BASED ON TRUE EVENTS
RED LIGHT
A FILM BY DEMPSEY TILLMAN

RED LIGHT
IT DOESN'T MATTER IF YOU BELIEVE
A DEMPSEY TILLMAN FILM

TABLE OF CONTENTS

LOGLINE / BRIEF SYNOPSIS 4

DIRECTOR'S NOTE 5

SYNOPSIS 6

PROPOSED CAST 8

PRODUCTION TEAM 13

GENRE 16

SIMILAR SUCCESSFUL FILMS 17

EXECUTIVE SUMMARY 18

BUDGET 19

SALES PROJECTIONS 20

FINANCIAL PLAN / WATERFALL 21

CONTACT 24

RED LIGHT

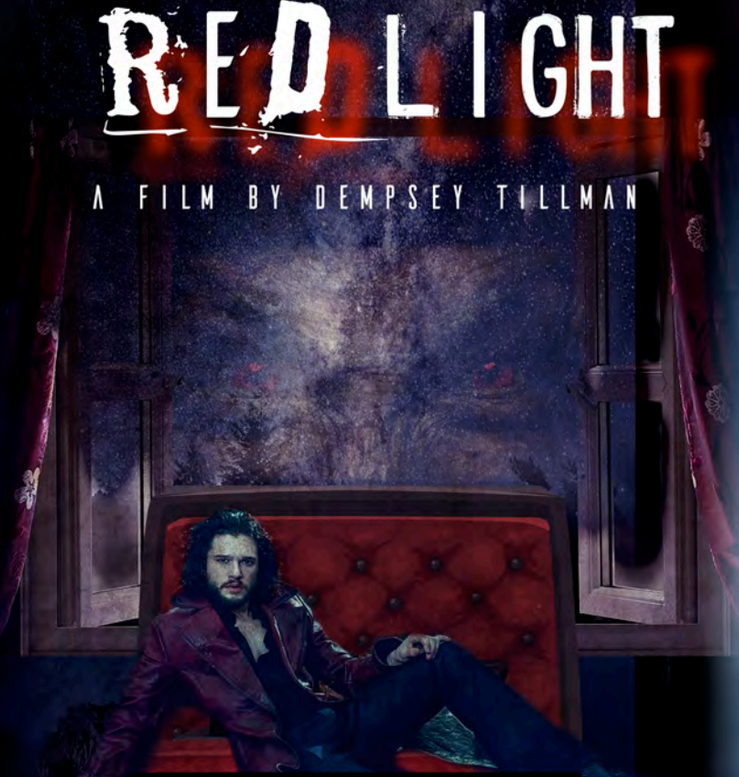
WINNER OF BEST SCI-FI SCREENPLAY

oaxaca filmfest

"ROSEMARY'S BABY MEETS PARANORMAL ACTIVITY"

RED LIGHT

A FILM BY DEMPSEY TILLMAN



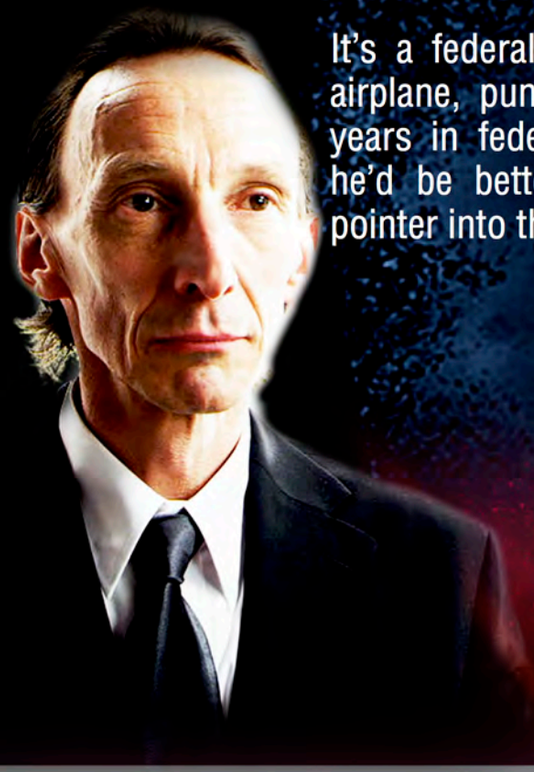
IT DOESN'T MATTER IF YOU BELIEVE

LOGLINE:

A slacker husband (with a child on the way) gets a rude awakening when aliens invade his home and target his family.

