



HELLION RISING

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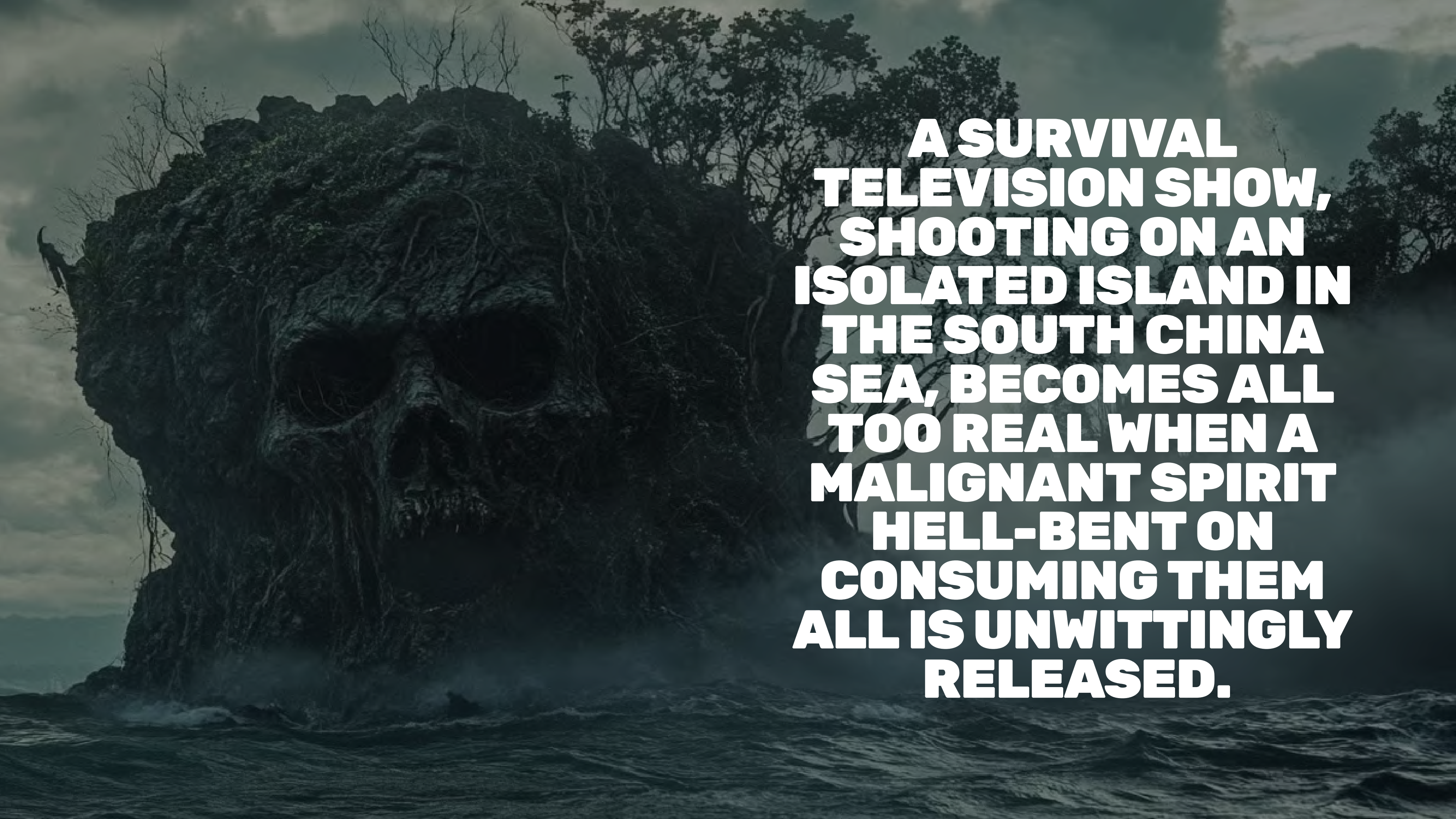
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**A SURVIVAL
TELEVISION SHOW,
SHOOTING ON AN
ISOLATED ISLAND IN
THE SOUTH CHINA
SEA, BECOMES ALL
TOO REAL WHEN A
MALIGNANT SPIRIT
HELL-BENT ON
CONSUMING THEM
ALL IS UNWITTINGLY
RELEASED.**

SYNOPSIS

Female contestants of a reality survival television show dig up an ancient burial site in the hopes that it is a cover for a game clue. They discover, what appear to be, human bones, a rusty Super 8mm film camera, and a hideous ancient Chinese ceremonial mask. They wake the next morning to discover that the crew is missing, the production village is trashed, and only they and the other three male contestants remain in the jungle.

