

# BLUE MOON

WRITTEN BY  
STEVE CURTIS



# EXECUTIVE SUMMARY

The purpose of this business plan is to outline an actionable course for the successful completion, marketing, and distribution of the feature-length film, *Blue Moon*.

## LOGLINE

A young bigfoot, or “rangers” to his own supernatural kin, must face the ultimate decision when confronted with giving up his powers so he can marry the human girl he once loved as a child.

## CASTING

The Production Team is in the process of securing letters of intent for the lead roles of CHRIS RAINWATER, GABRIEL RAINWATER, AMANDA JAMES, and JACK NEW DAY. High-profile talent are also being approached for several of the top supporting roles in the film. Cast are being sought on the basis of artistic sensibilities, bankability and marketing awareness.

## FINANCING

The budget estimate for this film is \$20-25M, which will provide for the development, production, and post-production deliverables for the film. The structure allows for both a traditional distribution path of an acquisition deal as well as a self-motivated release strategy of the film.

## PRODUCTION TIMELINE

Pre-Production will last for 15 weeks, principal photography 30 weeks, and post-production 20 weeks. *Blue Moon* will aim for a release date in Fall, 2026.

## SALES

The Production Team is in discussions to attach strong international sales representation to present *Blue Moon* globally at major film markets. With Buffalo 8 advising on the content presentation, casting, marketing, and sales positioning, Blue Moon can avoid the typical pitfalls of indie sales. The return strategy is based on a practical plan for accessing traditional urban and drama film markets. Theatrical, New Media, Streaming Video on Demand (SVOD), DVD/Blu-Ray, broadcast, and foreign distribution outlets will be pursued—each with specific intent.





# THE STORY

*Blue Moon* is an animated musical in the vein of *Frozen*, *The Wild Robot* and *Splash*. With themes of found family and romance this project is ripe for success in the current marketplace.

## SYNOPSIS

Gabriel Rainwater, a guardian of the hidden community of Good Bear Lake, secretly lives as a shapeshifting Bigfoot along with his grandson Chris and their animal companions. After the death of Jane James, owner of the Blue Moon Inn, a young Amanda James leaves town, and Chris, who once saved her from drowning, stays behind to carry on the family's secret traditions. Twenty years later, Amanda returns to sell the inn and runs into Chris, now the town doctor and engaged to Lulu Big Sky, another shapeshifter. Despite time and circumstances, the old spark between Chris and Amanda reignites, complicating his arranged marriage that was meant to strengthen their supernatural community. Jack New Day, Amanda's childhood friend and now an antagonist to Chris, remains determined to expose Chris's true nature to the world.

As tensions mount between protecting the town's sacred waters and the ambitions of the Colorado Water Authority, loyalties are tested. Amanda's hidden agenda to secure the water deal surfaces just as Chris and Amanda confess their true feelings for each other. A dangerous flood threatens Amanda's life once again, prompting Chris to reveal his Bigfoot form in front of the entire town to save her. Jack captures evidence of Chris's identity but is thrown into disarray when Lulu, in Bigfoot form, exposes that the community's shapeshifting secret is larger than he ever realized. With Gabriel's help, Jack discovers he is destined to carry on the spiritual legacy of ferrying souls, a role he embraces just as Chris decides to renounce his powers to be with Amanda.

In the end, the tangled threads of duty, love, and identity are unraveled. Gabriel departs with his brother's spirit, entrusting the future to Jack and freeing Chris to live openly. Chris and Amanda take over the Blue Moon Inn, choosing a simple, grounded life together, while the town quietly safeguards its mystical heritage.











# THE CHARACTERS



# TARGETED CAST

## CHRIS RAINWATER

Chris is kind, smart, and deeply conflicted. Suddenly torn between his sacred duty, his family, and his love for a human, Chris finds himself on a journey of self-discovery, self-acceptance, and self-fulfillment. Does he give up his powers, and possibly his family, so he can live the life he wants with Amanda, or does he eschew love and continue the sacred duties of his lineage, to ferry human souls into the afterlife?



**TARON EGERTON**

Kingsman Franchise  
Rocketman  
Sing



**DAVEED DIGGS**

Hamilton  
Blindspotting  
The Little Mermaid



**ANTHONY RAMOS**

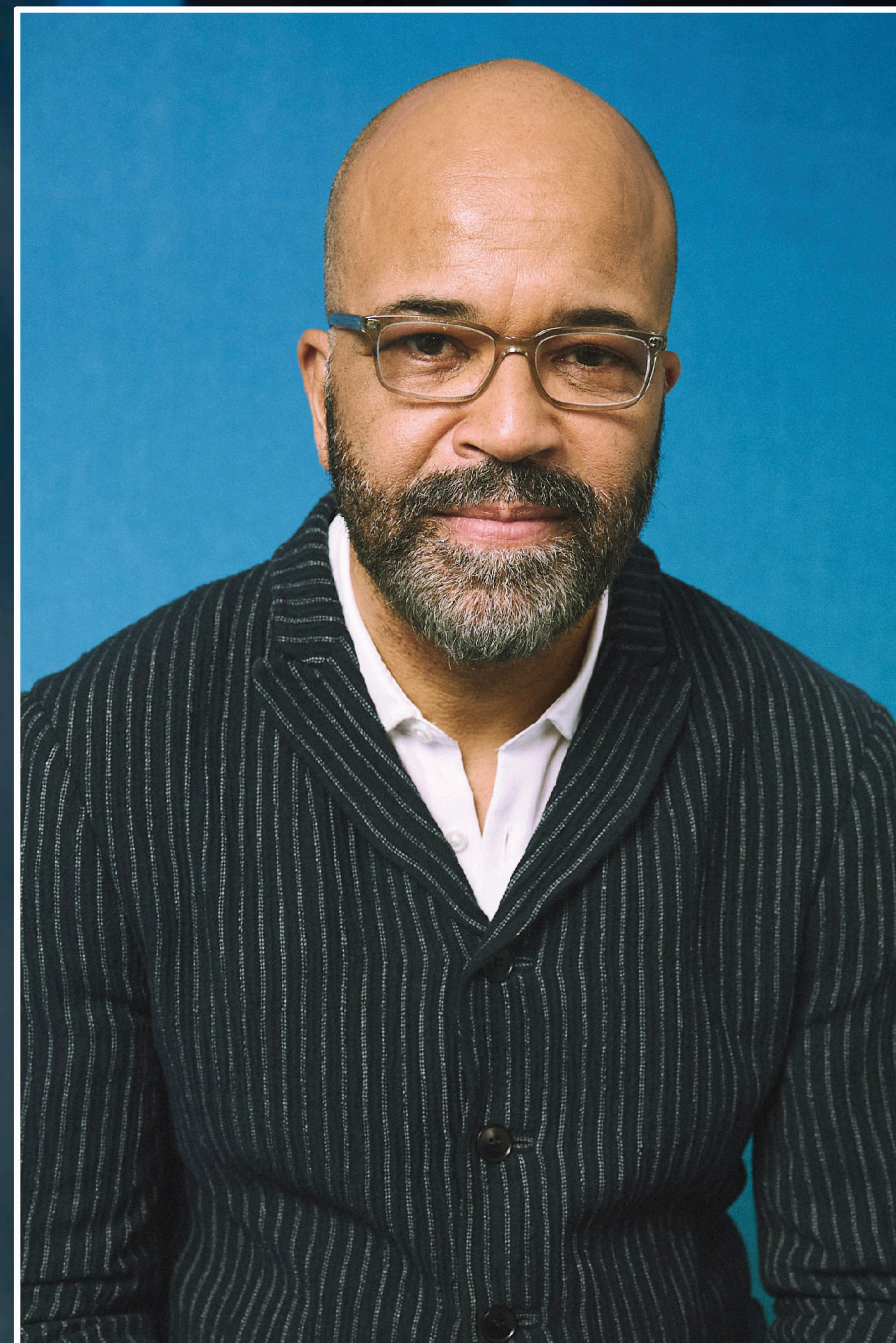
In the Heights  
Hamilton  
Twisters



# TARGETED CAST

## GABRIEL RAINWATER

A wise and nurturing presence, town doctor and famed Ranger Gabriel, is faced with his mortality. Though tradition would dictate he pass his sacred duty on to his grandson Chris, Gabriel knows this is not what Chris wants for himself. With time running out on his very long life, Gabriel must decide, and soon, whether he can force Chris to take up the mantle or to let Chris abdicate his duty.



