

# **BLOOD ON THE STREETS**



<http://www.josephdpeters.com/Blood-on-the-Streets-promo-sample-storyboards-demo-music.html>

## **Executive Summary**

### **LOGLINE**

**BLOOD ON THE STREETS** is a romantic crime thriller about a mysterious detective, a beautiful woman and a criminal family who launches a bloody war when someone crosses over to the other side and commits the ultimate sin.

### **PROJECT DESCRIPTION**

**BLOOD ON THE STREETS** includes a completed script (English & Spanish versions), completed storyboards & a soaring cinematic score. The film will be shot in two versions, English and Spanish. This feature film project will also be shot in a classic film noir expressionistic style that will appeal to both men and women.

### **PROJECT STATUS STATEMENT**

**BUDGET** – This full-length feature film will have a total budget of US **\$1** million dollars.

**DISTRIBUTION** – **BLOOD ON THE STREETS** will obtain both domestic and international distribution.

**KEY ATTACHMENTS** –Writer, Producer, and Director – Joseph D. Peters. Co-Producer – Jose Antonio Hergueta, Simon Barron. Cast – Rodrigo Aragon, Alejandra Meco, Myr Garrido, Ray A. Torres, Danny Pardo, and Jorge Booth. Director of Photography – Alvaro Martin Blanco. Sound Design - Jose Luis Diaz. Editing/Sound Editing – Richard K. Allen. Music Composer – Gilbert Bottcher.

**DIRECTOR'S STATEMENT** – Joseph D. Peters has taken pre-production trips to Spain. Meetings included production companies, actors, equipment rentals, and location scouting. A CD Demo Soundtrack is being developed. Joseph has completed detailed storyboards (shot for shot). All of the main cast and key crew members will be given a copy in order to better communicate his vision. The end result will be a production that will run smoothly, be shot in a quick and efficient manner and speed up the time spent in the editing bay. The film will be shot in two versions, English and Spanish, in order to penetrate all global markets. The entire cast is bilingual. The film will be distributed in both domestic and international markets. It is cheaper to shoot in Spain. Other cost benefits include an established film infrastructure and specific local locations that will need minimum set design. In addition, most of the actors and crew live locally which will reduce travel and living expenses. All of this was done to enhance the overall appeal to invest in the feature film.

### **TENTATIVE SCHEDULE & LOCATIONS**

35 days over 6 weeks in 2018. Madrid, Spain locations.



### **CHARACTER DESCRIPTIONS- Proposed Cast**



**Curtis Raven (TBD)** – A mysterious detective, thirties, loner, comes back for revenge.



**Sylvia Buñuel (Alejandra Meco)** – A beautiful woman, thirties, singer with a secret past.

<http://www.josephdpeters.com/Alejandra-Meco.html>



**Franco Scala (RODRIGO ARAGON)** – A ruthless criminal, thirties, always gets what he wants. <http://www.josephdpeters.com/Rodrigo-Aragon.html>



**Maria Scala (Mariu Barcena)** – Wife of Franco. Thirties. Kicked out of the house by Franco. Meets Raven and wants to become his lover. Betrays Franco.

<http://www.josephdpeters.com/Mariu-Barcena.html>



**Lou Cordova (ARMAND ASSANTE)** – Owner of diner. Estranged father of Sylvia. Former mob ties. <http://www.josephdpeters.com/Armand-Assante.html>





**Lola Montera (MYR GARRIDO)** – A waitress, thirties, Franco’s mistress.  
<http://www.josephdpeters.com/Myr-Garrido.html>



**David Buñuel (RAY ANGEL TORRES)** – A bank teller, thirties, gets mixed up with a criminal family. <http://www.josephdpeters.com/Ray-Torres.html>



**Leon Rosco (JORGE BOOTH)** – A meticulous criminal, late forties, works with Franco.  
<http://www.josephdpeters.com/Jorge-Booth.html>