The contestants are stalked by the vengeful spirit of a Asian woman dressed in a flowing white dress, Nu Gui, and the rotting corpse of her infant child, Ying Ling, she carries with her. The sounds of the infant's cries foreshadow a violent death as one by one the remaining contestants are hunted down and slaughtered. The final contestant discovers the Islands shocking secrets, but is it too late? Have they only delayed their own explosive ending?

*Nü gui (**Chinese**: 女鬼; **pinyin**: nǚ guǐ; literally "female ghost") is a vengeful female ghost with long hair in a white dress. In folklore, this ghost is the spirit of a woman who committed suicide while wearing a red dress. Usually, she met with some injustice when she was alive, such as being wronged or sexually abused. She returns to take her revenge. A tabloid story tells of a funeral ceremony where family members of a murder victim dress her in red, hoping that her spirit will return to take revenge on her murderer. In traditional folklore, the colour red symbolises anger and vengeance in the context of ghosts. On the other hand, some ancient folk tales tell of beautiful female ghosts who seduce men and suck their **yang** essence or sometimes kill them. This type of female ghost is likened to the **Succubus**.*

*Ying ling (**traditional Chinese**: 嬰靈; **simplified Chinese**: 婴灵; **pinyin**: yīng líng; literally "infant spirit") refer to the spirits of dead **foetuses**. The idea of such spirits are purported to have originated in Japan.^{[13][14][15]} Memorial services are held for them in Taiwan.^{[16][17]}*

BLAZE

She's a thirty-five-year-old ex-model turned actress. She made it big in the mid two-thousands on The Queen of the Amazon TV series, but the show was cancelled after three seasons and the work dried up. She made her living from live appearances and conventions, but they were few and far between. When The Last Warrior came up her agent convinced her it would be good for her profile. She went for the presenter role and ended up as a contestant. She always thought she'd sell her soul to stay in the game, but this experience has taught her otherwise.