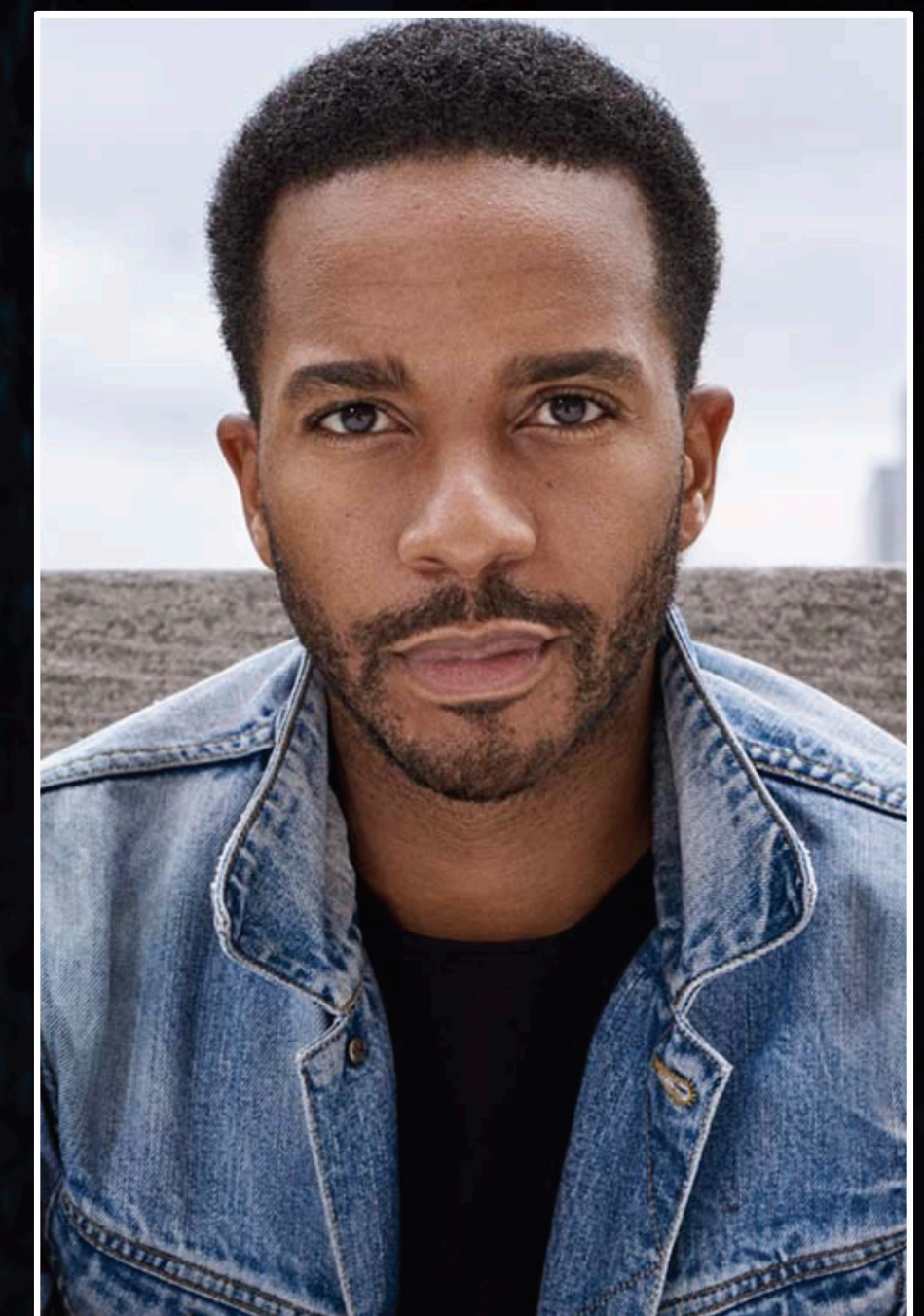
**JEFFREY WRIGHT**

American Fiction  
The Batman  
The French Dispatch



**COLMAN DOMINGO**

Sing Sing  
Lincoln  
Selma



**ANDRÉ HOLLAND**

Moonlight  
Selma  
42



# TARGETED CAST

## AMANDA JAMES

Jane, Amanda's mother, died when Amanda was young. She grew up around Chris who, to her and everyone else, looked like a normal human boy. As they grew, she and Chris drifted apart but the flame was never fully extinguished. Suddenly back in town for the first time in years, the spark rekindles and leaves everyone involved conflicted. Can Amanda bear to stay in the town that holds so many sad memories, even if it's the only way to remain with Chris?



**BRYCE DALLAS HOWARD**

Jurassic World  
The Help  
Argylle



**AULI'I CRAVALHO**

Moana  
Mean Girls  
Rise



**AMANDA SEYFRIED**

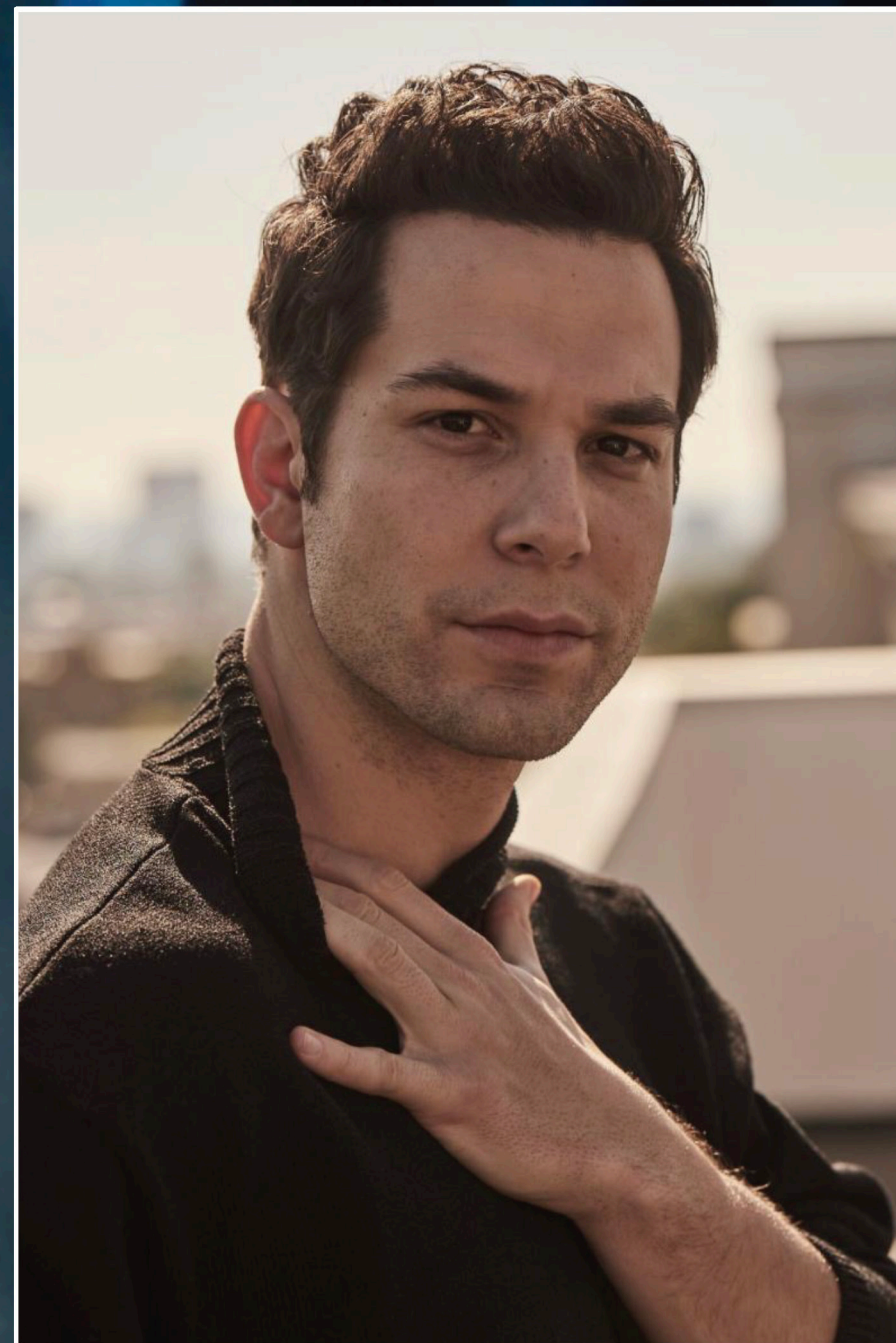
Les Misérables  
Mama Mia!  
Mean Girls



# TARGETED CAST

## JACK NEW DAY

Jack, son of local bigwig Cleo New Day, grew up with Chris and Amanda. Jack and Chris never got along and Jack has long suspected that this boy was more than he lets on. Will Jack successfully out Chris as one of the fabled “Rangers”? Will anyone believe him? If they do, what does that mean for Chris and Amanda?