BRIEF SYNOPSIS:

It's a federal crime to aim a laser pointer at a flying airplane, punishable with heavy fines and up to three years in federal prison. Tonight, Aaron Erickson feels he'd be better off locked up. He aims his red laser pointer into the night sky…



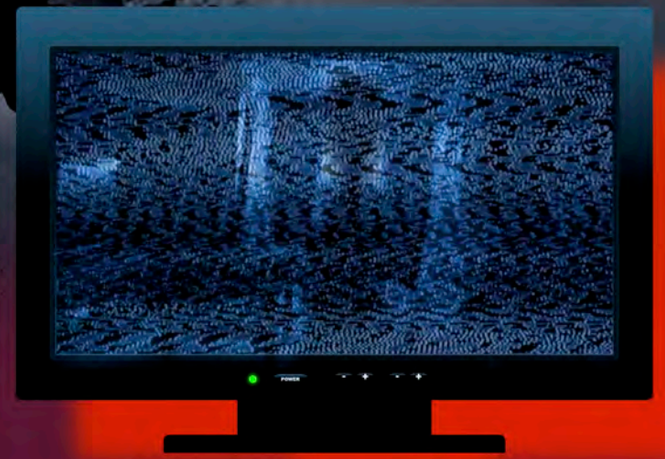
DIRECTOR'S NOTE

A true story…

Two years ago, I received an email from an anonymous sender on YouTube. It read, "You really need to watch this!" I clicked the link and a YouTube video popped up with the title, "Abducted by Aliens in My Bedroom". I couldn't help myself… I clicked "Play". The video was super-grainy and dark, very hard to see.

I could barely make out the shape of a queen-sized bed and a pulsing light shooting from an old TV on the dresser. I got a glance of something else… an odd-shaped head, attached to a skinny dark-grey body. I barely caught it when it shot past the camera. Humans don't move like that. It was as if the head and body weren't
really attached to each other. I watched the video over and over and over, so many times that the grainy darkness seemed to vanish. I started to see other stuff… a fleshy-pod like cradle on the floor with a skinless creature resting inside.

Below the video, a small description and an email address for anyone that wanted to know more information. I sent an email to the address asking for a copy of the original video. I explained that due to the way YouTube compresses uploaded videos it was difficult to really see what was happening in the video and with an
uncompressed version of the video I might be able to clean it up. I sent the email and got a response back in less than five minutes. A large video file was attached to the email. I quickly loaded it into my video imaging software and dug in. After eight hours of examining the original video, my mind was blown away. The thingsI saw… I was grasping for reality. This couldn't be real. I could feel myself become more and more terrified with every passing moment. A few days pass by and I soon found myself staring at the night sky from the window seat of a Southwest airplane that was headed across the country. I was headed to see the place the aliens were.



IT DOESN'T MATTER IF YOU BELIEVE

A DEMPSEY TILLMAN FILM

SYNOPSIS

For your consideration…
RED LIGHT - A feature screenplay inspired by true events.

After months of failing to land a solid job and the added pressure of his wife's desire to take maternity leave for their fourth attempt at having their first child, Aaron feels recklessness and avoidance is his only hope for immediate peace. Aaron is blinded when the laser reflects off a black metallic object masked between two dark clouds, hitting him in the eyes. Aaron quickly clears his vision and hunts the sky.
Miriam, Aaron's wife, steps from the house, calls to him… Aaron doesn't respond. Miriam walks away but only after giving Aaron an ultimatum. She can no longer handle the emotional disconnect and threatens to leave Aaron if he doesn't get his shit together. Unable to find the object in the sky, Aaron heads into the house and sinks further into his rabbit hole of desperation. In an attempt to be present, Aaron thumbs through "Child Birth" pamphlets that Miriam has conveniently left on the keyboard of his computer. Hours later, Aaron is awoken by a loud "buzz" from his computer.

A Skype call from Aaron's best friend, Cole, rings through. Aaron finds out that Cork pulled some strings with his new girlfriend and got him a job interview at 7:30 in the morning. It's already a.m. …. Aaron panics, heads to the bedroom and notices Miriam isn't there. Finding her asleep on the couch, Aaron grabs a nearby blanket and covers her then rushes off to bed.
Aaron blows the interview but lies and tells Miriam, over his cracked cell phone, that everything went great and they'll let him know soon if he's landed the job. Miriam's demeanor turns for the better. Unable to face Miriam, Aaron takes his cell phone to get repaired but the clerk runs into a problem when she tries to replace it with a new one. She offers to let Aaron take his old phone home to see if he can remove a video file that seems to be stuck.