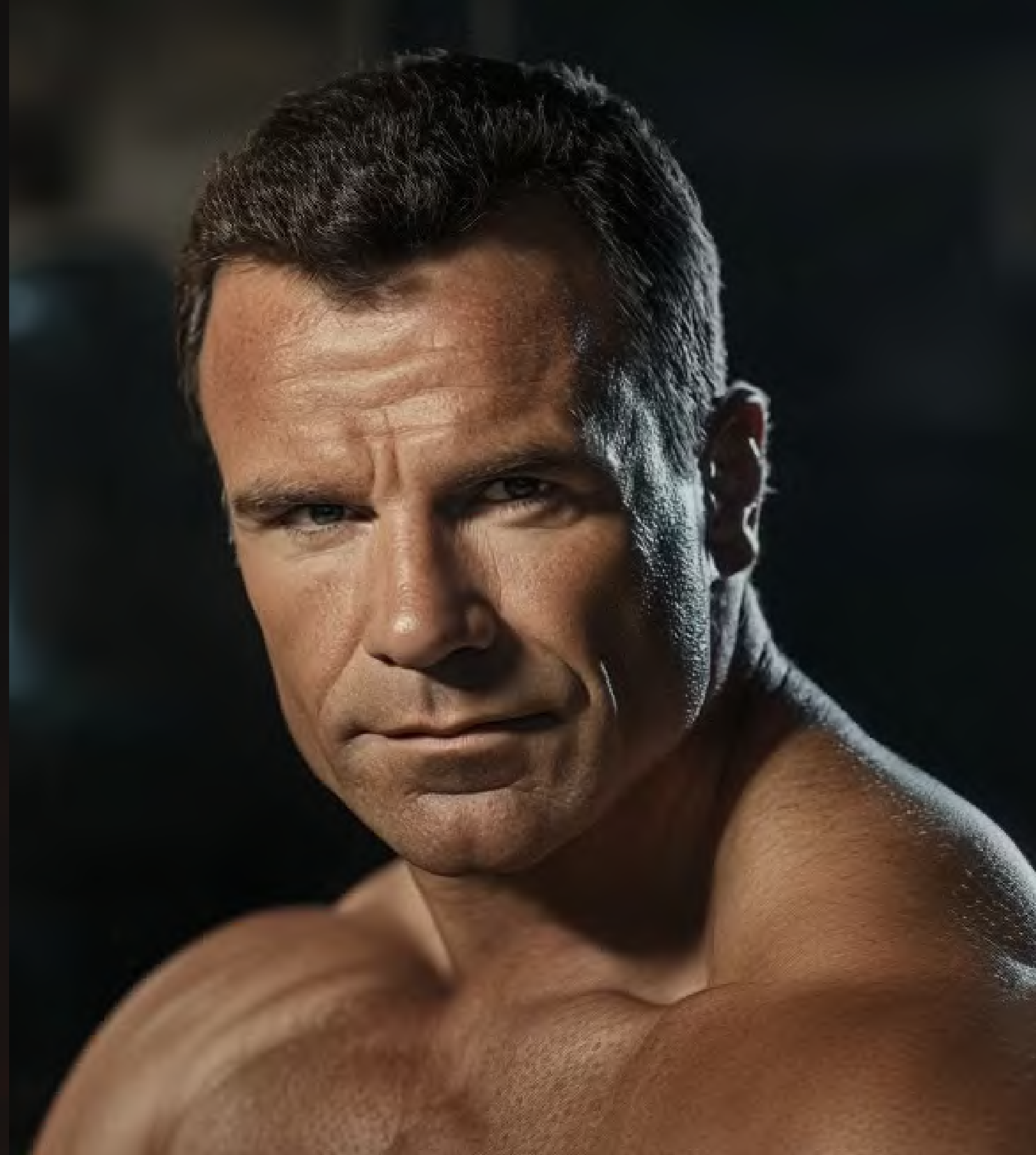


CAROLYN

A 60-year-old retired inner-city schoolteacher with the patience of a saint. She's played it safe her entire life, so The Last Warrior is a huge leap out of her comfort zone. She is extremely religious and it's her faith that's seen her survive on the Island. She is also the buffer between Blaize and Julia. She's a tough old bird who finds out she's out of her depth, but still refuses to quit.

STURGE

He's a forty-eight-year-old veteran with a twenty-year career in the Australian SAS. He left the services and tore through a variety of jobs never holding any down for very long. Two failed marriages behind him and no children. He is a master of adaptation and survival in any environment and the show is just another field of engagement. Sturge is goal orientated and focused on the kill at all costs.



MOODBOARD





MOODBOARD





MOODBOARD





MOODBOARD



COMPS

HORROR/SURVIVAL



TERRIFIER 3	2024
Budget	\$2M
Box Office	\$67.1M
Screens	2514



SMILE	2022
Budget	\$17M
Box Office	\$217M
Screens	3650



HEREDITARY	2018
Budget	\$10M
Box Office	\$81M
Screens	2964



BARBARIAN	2022
Budget	\$4.5M
Box Office	\$45.2M
Screens	2340



TALK TO ME	2023
Budget	\$4.25M
Box Office	\$92.2M
Screens	2340

HYPOTHETICAL ROI SINGLE INVESTOR SCENARIO

These figures are to be used as samples only and are based 80% of the mean average of the 5 comparison feature films in the comps section. These figures do not purport to be an accurate depiction of an investment in film, rather a guide to the possibilities given the current market trends and growth.