**Manny Penzoli (DANNY PARDO)** – A nervous criminal, late thirties, side kick to Jorge.  
<http://www.josephdpeters.com/Danny-Pardo.html>

**PRINCIPAL CREW**



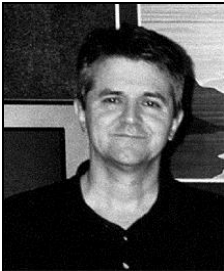
**WRITER/PRODUCER/DIRECTOR – JOSEPH D. PETERS**

**<http://www.josephdpeters.com/Biography-Resume.html>**



**EXECUTIVE PRODUCER – JOSE ANTONIO HERGUETA**

**<http://www.imdb.com/name/nm1876864/>**



**LINE PRODUCER – SIMON BARRON**

**<http://www.simonbarron.com/SBarronRESUME.pdf>**



**DIRECTOR OF PHOTOGRAPHY – ALVARO MMARTIN BLANCO**

**<http://www.alvaromartinblanco.com/index.php/en/>**



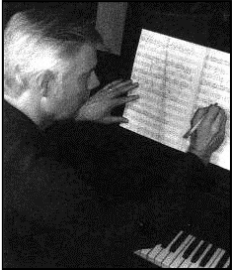
**SOUND DESIGN – JOSE LUIS DIAZ**

**<http://www.jldiaz.com.ar/index-en.php>**



**EDITOR – FILM & SOUND – RICHARD K. ALLEN**

[http://www.imdb.com/name/nm1651980/?ref=fn\\_al\\_nm\\_1](http://www.imdb.com/name/nm1651980/?ref=fn_al_nm_1)



**MUSIC COMPOSER – GILBERT BOTTCHER**

<http://filmtimemusic.com/index.html>

### **BUDGET**

The filmmakers intend to produce **BLOOD ON THE STREETS** for a budget of US **\$1 million**. The budget will cover all costs from script development and purchase of rights, fees to writer, director, producers, all cast and crew, through principal photography, post-production (editing, music scoring and dubbing, mixing, etc.), and final delivery of the film.

### **PROJECTED TIMELINE**

The following is a projected timeline, from financing through potential distribution of **BLOOD ON THE STREETS**. Please note that these are simply projections. The filmmakers do not have distribution or film festival commitments nor have they entered into any agreements regarding the theatrical release of **BLOOD ON THE STREETS** or sale of ancillary markets such as pay-per-view, VOD, and DVD in the US, Europe, Latin America or elsewhere.

- **August 2018** – Complete financing. Deposit all monies in bank account. Hire Cast and Crew. Scout and finalize locations. Begin publicity and selling. Develop marketing plan.
- **September 2018** – Official start of Pre-Production. Open production office. Rent equipment. Begin building sets/rent locations. Cast rehearsals.
- **October/November 2018** – Begin principal photography for 35 days over six weeks.
- **November/December 2018** – Begin Post-production: assemble, edit music score, dub, mix, and create prints.
- **March 2019** – Complete release prints. Distributor screenings of companies that specialize in Independent/Latin films. Begin grassroots word-of-mouth screenings through Hispanic/Latino media in the US. Begin to submit to other major film festivals.
- **September 2019** – If selected, North American premiere screening and launch of commercial theatrical release. Begin with (US and Canada) theatrical. Followed by global theatrical releases.
- **November 2019** – Domestic non-theatrical (airline), pay-per-view (HBO, Showtime) release.
- **December 2019** – Domestic DVD release. Followed by global DVD and video on demand (VOD) releases.
- **April 2020** – Domestic network and cable TV release. Followed by global network and cable TV release.

## MARKETING STRATEGY

The filmmakers intend to sell **BLOOD ON THE STREETS** to distributors that will release it in all domestic and global media and markets according to its own strategies and schedules in connection with its current slate of movies in the pipeline.