A FILM BY DEMPSEY TILLMAN

SYNOPSIS CONT'D

On the video, we see Aaron's dimly-lit bedroom... then the bed. The bed sheets are stretched taught, strained against what looks like a human body, pinned down, motionless underneath. The video fumbles around, swings through the room and catches site of two small grey beings... aliens.
One of the alien beings stands motionless at the foot of the bed, then… the bed sheet abruptly thrusts upward, whiting-out the video.

Moments later, Aaron falls from the bed and crawls toward the doorway… the video drops to black.

A loud BANG comes from the bedroom. On edge, Aaron gently pulls the lid from the tank of the toilet and raises it up like a weapon. He steps toward the bedroom… Miriam steps into view. They startle each other. Miriam asks Aaron what he's doing and Aaron lies, doesn't tell her about the video. Shortly afterward, Aaron shows the video to Cole and talks him into helping him catch one these creatures.
Aaron is startled awake while Miriam is being abducted while she sleeps right next to him.
The unborn baby in Miriam's stomach writhes… pushes violently from inside the womb. Her pregnant belly expands, deforms… the fetus in distress. Aaron tries to tear the slimy web that pins Miriam to the bed away but can't, then… he abruptly wakes as if it was all a dream.

Arriving back at the house, Aaron finds Cole already there and he's spilled the beans to Miriam.
Miriam, frightened after watching the video, wants to leave. The aliens unleash a full-on assault against Miriam and Aaron when they try to flee the house. During the attack, Miriam is separated from Aaron when she is forced back into the house. The aliens take advantage of the situation by using "black goo" to corner and trap Miriam in the bathroom. Fear and stress send Miriam into labor. Aaron is able to break in to stop the alien's. He frees Miriam from the clutches of the "black goo". Aaron more present than he's every been, takes control and the baby comes… but something's not right. A deathly shriek from Miriam as she sees the newborn. The newborn's big, black, almond shaped eyes focus on Miriam…

KIT HARRINGTON

RED LIGHT

AARON ERICKSON

TESSA THOMPSON

RED LIGHT

MIRIAM

KUMAIL NANJIANI

RED LIGHT

COLE

JULIAN RICHINGS

RED LIGHT

WILLIAM

EDWARD OLMOS

RED LIGHT

OFFICER CARDENAS

PRODUCTION TEAM
RED LIGHT

DEMPSEY TILLMAN

DIRECTOR/WRITER

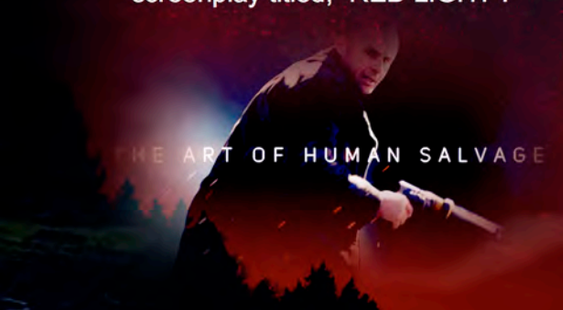
"Making movies should be fun. It's the same kind of magic that we experienced when we used to play make believe as kids!" – Dempsey

Dempsey Tillman loves filmmaking. Fine-tuning his craft while working on set alongside Hollywood's most successful film directors such as Steven Spielberg, Sam Raimi and J.J. Abrams for the past 20 years, Tillman has written and directed two award winning short films. "Collector" starring the late Brad Renfro, has won 27 film festival awards including the NBC / Universal Shortcut film festival "Best Director" award and the Syfy Channel "Best Short" award. "Collector", a proof of concept, is based on Dempsey's feature screenplay "The Blade"; winner of the 2015 Los Angeles Black Film Festival "Best Feature Screenplay" award.

Tillman's follow-up short film "The Art of Human Salvage" starring Edward James Olmos has won 5 film festival awards which include the "Best Short Film" award from the 2016 Philip K. Dick Film Festival held in New York. "The Art of Human Salvage" is a proof of concept based on the feature screenplay "The Art of Human Salvage written by Ted Dewberry.

"The Art of Human Salvage" currently has 1.4 million views on YouTube. You can also catch it on the big screen at the 2016 Long Beach Comic Expo – Geekfest Film Festival, Hollywood Reel Independent Film Festival and the 49th Worldfest-Houston International Film Festival where it will receive the coveted "REMI" award.