Estimating a release to 2260 theatres minimum

Total Budget = \$5,000,000

Theatrical P&A (Estimate) = \$1,000,000

(based on number of theatres)

POTENTIAL THEATRICAL REVENUE: \$100,500,000

Exhibitor: \$50,250,000

Remaining: \$50,250,000

Distributor: \$12,562,500

SPV: \$37,687,500

Potential Gross Profit from VOD/SVOD/Foreign/TV/Ancillary: \$2,200,000

\$50,000 Proposed Marketing Cap

\$2,150,000 remaining to split

50% to Distributor: \$1,075,000

50% to SPV: \$1,075,000

Total Budget: \$5,000,000

Proposed Investment: \$3,250,000

Profit Returned to SPV = \$37,687,500

First Investor payout (120%) = \$3,900,000

Profit after marketing overheads = \$32,637,500

\$16,318,750 to Investor's Pool

\$16,318,750 to Producer's Pool

Total Investor Payout = \$20,218,750

Return on Investment over 2 Years = 622%

INSTINCT GENRES

As of November 2024, the genres in which Instinct sits as an independent feature film has a combined gross revenue of just over \$4.8B. These genres continue to grow indicating strong investment patterns in the genre space by combining mediums used to deliver the content to audiences around the world.

Horror

\$750M

ACROSS 39 FILMS

Thriller

\$464M

ACROSS 54 FILMS

Action

\$2.1B

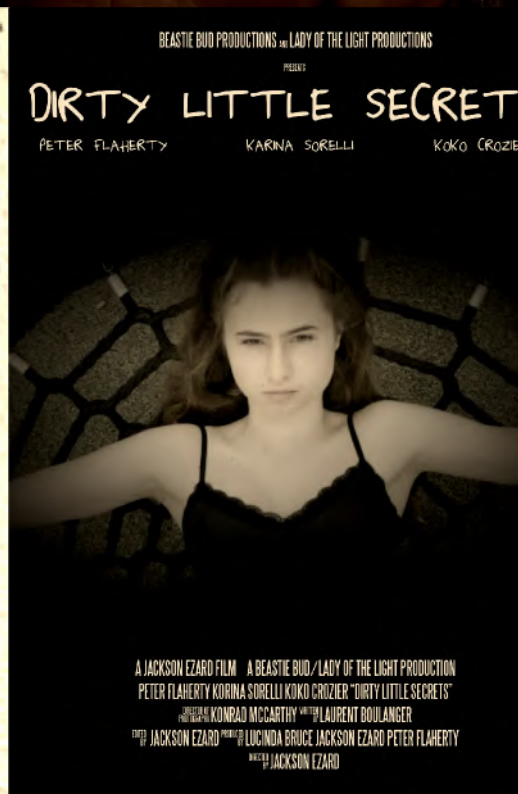
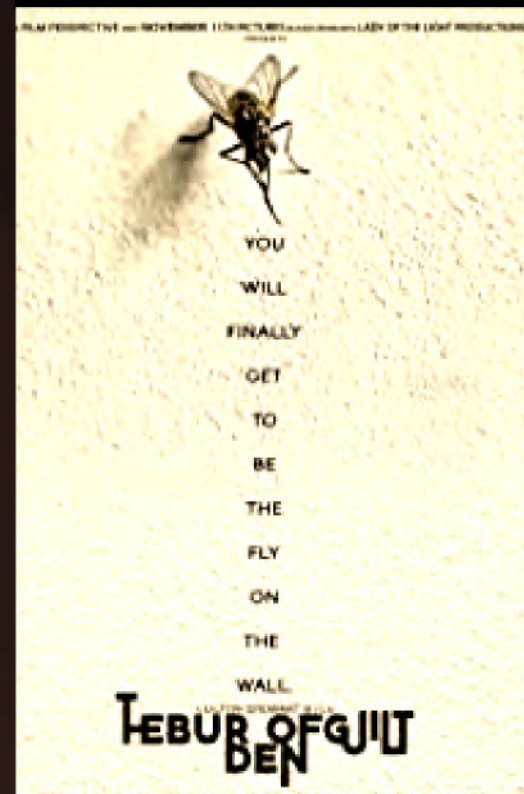
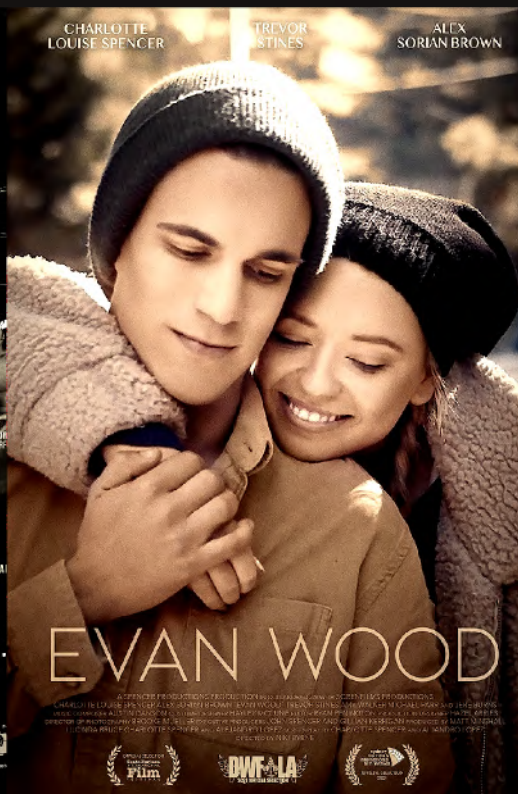
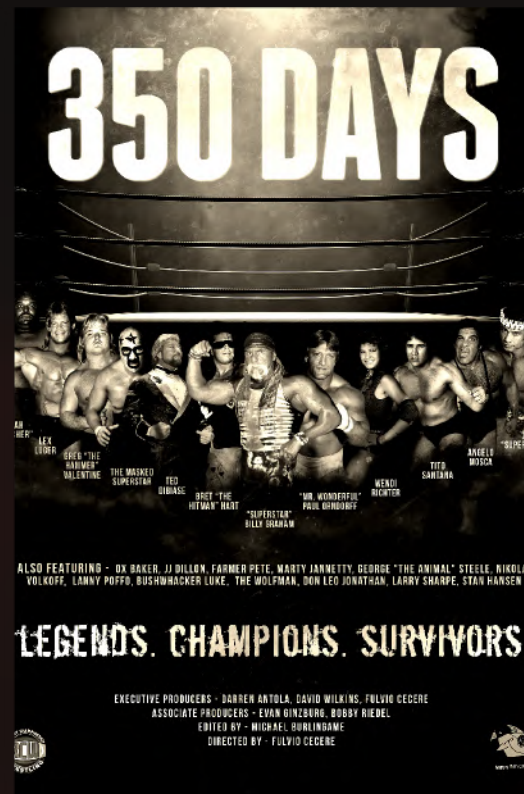
ACROSS 63 FILMS