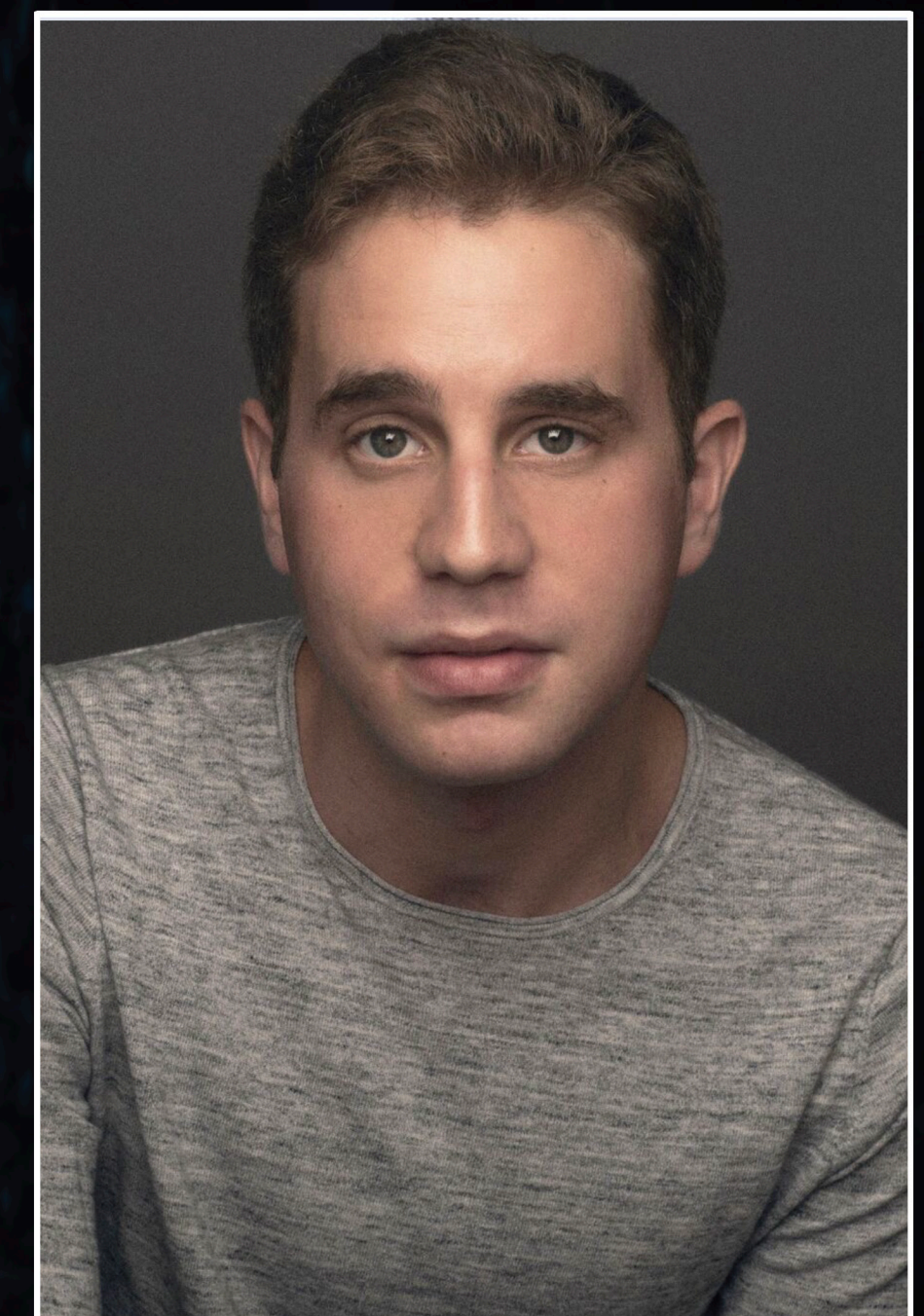
**SKYLAR ASTIN**

Pitch Perfect  
So Help Me Todd  
Wreck-It-Ralph



**JONATHAN GROFF**

Hamilton  
Mindhunter  
Frozen



**BEN PLATT**

Pitch Perfect  
Dear Evan Hansen  
Theater Camp





# TARGETED DIRECTOR

## RON HOWARD

Ron Howard is an Academy Award-winning director and producer whose career spans more than five decades. He began as a child actor, rising to fame on television in *The Andy Griffith Show* and later *Happy Days*, before transitioning behind the camera. Howard made his directorial debut in the 1970s and quickly established himself with hits like *Splash*, *Cocoon*, and *Parenthood*. He achieved critical and commercial success with films such as *Apollo 13*, *A Beautiful Mind*—which won him Oscars for Best Director and Best Picture—and *Frost/Nixon*. Known for his polished storytelling and wide-ranging subject matter, Howard has also directed blockbusters like *The Da Vinci Code* and *Solo: A Star Wars Story*. In addition to his directing career, he co-founded Imagine Entertainment, a prolific production company behind numerous acclaimed films and TV shows.