Dempsey Tillman and his writing partner Ted Dewberry were recently awarded "Best Sci-Fi Screenplay" at the Oaxaca film festival, the prestiges Silver Award for "Best Sci-Fi / Horror" at the WorldFest Houston Film Festival and the Silver Award at the Albuquerque, New Mexico Mindfield film festival for their screenplay titled, "RED LIGHT".



RED LIGHT

FRANCO SAMA

EXECUTIVE PRODUCER

Independent feature film producer Franco Sama boasts a remarkable and extensive history in public speaking, public relations and a decade of independent film development, production and financing.

Sama has Executive Produced an impressive array of over twenty (20) independent feature films including most notably, "Guns, Girls and Gambling" starring Gary Oldman, Christian Slater and Dane Cook which is quickly becoming a cult favorite; this film was released into theatres on December of 2012 and, in January 2013, acquired a worldwide distribution deal from Universal Pictures.

Other films Sama has produced include; "Black Limousine" starring David Arquette and Vivica Fox, "Tooth and Nail" starring Michael Madsen and Vinnie Jones, "Paid," starring Corbin Bernsen and Tom Conti and "The Penitent Man," starring "The Terminator's" Lance Henriksen. Sama also serves as Executive Producer on the film festival darling "Petunia" starring Thora Birch, Brittany Snow and Academy Award winner Christine Lahti.

Samaco Films released two films in 2015, the first, "The Livingston Gardner" stars James Kyson the beloved "Ando" from the NBC television hit series "HEROS" and the second, "3 Days in Havana" starring Ally McBeal alum, Gil Bellows; both of which have been released through Samaco Films' sister company, Synergetic Distribution and have been released via all digital and Video on Demand (VOD) platforms worldwide.

In 2016, the company released the highly-lauded WWI action thriller titled "Game of Aces" directed by Aussie Director Damien Lay and starring heartthrob and former "American Pie" star Chris Klein alongside "Transformers" Victoria Summer (Transformers: Age of Distinction") and Werner Daehn ("Valkyrie", xXx) which was released into theatres in September 2016 and is currently being sold internationally throughout the globe.

His shingle "Samaco Films" is currently financing and producing a slate of several independent feature films, including the supernatural thriller "Séance" which begins principle photography in New Orleans, Louisiana in November 2017 and two psychological thrillers, "Stockholm" and "Alexis Collette" both of which begin principle photography in February of 2018.

Samaco Films also recently signed an exclusive "first look" deal for financing and distribution with Hollywood Media Bridge.

RED LIGHT

GENRE

RED LIGHT

THRILLER

GENRE

PARANORMAL

SUPERNATURAL

RED LIGHT

Thriller film, also known as suspense film or suspense thriller, is a broad film genre that invokes excitement and suspense in the audience. The suspense element, found in most films' plots, is particularly exploited by the filmmaker in this genre. Tension is created by delaying what the audience sees as inevitable, and is built through situations that are menacing or where escape seems impossible.

The cover-up of important information from the viewer, and fight and chase scenes are common methods. Life is typically threatened in thriller film, such as when the protagonist does not realize that they are entering a dangerous situation.

Thriller films are typically hybridized with other genres; hybrids commonly including: action thrillers, adventure thrillers, fantasy, supernatural, paranormal, and science fiction thrillers. Thriller films also share a close relationship with horror films, both eliciting tension.

Supernatural thriller: Films that include an otherworldly element (such as fantasy or the supernatural) mixed with tension, suspense, or plot twists.

SIMILAR FILMS

13

14

15

16

13 14 15 16

10 Cloverfield Lane
BUDGET $15MM [ESTIMATED]
OPENING WKD $25MM [USA]
GROSS $72MM [USA]

The Fourth Kind
BUDGET $10MM [ESTIMATED]
OPENING WKD $12MM [USA]
GROSS $25MM [USA]

Jacob's Ladder
BUDGET $25MM [ESTIMATED]
OPENING WKD $7.5MM [USA]
GROSS $26MM [USA]

Dark Skies
BUDGET $3.5MM [ESTIMATED]
OPENING WKD $8.2MM [USA]
GROSS $17MM [USA]

RED LIGHT

EXECUTIVE SUMMARY

Red Light

Proposed Budget: 1.371.442MM

Director

Dempsey Tillman

Writers

Dempsey Tillman & T. Dewberry

Executive Producer

Franco Sama,

Production Company

Samaco Films

Genre:

Supernatural, Paranormal Thriller

Location:

TBD

BUDGET

RED LIGHT

Director: D. Tillman
Producers:
Exec. Producers:
Writers: D. Tillman & T. Dewberry
Prepared By: J. Hewitt