Adventure

\$1.5B

ACROSS 45 FILMS

PRODUCTION TEAM TRACK RECORD



INVESTMENT SECURITY

Tax rebates and fiscal sponsorship donations are powerful tools that help reduce the financial risk of investing in films by providing additional funding and financial incentives.

Tax rebates, offered by many states and countries, refund a percentage of production costs (often 20-40% or more), lowering the overall budget and effectively increasing potential profits. These incentives reduce the amount of capital an investor needs to contribute, thus improving the financial security of the project.

Fiscal sponsorship allows filmmakers to accept tax-deductible donations, which helps raise funds without adding debt or equity. This funding mechanism attracts donors and reduces the need for external investment, making the project less reliant on investor capital and further minimizing risk.

Together, tax rebates and fiscal sponsorship can offset production costs, increase available funding, and reduce the financial burden on investors, making a film investment less risky and more appealing by providing greater financial stability and higher chances of profitability.

Additionally, **strong distribution plans**, partnerships with established sales agents, and securing **pre-sales** or **distribution deals** before production can provide guaranteed revenue streams, further reducing financial risk. By combining these tools, we can minimize uncertainty and increase the chances of a successful financial outcome.

DISTRIBUTION PLAN - TARGET AUDIENCE

A well-crafted distribution plan is crucial for maximizing the success of a horror film. Given the genre's inherent appeal and ability to generate significant returns on relatively low budgets, strategic distribution can make a substantial difference in both revenue generation and audience engagement. Below is a comprehensive horror film distribution plan, focusing on key channels, strategies, and timelines for success.

Demographics:

- Primary: Horror enthusiasts (18–34), including both male and female audiences.
- Secondary: Fans of thriller, suspense, supernatural, and psychological genres.
- Tertiary: Streaming platform subscribers, horror film festival-goers, and international markets.