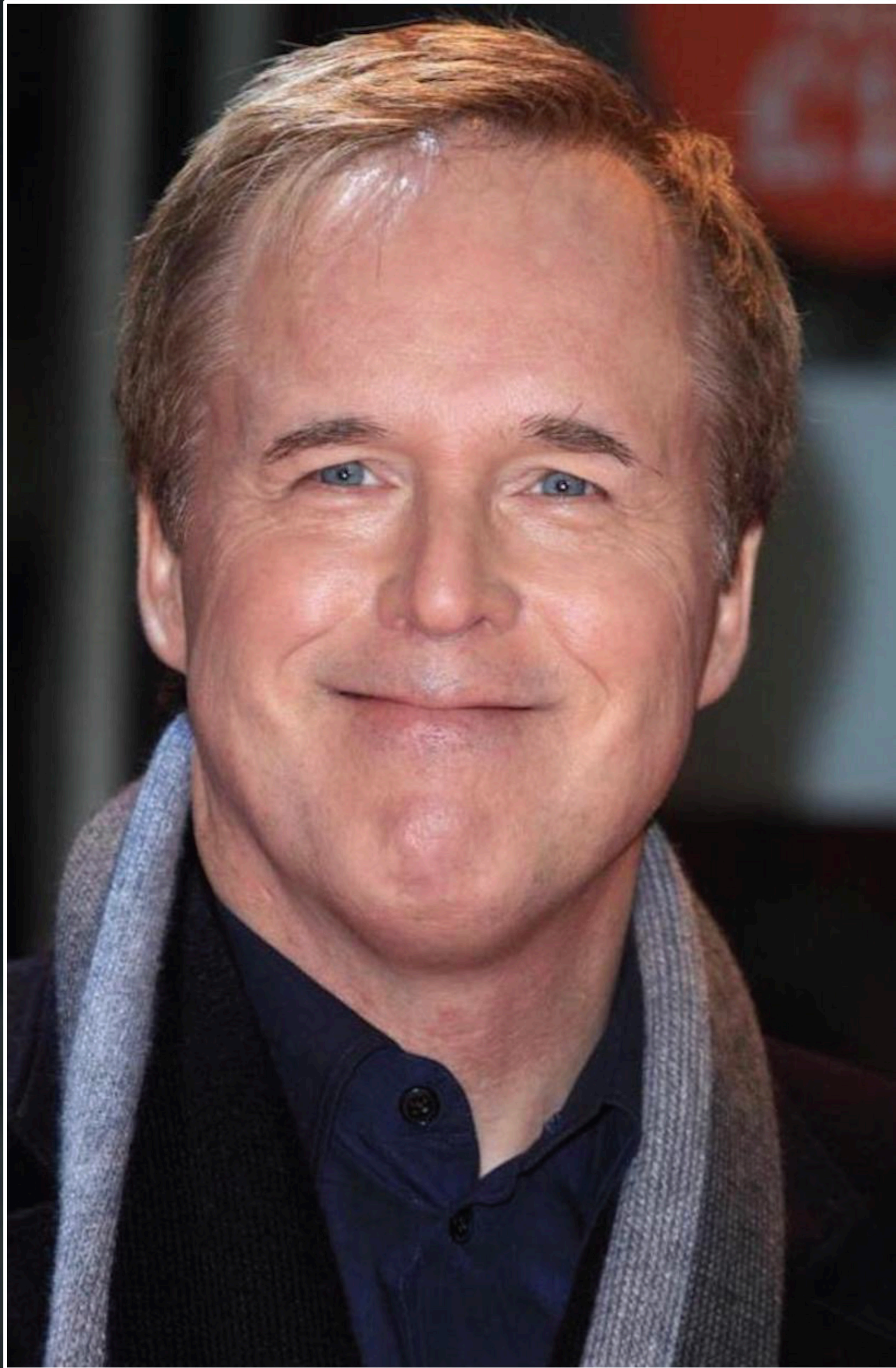


# TARGETED DIRECTOR

## JON FAVREAU

Jon Favreau is a filmmaker, actor, and producer best known for launching the Marvel Cinematic Universe and for his pioneering use of digital filmmaking techniques. He first gained attention as the writer and star of the indie hit *Swingers*, and later directed comedies like *Elf* and *Zathura*. Favreau's career reached new heights when he directed *Iron Man* (2008), a film that redefined superhero movies and helped establish Marvel Studios as a cinematic powerhouse. He has since directed and produced films like *Iron Man 2*, the photorealistic *The Jungle Book*, and Disney's *The Lion King* (2019). In television, Favreau created and executive produced *The Mandalorian*, a critically acclaimed series that expanded the Star Wars universe. His blend of humor, spectacle, and cutting-edge technology has made him one of Hollywood's most influential modern directors.





# TARGETED DIRECTOR

## BRAD BIRD

Brad Bird is a visionary director and animator celebrated for his work in both animated and live-action filmmaking. He began his career at Disney before making his feature debut with *The Iron Giant*, which became a cult classic despite its initial box office performance. Bird rose to prominence at Pixar with the success of *The Incredibles* and *Ratatouille*, both of which won Academy Awards for Best Animated Feature. Known for his sophisticated storytelling, character depth, and kinetic action sequences, Bird made a successful transition to live-action with *Mission: Impossible – Ghost Protocol*, reinvigorating the franchise. He later returned to animation with *Incredibles 2* and directed the ambitious sci-fi film *Tomorrowland*. Bird is widely respected for pushing the boundaries of animation and bringing cinematic flair to all his projects, animated or otherwise.





## TARGETED COMPOSER

### LUDWIG GÖRANSSON AND SERENA MCKINNEY

Ludwig Göransson and Serena McKinney are a powerhouse creative duo in the world of film and television music. Göransson, an Oscar-, Grammy and Emmy-winning composer and producer, is known for his genre-defying scores and hit collaborations with artists like Childish Gambino. He gained global recognition for his work on *Black Panther*, which earned him an Academy Award for Best Original Score, and for scoring hit series like *The Mandalorian* and *Community*. Serena McKinney is a celebrated concertmaster and violinist, performing on major film scores including *Oppenheimer*, *Tenet*, *Joker*, and *Little Women*. As a couple, Göransson and McKinney frequently collaborate on his compositions, with McKinney often serving as concertmaster on his scores, bringing precision and emotional depth to his work. Together, they represent a unique fusion of classical performance and contemporary composition at the highest level of the industry.



## TARGETED COMPOSER

### MARC SHAIMAN

Marc Shaiman is a Tony, Grammy, and Emmy-winning composer and lyricist best known for his work in musical theatre and film. A frequent collaborator of Billy Crystal and Bette Midler, Shaiman gained early recognition for composing for television variety shows before making his mark in Hollywood. His film credits include *When Harry Met Sally...*, *City Slickers*, *The Addams Family*, and *Sleepless in Seattle*, but he is perhaps most celebrated for his Oscar-nominated work on *Mary Poppins Returns*. In theater, he co-created the Broadway smash *Hairspray* alongside lyricist Scott Wittman, earning a Tony Award for Best Original Score. Shaiman's signature blend of humor, heart, and melody has made him a beloved figure across multiple entertainment platforms, consistently delivering music that's both emotionally rich and delightfully theatrical.



## TARGETED COMPOSER

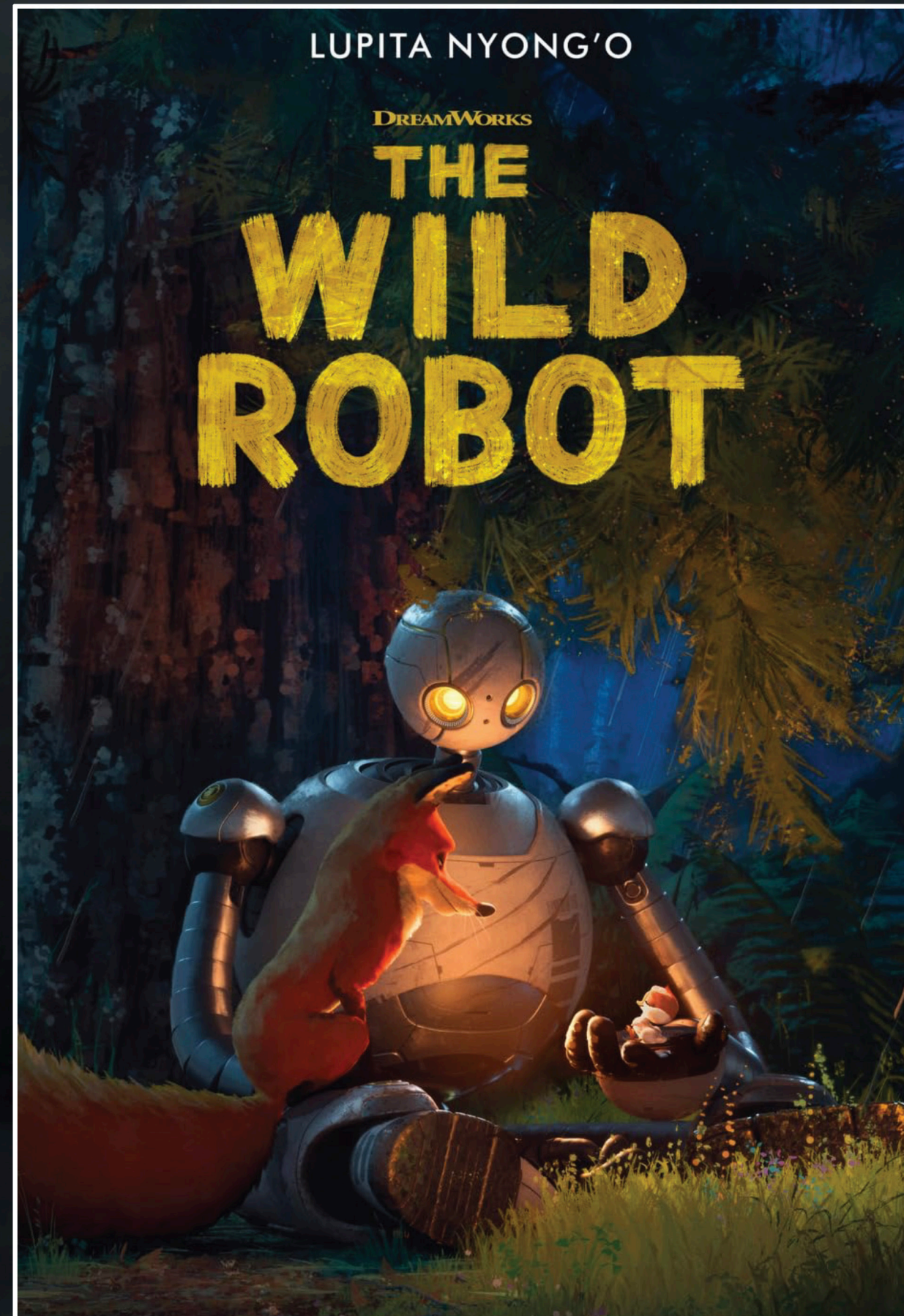
### JOSH GROBAN

Josh Groban is a Grammy-nominated singer, actor, and performer whose rich baritone voice has captivated audiences around the world. He rose to fame in the early 2000s with his self-titled debut album, featuring the hit "You Raise Me Up," and has since sold over 25 million records globally. Known for his blend of classical crossover, pop, and Broadway influences, Groban has headlined world tours and released multiple platinum albums. As an actor, he has appeared in TV series such as *The Good Cop* and Broadway productions like *Natasha, Pierre & The Great Comet of 1812* and *Sweeney Todd*, earning acclaim for his stage presence and vocal prowess. Groban is also active in philanthropy through his Find Your Light Foundation, which supports arts education for young people.