## FILM NOIR

The filmmakers believe that **BLOOD ON THE STREETS** will use the film noir to explore the romance, passion, sorrow, and the triumph of a deeply human story that is common to us all. Against that backdrop of a celebration of an ever-popular thriller genre, **BLOOD ON THE STREETS** is intended to offer all of its audiences a portrait of a man who seeks revenge and the other his destruction.

## ENORMOUS POPULARITY OF THRILLERS

Thrillers with compelling love stories, beautiful cinematography, action sequences, and interesting characters have proven over time to appeal to both men and women. **BLOOD ON THE STREETS** will provide another fresh perspective on romance and noir; yet the themes of the thriller are still familiar to a universal audience.

## TARGET AUDIENCES

The Hispanic/Latino population in both North and Latin America is one of the primary target audiences for the English/Spanish language film, **BLOOD ON THE STREETS**. There are three distinct groups in the Hispanic community. The first older generation likes to watch their films in Spanish. The second middle age group prefers a blend of both Spanish and English in their viewing habits. And the third younger generation gravitates towards English only, but still wants to see themselves up on the screen.



## THE HOT HISPANIC/LATINO MARKET

Hispanic estimated purchasing power was \$1.2 trillion in 2012 according to the Selig Center for Economic Growth. In sheer dollar power, Hispanics' economic clout will rise from \$212 billion in 1990, to \$489 billion in 2000, to \$978 billion in 2009 and to \$1.5 trillion in 2015. The United States population of Hispanic consumers wields a formidable combination of fiscal optimism and buying power. Consider the following facts:

- 1 in 6 Americans is now a Hispanic.
- The size of the U.S. Hispanic population worldwide ranked 2nd, as of 2010. Only Mexico (112 million) had a larger Hispanic population than the United States (50.5 million). *Source: International Data Base*  
<http://www.census.gov/ipc/www/idbsum.html>
- Hispanic households are larger than non-Hispanic households (3.3 persons per household for Hispanics versus 2.4 persons for non-Hispanics); and have twice as many children under 18.
- Sixty-five percent of U.S. Hispanics are Millennial, ages 22 to 35.
- A recent Google study showed 86 percent of U.S. Hispanics have a high-speed Internet connection in their homes and 78 percent use the Internet as their main information source, even more than television.
- The share of buying power controlled by Hispanic consumers will rise from 5 percent in 1990 to 6.8 percent in 2000 and to 9.1 percent in 2009, and the group's share will rise in every state.
- Hispanics' spending patterns already help to determine the success or failure of many youth-oriented products and services. According to the 2007 American Community Survey, 33.9 percent of the Hispanic population is under age 18 compared to 22.8 percent of the non-Hispanic population. Also, in 2007, only 5.5 percent of Hispanics were over 65, compared to 23.8 percent of the non-Hispanic population.
- U.S. Latinos accounted for 11%, or \$2.2 billion, of total e-commerce purchases made across the United States in the first quarter of 2012. (Ad Age, Six Things Advertisers Need to Know About the Growing Hispanic Market)
- This segment contributed 34.8% of the growth in the Technology, Telecommunications and Entertainment industries according to our Ad Spend research.

Source: [ahaa](#), [eMarketer](#)