Market Trends:

- Streaming platforms (Netflix, Hulu, Amazon Prime) are the most lucrative for horror films, especially for niche or indie productions.
- The global appeal of horror, particularly supernatural and slasher sub-genres, is consistently strong.
- Horror films often benefit from viral marketing, fan engagement, and social media buzz.
- Genre-specific festivals (e.g., Fantastic Fest, Toronto After Dark, FrightFest) are important for building early traction and attracting attention from distributors and buyers.

DISTRIBUTION PLAN - PRE-RELEASE STRATEGY

Film Festival Submissions:

- Submit to genre-focused festivals such as **SXSW**, **FrightFest**, **Fantastic Fest**, **Toronto After Dark**, and **Sitges** (Spain) to build buzz and gain early critical acclaim.
- Select broader, prestigious festivals like **Sundance**, **Cannes**, or **Tribeca** for potential crossover appeal.

Press and Publicity:

- Generate interest and anticipation through horror-focused blogs, websites, and YouTube channels (e.g., Bloody Disgusting, Dread Central, Fangoria).
- Leverage social media platforms (Twitter, Instagram, TikTok) to engage with fans, share sneak peeks, behind-the-scenes footage, and teasers.
- Partner with influencers and YouTubers who specialize in horror content to create early reviews and "first reactions."

Trailer Release & Teaser Campaign:

- Release an initial teaser trailer six months prior to release and follow up with a full trailer 3-4 months before. Use dark, atmospheric visuals and slow reveals to maximize intrigue.
- Include key moments that showcase the unique elements of the film (whether supernatural, slasher, psychological, etc.) without giving away key plot twists.
- Focus on building an emotional connection with the audience, highlighting the film's unique scares and psychological depth.

DISTRIBUTION PLAN - CHANNELS & STRATEGY

Theatrical Release:

- **Limited Theatrical Release:** Target key cities with high demand for horror films (Los Angeles, New York, Toronto, London). Focus on genre-specific theaters, such as those that regularly host midnight screenings or cult followings.
- **Wide Release (if applicable):** If the film has the potential for broader appeal (e.g., crossover into mainstream horror), partner with a distributor for a wider U.S. or international release.
- **Event Screenings:** Partner with theater chains like **Alamo Drafthouse** for special screenings, Q&As, or "midnight movie" events to generate buzz and engage with fans.

Digital Distribution:

- **Streaming Platforms:** Secure deals with major streaming platforms like **Netflix**, **Amazon Prime**, **Hulu**, **Shudder**, or **Apple TV**. Horror films perform well on platforms like Shudder, which cater specifically to genre films, but Netflix and Amazon are also prime destinations for global audiences.
- **Transactional Video on Demand (T-VOD):** Release on VOD platforms like **iTunes**, **Google Play**, **Vudu**, and **YouTube Movies** for digital rentals and purchases. Focus on global availability for wider reach.
- **Subscription Video on Demand (S-VOD):** Secure deals with streaming services offering subscription-based access. A deal with Netflix or Amazon Prime is ideal for maximizing audience reach.

Physical Media Distribution:

- **Blu-ray/DVD:** Target niche horror collectors and fans with a special edition Blu-ray/DVD release. Include bonus features like director's commentary, deleted scenes, and making-of documentaries. Release through online retailers like **Amazon**, **Best Buy**, and **Target**, as well as horror-focused stores like **Scream Factory** or **Shout! Factory**.
- **Limited Edition Collectibles:** Consider limited edition packaging for collectors, such as exclusive artwork, posters, or figurines.

International Distribution:

- **Foreign Markets:** Sell international rights to distributors in key territories such as the UK, Australia, France, Japan, and Germany, where horror films traditionally perform well.
- **Subtitles & Dubbing:** Ensure films are subtitled or dubbed in multiple languages to maximize reach. Horror films often perform better when localized for global markets.

DISTRIBUTION PLAN - POST-RELEASE & FRANCHISE

Social Media & Community Engagement:

- Build a strong online community of fans on **Instagram**, **TikTok**, and **Reddit**. Use viral marketing techniques like meme culture, fan art, and challenges related to iconic moments in the film.
- Encourage user-generated content (e.g., "scariest moments" videos or fan reactions) to keep the buzz alive post-release.

