

SILENT STORMS



<http://www.josephdpeters.com/Silent-Storms-promo-sample-storyboards-demo-music.html>

Executive Summary

LOGLINE

SILENT STORMS is a romantic science fiction thriller about a man from Barcelona, Spain who travels back in time to stop his fiancé's murder but accidentally alters the future and becomes a fugitive on the run.

PROJECT DESCRIPTION

SILENT STORMS includes a completed script, completed storyboards and a dramatic film score. The film will be shot in two versions (English and Spanish). This film will also be shot in a classic film noir expressionistic and fast paced style that will appeal to both men and women and take its audience on a thrilling chase and conclusion to this mystery.

PROJECT STATUS STATEMENT

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

DISTRIBUTION – SILENT STORMS will obtain both domestic and international distribution.

KEY ATTACHMENTS –Writer, Producer, and Director – Joseph D. Peters. Co-Producer – Simon Barron. Cast – Rodrigo Aragon, Myr Garrido, Alejandra Meco. Director of Photography – Mauricio Vidal. 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. 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. Barcelona, Spain locations.



CHARACTER DESCRIPTIONS- Proposed Cast



Vincenzo Falcone (TBD) – Businessman. Thirties. Falsely accused of murdering his fiancé. Travels back in time.



Gabriela Miró (Myr Garrido) – Beautiful international model with a mysterious past. Thirties. Loves Vincenzo but lives a secret life. Targeted for murder.

<http://www.josephdpeters.com/Myr-Garrido.html>



Shadowy Figure (TBD) – Scientist. Sixties. Government cuts funds for his secret weapon. Gets international funding from terrorist organization to develop his Silent Storms project.



Tomas Alvarez (RODRIGO ARAGON) – Business partner of Vincenzo. Thirties. Obsessive and compulsive. Cooks the books. Betrays him and turns him over to the police.

<http://www.josephdpeters.com/Rodrigo-Aragon.html>



Natalia Alberti (TBD) – Pretty secretary for Vincenzo. Thirties. Recently divorced. Has secret crush on Vincenzo. When he refuses her sexual advances, she betrays him.

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



Sergio Roca (ARMAND ASSANTE) – Ruthless and corrupt police captain. Sixties. Involved in money laundering, drugs, and prostitution. Frames Vincenzo for the murder of Gabriela.

<http://www.josephdpeters.com/Armand-Assante.html>

Large Man (TBD) – Thug. Thirties. Hired by the Shadowy Figure to follow and kidnap Gabriella.

Driver (TBD) – Drives the vehicle for the Shadowy Figures nefarious schemes. Fifties.

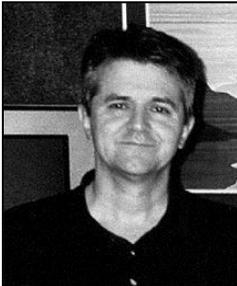
Bruno Malconi (TBD) – Professional assassin. Thirties. Bald headed. Hired by the Shadowy Figure to kill Vincenzo.

PRINCIPAL CREW



WRITER/PRODUCER/DIRECTOR – JOSEPH D. PETERS

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



LINE PRODUCER – SIMON BARRON

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



DIRECTOR OF PHOTOGRAPHY – MAURICIO VIDAL

<http://www.mauriciovidal.net/perfil>



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



MUSIC COMPOSER – GILBERT BOTTCHER

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

BUDGET

The filmmakers intend to produce **SILENT STORMS** 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 **SILENT STORMS**. 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 **SILENT STORMS** 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.
- **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 **SILENT STORMS** 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 **SILENT STORMS** will use both science fiction and the style of film noir to explore the romance, passion, the sorrow, and the triumph of a deeply human story that is common to us all. Against that backdrop of a celebration of the thriller genre, *Silent Storms* is intended to offer all of its audiences a portrait of a man who feels betrayed and hunted by everyone he knew and must find the truth even if it kills him.

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. **SILENT STORMS** will provide another fresh perspective on romance and science fiction; 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, **SILENT STORMS**. 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