## Explore the World of Cinema from the Past to the Present

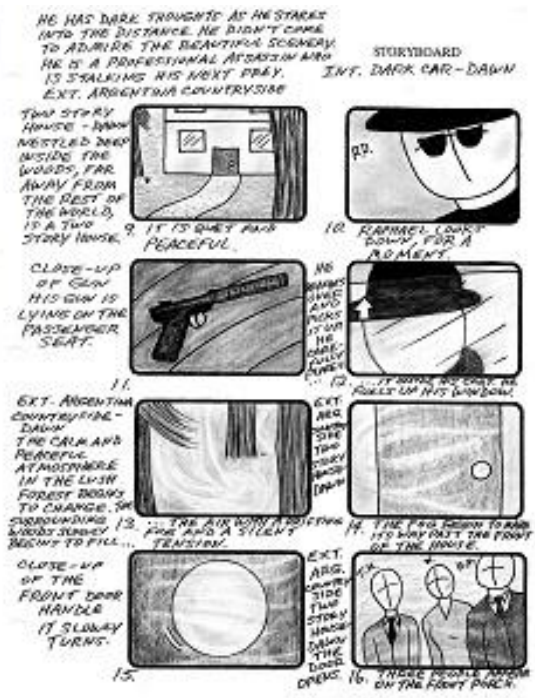
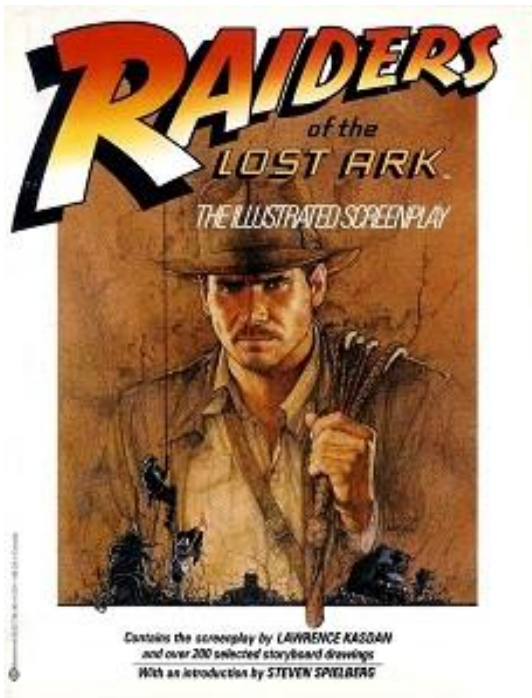


by Joseph D. Peters

The month of July of 2015 was a special one for me. I made my very first film, “Mais Que Nada” in July of 1985. Since that time, I have made several films and was fortunate enough to receive several film awards at various film festivals for my work. Over the past several years, I have been developing several feature film projects for the Latin market which is currently being underserved.



As a small boy, I was introduced to the arts when I received my first comic books, The Amazing Spiderman and The Incredible Hulk. I was immediately fascinated with the amazing drawings and fantastic stories. The artist placed the heroes and villains within the comic book panels in many different and interesting ways. The taut and crisp plot lines moved the story towards to its suspenseful cliffhanger or final conclusion.



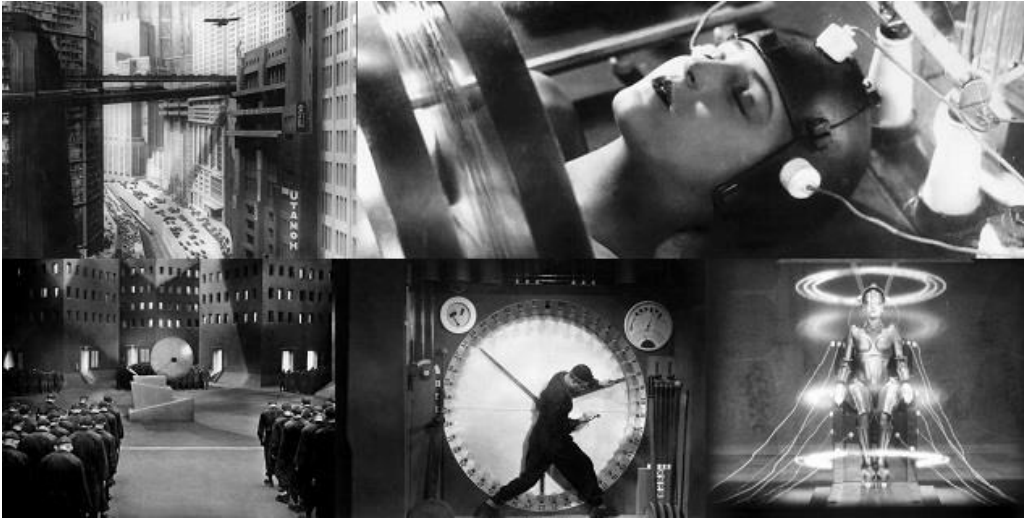
In later years, I was looking at various books and magazines at the local book store. I spotted a large booklet, *Raiders of the Lost Ark – The Illustrated Screenplay*. The booklet contained over two hundred selected storyboard drawings from the action adventure film. This booklet was very influential in my life, because it provided examples of storyboard drawings that I would later incorporate into my own film projects. All of my films have been carefully storyboarded, shot for shot, which then enables me to visually communicate my artistic vision to my cast and crew.