Influencer and Press Reviews:

- Partner with horror bloggers and YouTube reviewers for additional buzz after release. Consider exclusive screenings or Q&A sessions with key influencers.
- Engage with film critics who specialize in horror for post-release reviews and discussions on platforms like **Rotten Tomatoes** and **Letterboxd**.

Merchandising:

- Develop and sell merchandise tied to the film, such as t-shirts, posters, masks, or limited edition collectibles. Horror fans are often passionate about physical items related to their favorite films.
- Consider partnerships with horror-specific merchandise platforms like **Fright-Rags** or **Cavity Colors** for high-quality film-related products.

Monetization of Digital and VOD Rights:

- Continue to capitalize on digital and VOD platforms long after theatrical release. Offer the film for rent or purchase across a variety of platforms to maintain a steady stream of income.

Franchise Development:

- If the film does well, begin planning for sequels or spin-offs. Horror franchises often thrive with recurring characters or settings (e.g., *Halloween*, *The Conjuring* universe).
- Build a story world with potential for cross-media expansion, such as books, podcasts, or comic books, to extend the life of the brand and attract more fans.

Syndication and TV Rights:

- Explore options for adapting the film into a TV series (especially if the film has cult potential). Horror films often transition well into episodic formats, with shows like *The Haunting of Hill House* or *Ash vs Evil Dead* proving the genre's potential for TV success.

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HORROR FILMS AS AN INVESTMENT

There are several key statistics and figures in the film industry that highlight the financial success of horror films and back up the argument that they are strong investment opportunities. Below are some important data points to illustrate why the horror genre is attractive to investors:

1. Return on Investment (ROI)

Horror films are among the highest in terms of return on investment.

- *The Blair Witch Project* (1999), made for just **\$60,000**, grossed over **\$250 million** worldwide. This gives it an astounding ROI of over **4,000%**.
- *Paranormal Activity* (2007) was produced for around **\$15,000** and grossed over **\$190 million**, delivering an ROI of **1,267%**.
- *Get Out* (2017) had a production budget of **\$4.5 million** and grossed **\$255 million**, an ROI of over **5,566%**.

These figures demonstrate that horror films, especially with modest budgets, can deliver massive financial returns. For comparison, blockbusters often require tens of millions (or more) to break even, making the horror genre a far less risky bet.

2. Profitability of Horror in the Box Office

- In 2022, *Scream* (2022) was made on a **\$24 million** budget and grossed **\$140 million** globally.
- *It* (2017) was made for **\$35 million** and grossed over **\$700 million** worldwide, showing a **2,000%** return on investment.

Even with mid-range budgets, horror films have demonstrated the ability to multiply their investment multiple times over.

3. Performance in Streaming Platforms

Streaming platforms like Netflix and Amazon Prime are increasingly investing in horror content, with high demand for genre films. For instance:

- *The Haunting of Hill House* (2018) was produced for **\$32 million** and was one of Netflix's biggest hits of the year.
- *Fear Street* trilogy (2021) was produced for **\$90 million** in total and garnered millions of streams worldwide, contributing to Netflix's growing portfolio of successful horror content.

HORROR FILMS AS AN INVESTMENT

4. Franchise Longevity and Merchandising

Horror franchises tend to perform well over long periods of time.

- The *Halloween* franchise (which began in 1978) has grossed over **\$1 billion** worldwide.
- The *Conjuring Universe*, which began in 2013, has grossed over **\$2 billion** across multiple films and spin-offs.

The ability to generate substantial revenue from sequels, spin-offs, and merchandise gives horror franchises a long lifespan, ensuring multiple income streams beyond the initial film release.

5. Cost-Effectiveness of Horror Filmmaking

Many horror films are made on relatively modest budgets compared to their blockbuster counterparts:

- *Hereditary* (2018) was made for **\$10 million** and grossed over **\$80 million**.
- *It Follows* (2014) had a budget of **\$2 million** and grossed over **\$20 million**.

Given the small investment required, even a moderate box office success ensures profitability, making horror a highly cost-effective genre for production.

6. Growth in Genre Popularity

The genre's increasing popularity is reflected in the number of horror films released and the number of horror-related streaming content. For instance:

- In 2020 alone, there were over **30 horror films** released theatrically, not including films released directly to streaming.
- Streaming platforms like Netflix now regularly release **dozens of horror series and films** annually, showing the genre's consistent demand and appeal.