# SIMILAR CONTENT

FEATURING







THE TEAM





# CARAVANSERAI PICTURES

## PRODUCTION COMPANY

Caravanserai Pictures is a motion picture company dedicated to creating films and series that inspire and resonate with audiences worldwide. At the core of our storytelling is a focus on exploring the human journey through authentic narratives.

Our mission is to craft cinematic experiences that leave a lasting impression. By combining artistic vision with thoughtful storytelling, we aim to create projects that evoke emotion and encourage reflection and spiritual growth. Each film and series reflect our belief in the potential of stories to connect and uplift.

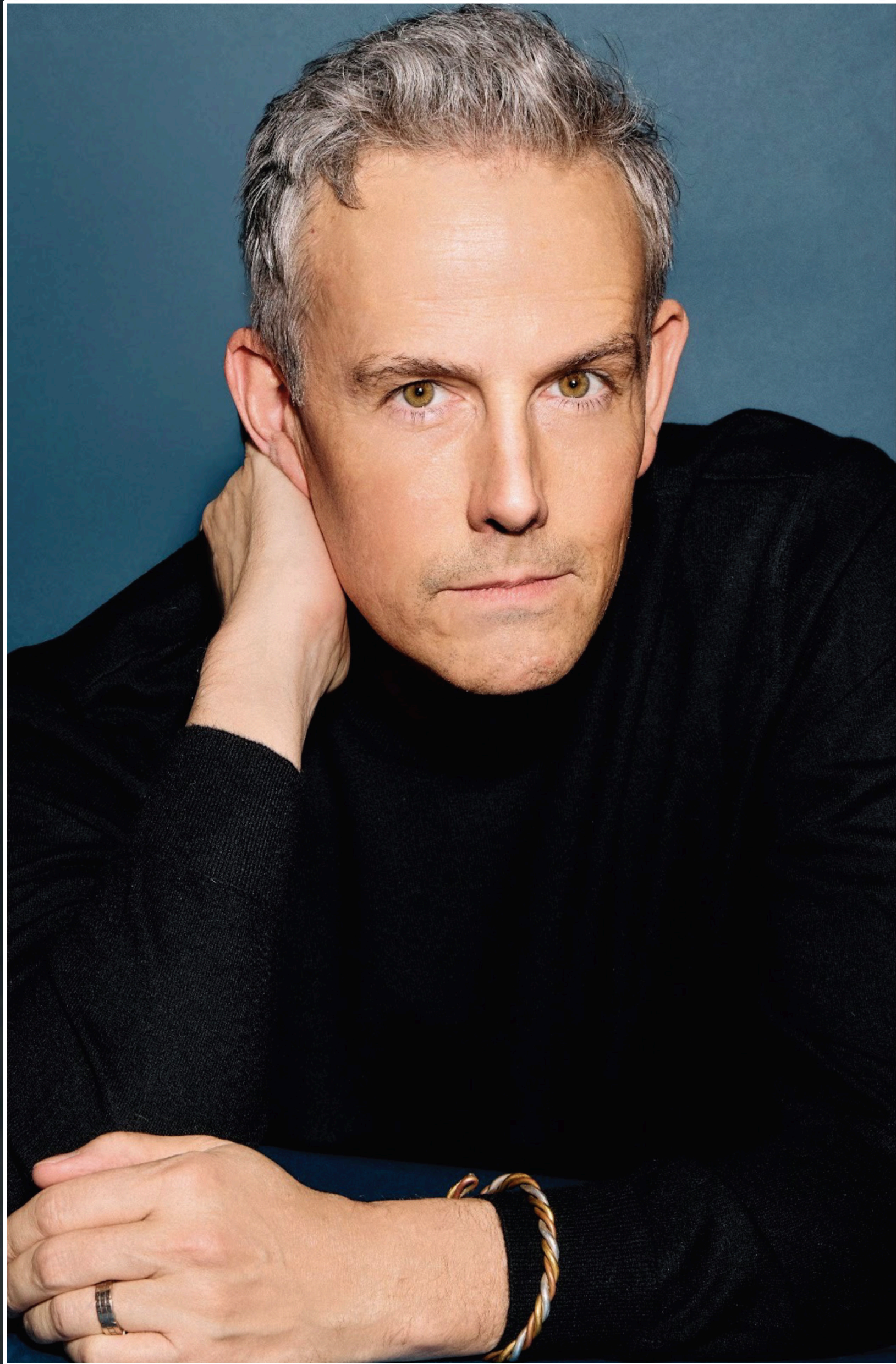
### Our Vision

We aspire to create stories that go beyond entertainment, offering perspectives that inspire hope and connection. Through our work, Caravanserai Pictures seeks to highlight the shared experiences that unite humanity.

- Passion for Storytelling: We develop films and series that prioritize meaningful and engaging narratives.
- Collaborative Approach: Our team works closely with industry professionals to bring each story to life.
- Global Perspective: Our projects aim to reach diverse audiences, focusing on themes that are universally relevant.

At Caravanserai Pictures, we welcome collaboration with producers, writers, directors, and other industry professionals. Together, we aim to create stories that matter and contribute positively to the world of cinema.





# COLLIN CURTIS

## FOUNDER - CARAVANSERAI PICTURES

Collin Curtis is a producer, filmmaker, entrepreneur, and real estate innovator whose career spans storytelling, business, and mentoring youth. A University of Southern California graduate with a Master's degree in Film Production from Loyola Marymount University, Curtis made an early impact with his debut film *Wavemaker* (1995), a coming-of-age romance that received international acclaim at over a dozen film festivals. This success led to the founding of Wavemaker Films, where he co-wrote, directed, and produced notable indie projects, including *Where the Red Buds Grow* (1999) and *Zulch* (1997). His films, known for their emotional depth and compelling narratives, cemented his reputation as a rising creative force.

While continuing to develop film projects, Curtis expanded into boutique luxury real estate, and launched firms across the Western U.S. that specialized in restoring historic properties and developing lifestyle estates. He built a reputation for visionary leadership, blending market insight with a passion for design. His expertise in contract law, negotiations, and team leadership propelled him on to increasing levels of success and profitability that allowed him to transform urban and rural landscapes while maintaining his commitment to sustainability and architectural integrity.

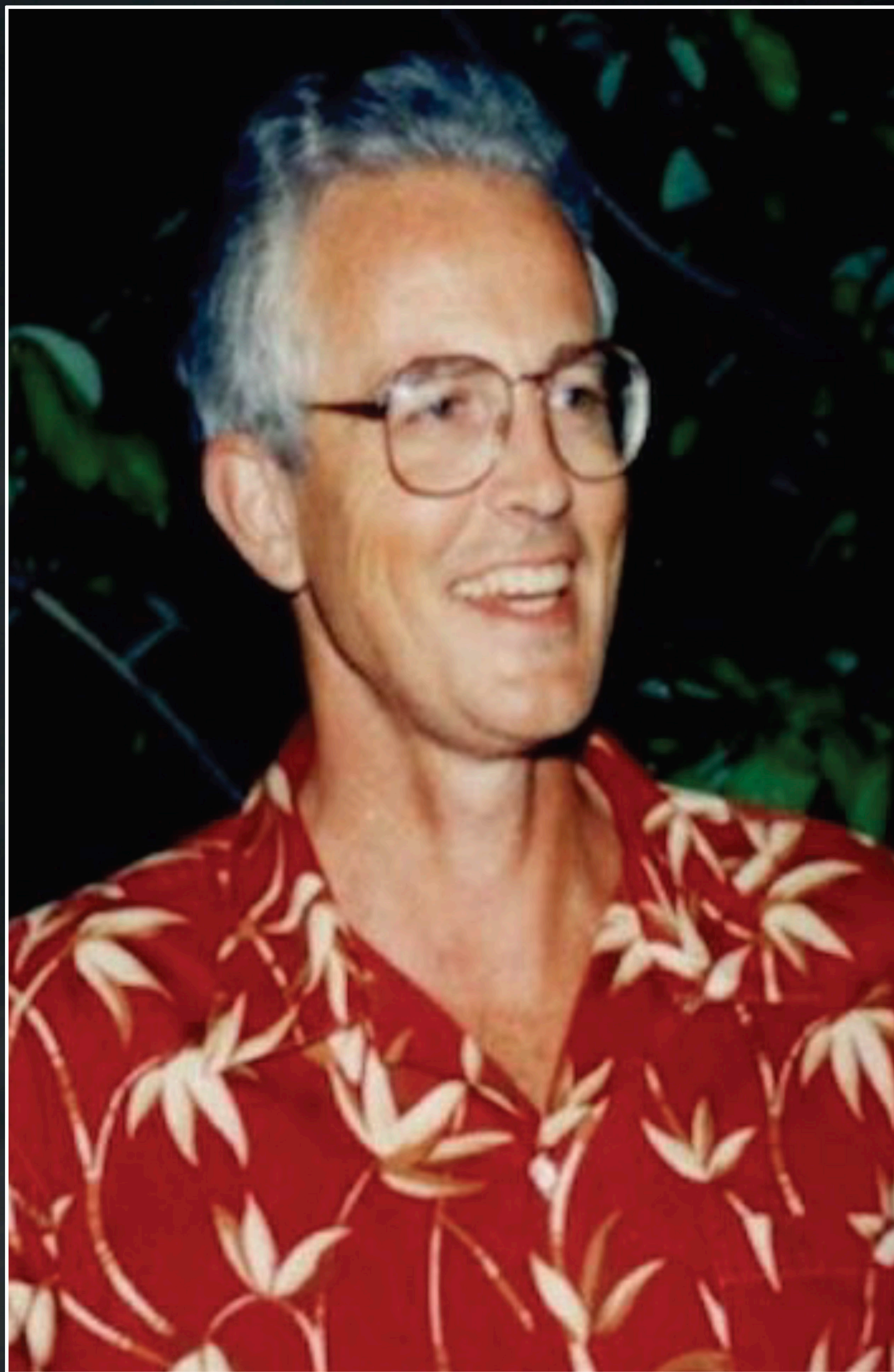
In 2015, Curtis rekindled his passion for filmmaking by partnering with his father, Dr. Steve Curtis, a retired orthopedic surgeon, screenwriter, and fiction novelist. Together, they created and developed screenplays and novels that explore themes of love, redemption, and human resilience. Through his new venture, Caravanserai Pictures, Curtis is dedicated to producing films for screen and television that inspire, uplift, and emphasize the transformative power of storytelling.

