight, [UK Film Review](#)

"...the director does **an outstanding job of creating an eerie Gothic atmosphere...**"

"The set and costume design are particularly impressive." **"...stylishly made, eminently entertaining..."** - [New Horror Express](#)



"...it's a horror of twisted minds and psyches." "...strange, compelling and genuinely twisted." **"...Lady Usher is**

definitely worth seeing." "Adams creates an atmosphere of corruption rather than fear. **His version of Poe's story owes more to Jess Franco than Roger Corman...**" Jim Morazzini, [View From the Balcony](#)



"...the film proves **most entertaining** is in its more bizarre vignettes..." "...an intricate scenography and charming cast, holds enough of a **reinvigorating concept and luring tone** to keep us in suspense to the bitter

end." "There's nothing safe or predictable about George Adams's *Lady Usher*, **a film that majestically creates horror out of defying our socio-cultural ideals...**" Adrian Perez - [Lonely Wolf: London International Film Festival](#)

"...a well-structured and stylized film..." "...the film is entertaining, especially for those who enjoy a bit of eroticism in their Gothic horror films." Anna Holloway - [OKC Performance Art Reviewer](#)



"...cleverly, Adams takes his own route, making this more psychological than physical." Regarding the costumes:

"...incredibly imaginative and I happily was in anticipation to see what they would wear next..." Richard Gary [Indie Horror Films Review](#).



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