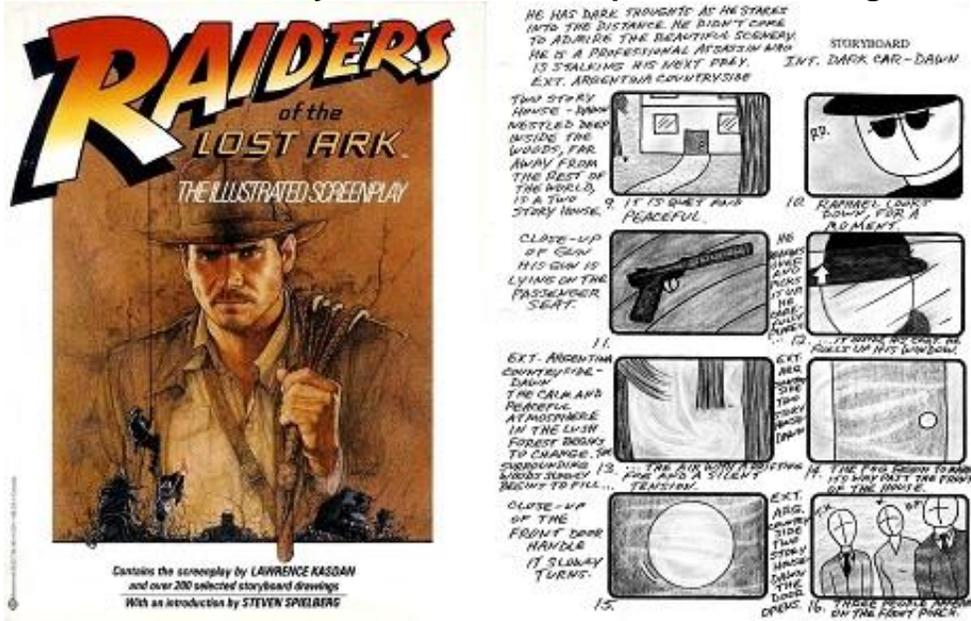


by Joseph D. Peters

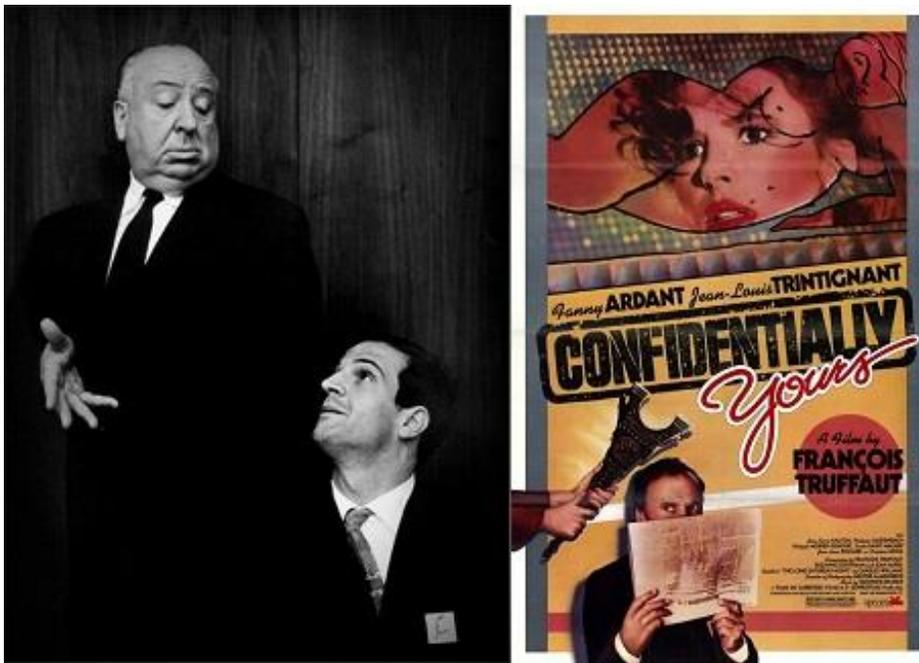
I made my very first film, “Mais Que Nada” in July of 1985. Since that time, I have made several films and was fortunate enough to receive several film awards at various film festivals for my work. Over the past several years, I have been developing several feature film projects for the Latin market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



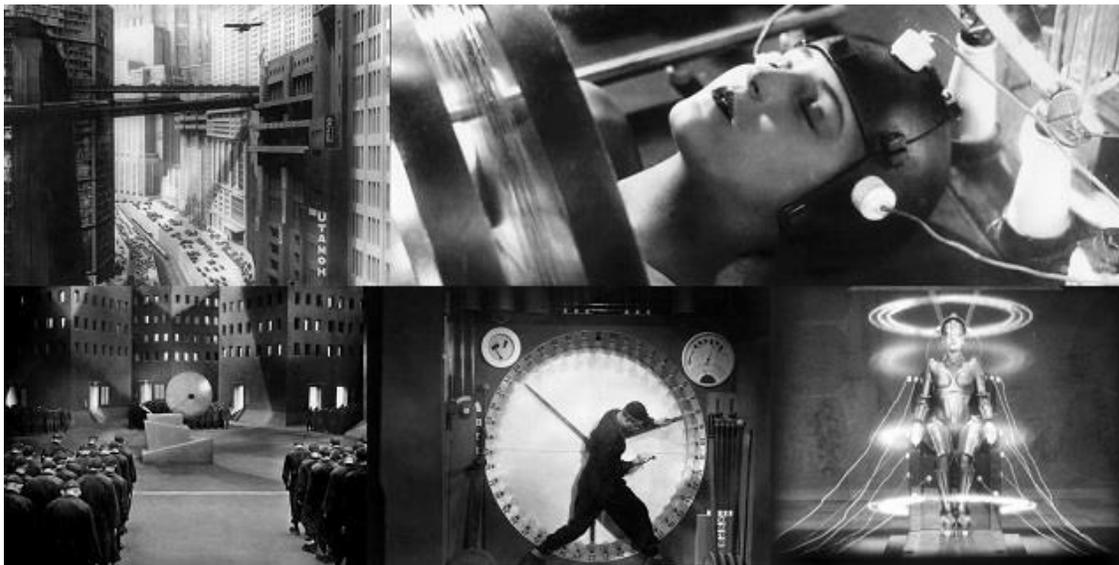
As a small boy, I was introduced to the arts when I received my first comic books, The Amazing Spiderman and The Incredible Hulk. I was immediately fascinated with the amazing drawings and fantastic stories. The artist placed the heroes and villains within the comic book panels in many different and 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>