Beyond his creative and business pursuits, Curtis is deeply committed to community service and mentoring young people. He has served on multiple nonprofit boards, including the Turtle Creek Chorale and Youth First Texas, and has been a CASA court-appointed advocate for neglected children. He is passionate about mentoring and empowering young leaders, inspiring positive growth and meaningful change.

An avid cyclist, skier, and yoga enthusiast, Curtis finds his balance through nature, music, and meditation. He and his husband, Steven, along with their Vizsla, Rusty, live on a tranquil horse ranch near Lake Tahoe, where he aspires to blend creativity, leadership, and his deep love of storytelling.

The driving forces behind Curtis' work are creativity, innovation, and collaboration. With unwavering dedication, he works to shape meaningful stories and impactful ventures, bringing heart, leadership, and vision to every project to leave a lasting impact on both his community and the industry.





# STEVE CURTIS

## SCREENWRITER

Steve Curtis is a versatile and prolific screenwriter, novelist, orthopedic surgeon, and inventor. With a career spanning over forty years in medicine, he served as a partner at the W.B. Memorial Carell Clinic in Dallas, Texas, while also contributing as an Associate Clinical Professor at the University of Texas Southwestern Medical School. In addition to his medical work, Steve is an accomplished writer, having penned eight feature screenplays, each accompanied by a novel with hand-drawn cover artwork, as well as a memoir and a collection of poetry.

His writing centers around the redemptive power of love and reflects a diverse array of themes inspired by his life experiences. A lifelong Colorado enthusiast, Steve's love for the outdoors and the state's natural beauty influences much of his work.

He currently resides in Dallas, Texas, with his wife, Marty, and is an active member of his community. Steve is involved in several philanthropic organizations, serves on the Administrative Board of Highland Park United Methodist Church, and is a founding member of the Katy Trail Board of Directors in Dallas.

At 82 years young, Steve Curtis is a retired orthopedic surgeon who has been writing for over twenty years. Originally starting with novels and eventually moving towards screenplay, Steve's writings center on themes of justice, social responsibility, and the redemptive power of love.

## BLUE MOON - ACCOLADES

Top 10 Official Selection, Sacramento International Film Festival 2024  
Official Selection, Berlin International Screenwriting Festival | BISF 2025  
Finalist Award, Cambridge Script Festival 2025  
Semifinalist, Los Angeles International Screenplay Awards Winter 2024  
Semifinalist, Los Angeles International Screenplay Awards Fall 2023





# STEVEN HOLT

## CHIEF OPERATING OFFICER - CARAVANSERAI PICTURES

Steven Holt, COO, is a media, public relations and marketing executive with more than twenty years of experience. His passion for films and series spans the gambit including action/adventure, science fiction (on and off the planet), historical fiction and romantic comedies. AFI's top 100 films are as often on the rotation as Netflix and Apple TV.

Steven served as a senior communications executive with The Ritz-Carlton Hotel Company for over twelve years, developing strategy and launching hotels in Lake Tahoe, Rancho Mirage and celebrity chef restaurants throughout the western U.S. He held Market Director roles in San Francisco and Los Angeles leading PR & Marketing for Northern California, Southern California, Hawaii and Colorado. Ultimately, he was named Regional Director, Public Relations, The Americas with responsibility over media relations, influencer, C-suite and crisis communications for the brand.

Steven left The Ritz-Carlton to form his own consultancy and partner with a former CBS executive in New York City to join 360Bespoke, a bi-coastal PR/Marketing firm. He has written public relations, marketing and brand strategy across multiple industries including luxury, lifestyle, hospitality, entertainment, design, the arts, events and real estate.

Steven, like a filmmaker is a master storyteller with a global perspective, from his hospitality-driven business experience to his American and European education. Steven is a lifelong foodie and loves to cook, developing that passion while working on the Food & Wine Classic in Aspen festival team for nearly two decades. He loves the mountain lifestyle and is an avid skier and hiker.





# WES HAUPTMAN

## DIRECTOR OF DEVELOPMENT - CARAVANSERAI PICTURES

Much to his parents' chagrin, Wesley's professional life started out as a stand-up comedian producing and performing in shows in such well-known clubs as Gotham Comedy Club, The Laugh Factory, and the Comedy Cellar.

From there, his love of producing, combined with a unique talent for logistics and operations, led him to film and television. As a producer, he has developed and produced everything from horror films to sitcoms to period dramas.

With a love of fun and storytelling, Wesley is particularly drawn to anything that leaves viewers feeling better than when they started, even if the story involves demon hands or dastardly villains or being forced to relive high school.

Wesley holds an MFA in Writing and Producing for Television from Loyola Marymount University and a BA in Studio TV Production from Emerson College. During graduate school, he was a development intern at prestigious companies, including Captivate Entertainment, Hivemind, Three Body Universe, and Valhalla Entertainment.

Wesley currently lives in Los Angeles but is willing to live in a large mansion on a private Greek island if offered.



# LYANNE RODRIGUEZ

## ASSOCIATE PRODUCER - CARAVANSERAI PICTURES

Lyanne Rodriguez is an emerging filmmaker and screenwriter based in Los Angeles, dedicated to the power of cinematic storytelling to evoke change and amplify underrepresented voices. Originally from the San Francisco Bay Area, Lyanne's love for film began at a young age, with the TV always glowing in their home. For Lyanne, a first-generation American with parents from Peru and Panama, movies became a bridge to connect with their family through stories told in both Spanish and English. It was through that connection that Lyanne saw firsthand the power of cinematic storytelling.

After earning a B.A. in Film and Media Arts from Temple University in 2019, Lyanne began their career at Jane Doe Films, contributing to impactful documentaries like On the Record (which premiered at the 2020 Sundance Film Festival), Allen v. Farrow, and Not So Pretty. These experiences deepened their commitment to using film as a tool to create impact and inspire. Lyanne also worked in scripted filmmaking, working as 1st Assistant Director (and Art Director) on two recent film projects.