Prep Start: TBD
Prep Days: 20
Shoot Days:20
Location: TBD
Unions: SAG Ultra Low Budget

Acct#	Category Description	Page	Total
1100	WRITING	1	$18,300
1200	PRODUCERS UNIT	1	$40,000
1300	DIRECTION	1	$20,000
1400	CAST	1	$198,280
1500	ATL TRAVEL & LIVING	2	$27,791
	TOTAL ABOVE THE LINE		**$304,371**
2100	PRODUCTION STAFF	4	$80,350
2200	ART DIRECTION	4	$18,000
2300	SPECIAL EFFECTS	4	$56,100
2500	SET DRESSING	5	$35,250
2600	PROPERTY	5	$26,500
2700	CAMERA	6	$81,400
2800	LIGHTING	6	$32,550
2900	SET OPERATIONS	6	$41,100
3000	PRODUCTION SOUND	7	$29,060
3100	WARDROBE	7	$36,250
3200	MAKEUP & HAIRDRESSING	8	$141,700
3300	LOCATIONS	8	$100,500
3400	SECOND UNIT	9	$2,700
3500	TRANSPORTATION	9	$67,450
3600	PICTURE VEHICLES	9	$2,000
3700	ANIMALS & WRANGLERS	10	$3,273
	TOTAL BELOW THE LINE		**$754,183**
5000	EDITORIAL	11	$41,300
5200	MUSIC	11	$15,000
5300	POST PRODUCTION SOUND	11	$20,000
5400	POST-PRODUCTION FILM/LAB	11	$15,000
5500	VFX	12	$85,000
	TOTAL BELOW THE LINE POST PRODUCTION		**$176,300**
6000	INSURANCE	13	$14,000
6200	LEGAL & ACCOUNTING	13	$21,000
	TOTAL MISC		**$35,000**
	CONTINGENCY : 8.0%		$101,588
	Total Above-The-Line		**$304,371**
	Total Below-The-Line		**$965,483**
	Total Above and Below-The-Line		**$1,269,854**
	Grand Total		**$1,371,442**

SALES PROJECTIONS

Sales Projections

TITLE: Red Light
SUBMITTED BY: Samaco Films

Territories	High	Mid	Low
EUROPE			
Germany/Aus/Switz	$686,250	$480,400	$274,500
France	$266,250	$186,400	$106,500
Benelux	$160,000	$112,000	$64,000
Italy	$160,000	$112,000	$64,000
Spain	$200,000	$140,000	$80,000
Portugal	$20,000	$14,000	$8,000
Greece/Cyprus	$26,250	$18,400	$10,500
Scandinavia	$160,000	$112,000	$64,000
Iceland	$20,000	$14,000	$8,000
United Kingdom	$533,750	$373,600	$213,500
SUBTOTAL	**$2,232,500**	**$1,562,800**	**$893,000**
EASTERN EUROPE			
CIS	$160,000	$112,000	$64,000
Pan Eastern Europe	$140,000	$98,000	$56,000
SUBTOTAL	**$300,000**	**$210,000**	**$120,000**
AFRICA/MID EAST			
S. Africa	$66,250	$46,400	$26,500
Israel	$20,000	$14,000	$8,000
Middle East	$400,000	$280,000	$160,000
Turkey	$40,000	$28,000	$16,000
SUBTOTAL	**$526,250**	**$368,400**	**$210,500**
ANCILLARY			
Airlines	$133,750	$93,600	$53,500
SUBTOTAL	**$133,750**	**$93,600**	**$53,500**