One of my major influences in film was the work of the acclaimed British film director, Alfred Hitchcock. I read a film biography about his work. Hitchcock always had all of his films storyboarded before he began production. Long before the days of downloading and streaming films from various internet sites, I walked in a local video rental store and spotted a foreign film, "Confidentially Yours" by the French film



director, Francois Truffaut. I had read about an interview that Truffaut had conducted with Hitchcock back in 1962. Truffaut had been a long admirer of Hitchcock's work. I rented the film and saw many of the Hitchcockian film techniques that Truffaut used throughout the film. Even though the film was in French with English subtitles, I enjoyed the film's images, story, music, editing, and acting performances.



Hitchcock himself was influenced by the early silent films and talkies of the German Expressionism movement. He observed that the images were filled with high contrast shadows and light, various distorted camera angles, fast cutting, and suspenseful music all of which contributed to the style he would later develop as a director. During World War II, many film directors left Germany and came to the United States. They brought with them the same dark psychological style and expressionist techniques which the French film critics later called, film noir.

Steven Spielberg, who directed "Raiders of the Lost Ark", was also influenced by Hitchcock. Francis Ford Coppola and George Lucas were both influenced by the Japanese director, Akira Kurosawa. Martin Scorsese was influenced by Orson Welles and Hitchcock as well.

Scorsese was once asked in a film class about why he had to look at old motion pictures from the past. He replied, "I still consider myself a student. I'm always looking from someone or something that I can learn from. Do it like painters used to do. Study the old masters. Enrich your palette. Expand the canvas. There's always so much more to learn."

I began to take classes, read film books, and rent videos in order to learn different film techniques from around the world. This journey has led me to an exploration of my own background. My father of German descent made me want to experience the cinema of Europe. My mother, who is originally from Bogota, Colombia, has led me to explore the world of Latin American cinema. Regardless of our origin, we are all connected in some way. The languages from the many countries around the world are different. But the language of film is universal. The moving images, compelling stories, underscored by music and gripping performances create an emotional reaction. It speaks to us, touches us, and forces us to look deep within. Many of the films that you watch today will affect you in a certain way. Later in life, when you watch them again, you'll experience new ideas, thoughts, and emotions. The films themselves haven't changed. The films are still the same as the day they were completed. But you as an individual have changed and grown with your own life experiences.

I just recently revised and expanded a web page of my favorite films. Here is the link ... <http://www.josephdpeters.com/Favorite-Films.html>

There are many more films that I have seen and enjoyed. This is just a sample of the many films from world cinema that may inspire you to look and explore other film connections and influences. So, whether you venture into your local multiplex, revival Cinema Theater, Netflix rental, streaming online, or simply watch a film from your iPhone, please consider exploring the world of cinema from the past to the present day. The language of film and its history and culture has much to offer and provides us a look into the past, present, and where we might be in the future.

*Joseph D. Peters is a filmmaker who writes, produces, and directs. His recent feature film projects have inspired him to explore his Latin American roots in Colombia as well as his interest in shooting in Argentina, Chile, Mexico, and Spain. You can visit his biography/resume through his webpage ... <http://www.josephdpeters.com/Photos.html>*