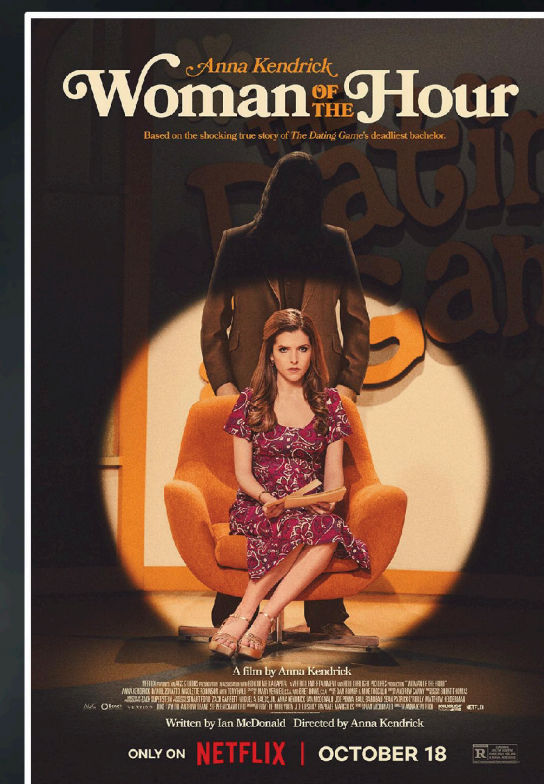
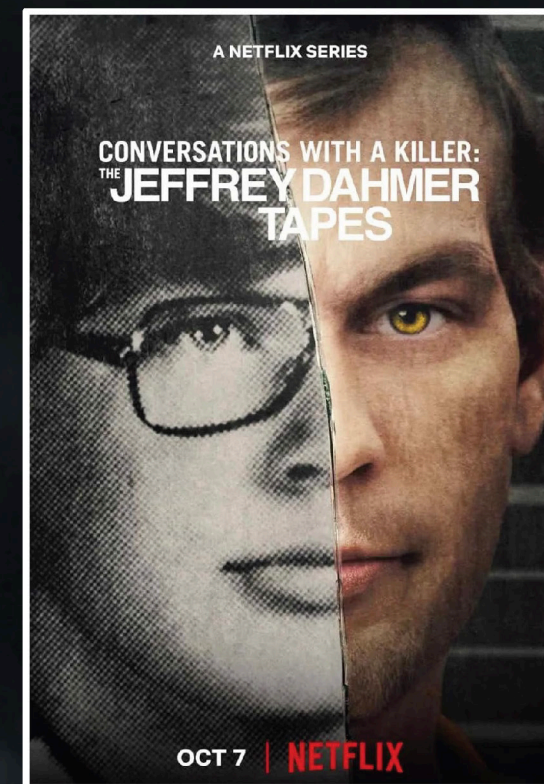
At Lyanne's core is a creative and multifaceted force, with an eye for compelling stories, organization, and aesthetics—always ready to fill in the gaps and bring a vision to life. When not on set or at their desk writing, you can find Lyanne fueled by iced matcha lattes, getting lost in the redwood forests, mud wrestling (making pottery), or snacking on kumquats!



# EXECUTIVE PRODUCERS

Founded in 2012 by partners Matthew Helderman & Luke Taylor, Buffalo 8 is a full-service film and media company, focused on production, post-production, and finance based in Santa Monica, California, with films premiering and awarded at Sundance, Berlin, Toronto, and SXSW.

Buffalo 8 is built on the fusion of entrepreneurial ethos and quality filmmaking. The company is also partnered with industry-leader BondIt Media Capital, enabling streamlined production and finance opportunities, and ABS Payroll for payroll accounting services for indie projects of all sizes.



buffalo 8  
A BONDIT COMPANY

[Production:](#) Producer Rep / Preferred Vendor Rates, etc.

[Post-Production:](#) Sound / Color / VFX / Deliverables, etc.

- [Team / Service Offerings](#)
- [Buffalo 8 Company Resources](#)



BondIt  
MEDIA CAPITAL

[BondIt Media Capital](#) is a world-renowned film, television and media financier founded in 2013. Based in Santa Monica, BondIt is a flexible financing partner for projects, producers and media companies alike.

- [Team / Service Offerings](#)
- [BondIt Company Resources](#)



PAYROLL  
A BONDIT COMPANY

[ABS Payroll](#) specializes in entertainment & payroll accounting services designed for indie projects. As ABS is part of the [BondIt family of companies](#), ABS can offer competitive rates to Buffalo 8 & BondIt-related productions.

- [Team / Service Offerings](#)
- [ABS Payroll Company Resources](#)





# RISK

## INVESTMENT RISK

The Producers of the film will seek accredited investors who understand this risk. The ideal investor is one who believes that *Blue Moon* should be shown to the widest audience possible. With this goal in mind, the producers have established an accurate budget and prepared a marketing strategy for major and self-release. This is to eliminate the element of chance and to ensure future returns.

## PRODUCTION RISK

The cost of developing and producing motion pictures is often underestimated and may be increased by reasons or factors beyond the control of the producers. The mistake many inexperienced filmmakers make is to begin preproduction and principal photography before all elements are in place for the successful completion and delivery of a quality product. The producers intend to mitigate these production risks in three ways:

1. Ensure key elements are satisfactorily addressed and resolved before the production phase (large expenditures) begins. Such issues include: finalizing a script, engaging a reputable script clearance company to address legal issues, and ensuring the film has a committed cast in place that have both the skills and draw to attract distributors as well as an audience.
2. Create alternate plans for personnel and workflow that limit production delays due to unexpected circumstances. The filmmakers of *Blue Moon* are experienced in the field and possess excellent production planning and execution skills. Essential factors in planning are to have qualified personnel available to step into key positions in case of emergency. To that end, the Production Team will have alternate shooting locations readily available when inclement weather is anticipated and will build the production schedule so it can easily accommodate necessary changes.
3. Put in place comprehensive insurance to mitigate any expense that might truly be out of the producers' control. Procuring business insurance might seem obvious; however, too often inexperienced producers take shortcuts when it comes to production insurance. Although the Production Team's first goal is to continue working once the momentum of full production starts, it is vital that all measures be taken to ensure the project will be completed and there is no legal exposure that endangers delivery. Comprehensive coverage will include Film Producer's Indemnity (Cast Insurance), Negative Film Coverage (or digital equivalent), Producer's Errors and Omissions, et al.



# DISTRIBUTION PLAN

## SALES APPROACH

The majority of independent films suffer from an unrealistic expectation for the film's release; *Blue Moon* excels in that it recognizes the necessity of the sales input from an early stage. By attaching a well-known sales company during the development phase, *Blue Moon* is able to execute on strong cast selections, generate early interest in the film before production is complete, and introduce the concept to the market before beginning physical sales.

The Producers also have strong relationships with the top talent agencies including: WME, CAA, UTA, ICM, Gersh and Paradigm in which they plan to work with one of their packaging departments to build a cast with the highest value and represent the project in the domestic market as well as assist with festival placement. The Producers intend for *Blue Moon* to be released both theatrically and digitally through SVOD and OTT platform licensing to an outlet such as: Netflix, Amazon, Hulu, Vudu, Apple, etc.