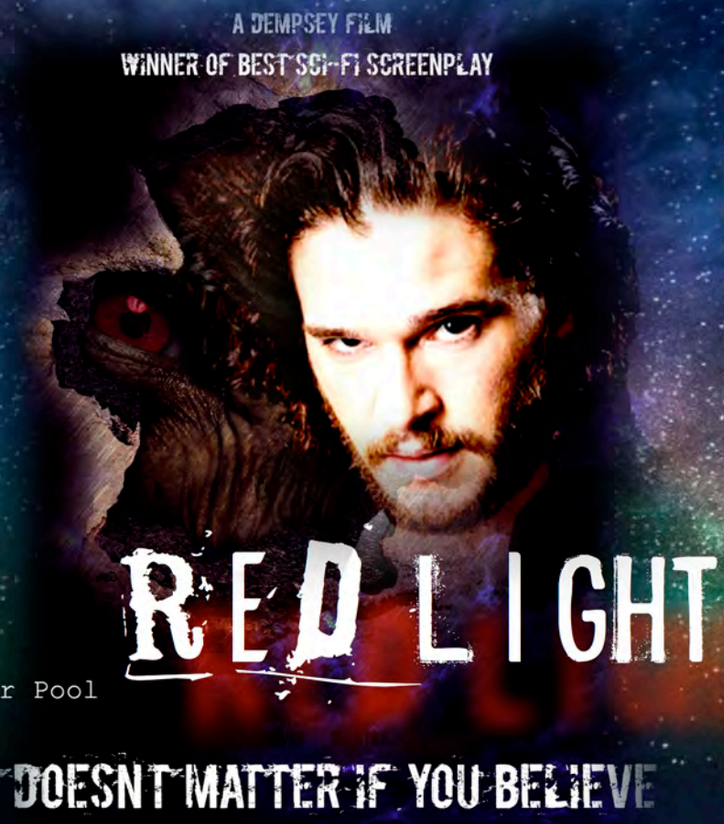
Territories	High	Mid	Low
ASIA/OCEANIA			
Pan Asia TV	$40,000	$28,000	$16,000
Australia/NZ	$213,750	$149,600	$85,500
China	*$20,000*	*$14,000*	*$8,000*
Hong Kong	$20,000	$14,000	$8,000
India	$20,000	$14,000	$8,000
Indonesia	$266,250	$186,400	$106,500
Japan	$106,250	$74,400	$42,500
Malaysia	$20,000	$14,000	$8,000
South Korea	$66,250	$46,400	$26,500
Taiwan	$20,000	$14,000	$8,000
Thailand	$20,000	$14,000	$8,000
Phillipines	$20,000	$14,000	$8,000
Vietnam	$20,000	$14,000	$8,000
Singapore	$20,000	$14,000	$8,000
SUBTOTAL	**$872,500**	**$610,800**	**$349,000**
LATIN AMERICA			
Pan Latin TV	$320,000	$224,000	$128,000
Brazil	$133,750	$93,600	$53,500
Mexico	$80,000	$56,000	$32,000
SUBTOTAL	**$533,750**	**$373,600**	**$213,500**
NORTH AMERICA			
USA/Canada	$2,000,000	$1,400,000	$800,000
SUBTOTAL	**$2,000,000**	**$1,400,000**	**$800,000**
TOTAL FOREIGN	**$4,465,000**	**$3,125,600**	**$1,839,500**
TOTAL WORLD	**$6,465,000**	**$4,525,600**	**$2,639,500**

*The above projections are based on a Justin Timberlake, Elijah Wood or comparable, and any a TJ Miller or comparable.

RED LIGHT

WATERFALL

We are seeking for 30% in equity. We believe we can secure the rest of the film's financing primarily from private investors, and monetizing tax credits .



FINANCIAL PLAN

The producers plan to secure a minimum of 30% of the production budget from equity partners. With equity funding in place from independent investors, the producers plan to engage one or more of our international sales agency to begin the process of selling the film worldwide rights to territories both foreign from a major U.S. distribution company or studio specialty division for theatrical, or Blu-ray or VOD distributors including Netflix, Hulu, and Amazon to name a few.

Many factors affect the financial projections for a film. Its commercial appeal is the most important factor in determining financial success, followed closely by the agreement with the distributor(s). Being able to self-finance the production of a film puts the producers in the strongest position to control the quality and costs of the film, along with striking the best financial arrangements with the various distribution channels.

The independent film producer must secure the best distribution deal for the film, with a distributor who will commit financial resources and secure a favorable distribution release pattern. This is key to a film's success, because when a distributor commits funds to the prints and advertising budget of a film, it is strongly motivated to see the film become successful and make a profit. As with any business, when revenue exceeds cost, profits are realized.

In our case, and due to the two decades of successful film releases by our executive producer, we a fortunate enough to already have a multitude of output deals in place with many high profile distribution outlets worldwide that have the potential to yield impressive results.

RED LIGHT
A DEMPSEY TILLMAN FILM

FRANCO SAMA
SAMACO FILMS
12041 Wilshire Boulevard
Suite #20
Brentwood, California 90025
www.samacofilms.com
310-927-9355
Samaco
FILMS
SAMACO FILMS
DEMPSEY TILLMAN
DIRECTOR / WRITER
818-517-8865
maninthebox video@aol.com
RED LIGHT
A FILM BY DEMPSEY TILLMAN