## FESTIVALS

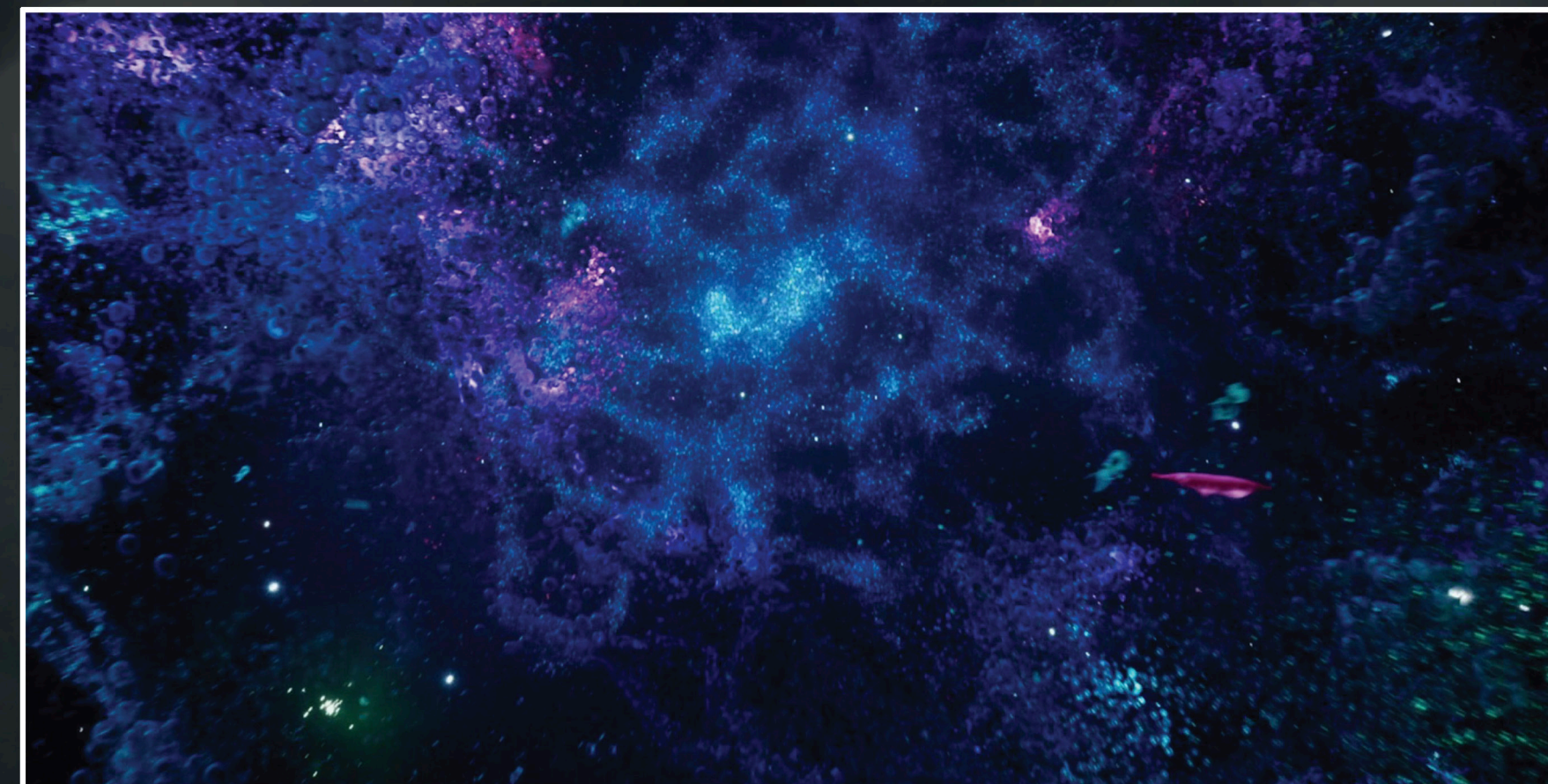
Working in tandem with agency and sales partners, the Production Team plans to premiere *Blue Moon* at top-tier film festivals, such as: Sundance, Berlin, Cannes, or Toronto. The Production Team also has relationships with additional festivals, including Sun Valley FF, Telluride FF, Nashville FF, among others. The Producers have had projects premiere or screen at each one of the listed festivals and believes the quality of *Blue Moon* and their strong standing relationship with various programmers at each will allow for a successful festival run.

## START TO FINISH MARKETING

Although in the early stages of development, the Production Team for *Blue Moon* has already begun implementing their marketing philosophy. Marketing starts at the beginning of development and finishes after release on all distribution platforms. This means immediately beginning grassroots marketing efforts through social media and targeted genre fan bases. The Producers recognize the necessity of savvy & thoughtful marketing campaigns and realize their importance in the overall success of the film, especially in the rapidly shifting indie film market due to the current theatrical climate.

## LEADING INDUSTRY PROFESSIONALS

The Production Team will utilize proven industry professionals for all services and department head positions to ensure completion of a quality product and to best protect the interests of the lenders. There is no substitute for experience, and shortcuts are not acceptable — where most independent films suffer in their hiring process, *Blue Moon* will outclass the competition. Already *Blue Moon* has managed to begin putting together a strong team of industry professionals.





A vertical image on the left side of the page shows the silhouettes of several people riding camels across a desert landscape at sunset. The sky is a deep orange and red, and the camels and riders are dark against it.

# TARGET MARKETS

## URBAN PROFESSIONALS

Young urban professionals accounted for an exceptional 18-20% of total ticket sales for similar titles to *Blue Moon*. With sophisticated sensibilities and disposable income—this demographic is one of the most crucial emerging sales groups to focus on. With the average moviegoer in this category purchasing upwards of 8 movie tickets/year (per MPAA statistics) this group is more likely to be keyed into movie culture, and excited by an independent film like *Blue Moon*. This isn't necessarily surprising, since these individuals are generally renters and thus have high amounts of disposable income and free time with which to see movies, especially those that don't receive expensive marketing campaigns like big-budget tentpole projects.

With a demographic that's also twice as likely to use social media platforms like Facebook, Twitter & Instagram daily, the marketing potential with this demographic is huge. Magical realism, fantasy films such as *Puss in Boots: The Last Wish* and *Wish*, both experienced increased box office results due to savvy word-of-mouth marketing campaigns, something that the Producers of *Blue Moon* are keen to replicate. And with many different aspects of *Blue Moon* being appealing to this diverse demographic, whether it's the true-to-life character struggles or fantastical Illyrian based fairytale elements there is plenty of potential for *Blue Moon* to strike a chord with this audience group.

## FAMILY ANIMATED FILM FANS

The appetite for animation grows every year and consistently makes up 25% of all box office revenue. Generally, very specific types of films, the subgenre of magical realism, fantasy. Animated films have tremendous success like *Spider-Man: Across the Spider-Verse*, *Inside Out 2*, and *Frozen II*, all of which far-surpassed their production budgets at the box office, displaying this trend at both the studio level, and among independently-distributed projects.

The magical realism genre specifically is a beloved and commonly used genre for family-friendly animated films. Animated movies in general perform very well in the box office and are proven to be hits with children and adults. The global animation market itself is worth \$270 billion in 2024 and is expected to grow. Films like *Inside Out 2* (2024) proves to be effective as it did extremely well in the box office (\$1.6 billion). 100+ million tickets were sold for the film. The producers believe that catering to the family-friendly audience will help to drive the success of *Blue Moon* that will ultimately combine the fantastical elements with adventure. *Blue Moon* is poised to follow in the footsteps of these success stories with a relatable narrative about the hero's journey. Once coupled with the compelling animation and engaging fantastical characters populating the story, the wide-market potential of this film is excellent.



BLUE MOON  
Budget V1

PREPARED BY BUFFALO 8

| Account | Description                           | Total               |
|---------|---------------------------------------|---------------------|
| 1100    | STORY AND RIGHTS                      | \$425,882           |
| 1200    | PRODUCERS UNIT                        | \$550,890           |
| 1300    | DIRECTION                             | \$402,035           |
| 1400    | CAST                                  | \$5,029,298         |
| 1500    | ABOVE-THE-LINE TRAVEL                 | \$50,732            |
|         | <b>Total Above-The-Line</b>           | <b>\$6,458,837</b>  |
| 2100    | PRODUCTION STAFF                      | \$3,630,000         |
| 2200    | EXTRA TALENT                          | \$296,183           |
| 2300    | 2D DESIGN                             | \$718,236           |
| 2400    | STORYBOARDS                           | \$250,126           |
| 2500    | CG LEADS                              | \$120,199           |
| 2600    | MODELING                              | \$1,143,603         |
| 2700    | SURFACING                             | \$304,567           |
| 2800    | LAYOUT                                | \$511,236           |
| 2900    | ANIMATION                             | \$2,310,897         |
| 3000    | VFX + CFX                             | \$903,219           |
| 3100    | LIGHTING RENDERS                      | \$559,218           |
| 3200    | SOFTWARE DEVELOPMENT                  | \$100,000           |
| 3300    | HARDWARE + SOFTWARE                   | \$600,000           |
| 3400    | RENDERFARM                            | \$500,000           |
|         | <b>Total Production</b>               | <b>\$11,947,484</b> |
| 4100    | COLOR GRADING                         | \$65,390            |
| 4200    | MIX + MASTERING                       | \$60,320            |
| 4300    | POST PRODUCTION SOUND                 | \$75,000            |
| 4400    | POST PRODUCTION FILM & LAB            | \$200,000           |
| 4500    | TITLES                                | \$43,000            |
| 4600    | EDITING                               | \$62,695            |
|         | <b>Total Post Production</b>          | <b>\$506,405</b>    |
| 5200    | PUBLICITY                             | \$400,000           |
| 5400    | GENERAL EXPENSE                       | \$129,500           |
|         | <b>Total Other</b>                    | <b>\$529,500</b>    |
|         | B8 EP FEE (5%)                        | \$706,317           |
|         | INSURANCE PACKAGE (2%)                | \$405,130           |
|         | LEGAL FEES (1.5%)                     | \$303,848           |
|         | CONTINGENCY (10%)                     | \$2,025,652         |
|         | ANIMATION STUDIO FEE                  | \$1,500,000         |
|         | <b>Total Above-The-Line</b>           | <b>\$6,458,837</b>  |
|         | <b>Total Below-The-Line</b>           | <b>\$12,983,389</b> |
|         | <b>Total Above and Below-The-Line</b> | <b>\$19,442,226</b> |
|         | <b>Total Fringes</b>                  | <b>\$814,299</b>    |
|         | <b>Grand Total</b>                    | <b>\$25,197,472</b> |





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P I C T U R E S