This growth in content production and consumption further solidifies the genre's status as a consistent, profitable sector.

The financial data clearly supports the idea that horror films offer high returns on relatively low investments, with impressive ROIs, consistent box office performance, and long-term franchise potential. The horror genre's blend of low production costs and high revenue—especially when compared to other film genres—makes it an incredibly attractive option for investors seeking profitable opportunities in entertainment.

HORROR FILMS AS AN INVESTMENT

Horror films have become a major force in cinema, offering high returns on relatively low budgets, making them an attractive investment for savvy financiers. While traditionally seen as a niche genre, horror has evolved into a profitable sector, with films like *Get Out* (2017) and *It* (2017) breaking box office records and drawing critical acclaim. Horror movies often have smaller production costs—many made for under \$10 million—yet generate significant profits, with some indie hits like *The Blair Witch Project* (1999) earning over \$250 million on a minuscule budget.

The genre's financial appeal lies in its low production costs, minimal marketing expenses (thanks to strong fan bases and viral buzz), and the multiple revenue streams of streaming rights, merchandise, and home sales. Horror films also tap into societal fears, making them culturally relevant and offering a deeper connection with audiences. As issues like race, politics, and mental health are explored in films like *Get Out* and *The Purge* series, horror has gained newfound respect and relevance.

The rise of streaming services like Netflix has further boosted horror's appeal, providing consistent revenue and global reach. Additionally, the genre's flexibility—blending with thriller, sci-fi, and even comedy—appeals to broader demographics. With proven franchise potential, as seen in long-running series like *Halloween* and *The Conjuring*, horror offers investors opportunities for sustained success through sequels, spin-offs, and merchandise.

Finally, the indie horror scene continues to thrive, producing fresh, innovative content with low investment costs. Crowdfunding and DIY filmmaking have reduced financial risk while increasing creative freedom, making indie horror an exciting and lucrative space.

In sum, horror films offer investors a unique opportunity to tap into a profitable, culturally relevant genre with broad audience appeal, low risk, and the potential for long-term returns.

PRODUCTION TEAM

MICHAEL HURST - DIRECTOR



urst is a British-born New Zealand actor, director and writer, mostly on stage and television. He is probably best known internationally for playing Iolaus in the television programs Hercules: The Legendary Journeys and companion series Xena: Warrior Princess. Most recently, he is known for his role in directing the popular **Starz** series Spartacus: Blood and Sand and Ash vs Evil Dead.

Hurst made his feature debut as a director with Jubilee (2000), based on the book by Nepi Solomon. The film stars Cliff Curtis as a kind-hearted procrastinator who gets the chance to prove himself by organising a 75th jubilee. Hurst followed Jubilee by directing Love Mussel, a one off satire for television. Written by **Braindead**'s Stephen Sinclair and starring Kevin Smith, Love Mussel is a mockumentary about a fictional township which erects a monument to a shellfish with Viagra-like properties.

In 2003, Hurst was awarded an Arts Foundation of New Zealand Laureate Award. In the 2005 Queen's Birthday Honours, he was appointed an Officer of the New Zealand Order of Merit, for services to film and the theatre.

PRODUCTION TEAM

LUCINDA BRUCE - PRODUCER



Lucinda Bruce is an accomplished Australian film producer with extensive experience in acting, production, and broadcasting. Her diverse background gives her a unique perspective, enhancing her collaborative approach and enabling effective communication with directors, writers, and actors. Many of the projects she's worked on have garnered international festival recognition and awards.

Lucinda began her career with a Diploma in Audio/Visual Technology in 2006 before working in broadcast, filming horse races for ThoroughVision and Channel 7. She later became a duplication technician at FATS Digital in South Melbourne. After facing limited opportunities in the film industry, Lucinda shifted to driving buses in Melbourne, though her career was interrupted by a spinal injury and later, a cancer diagnosis. Following extensive recovery, she was given an "all clear" at 31 and founded *Lady of the Light Productions* in 2017, driven by her mantra of "Passion, Perseverance, and Patience."

Through her company, Lucinda produces a range of content, from genre films to mainstream features, aiming to create immediate monetization opportunities across platforms like streaming services and digital rentals. Her strategy focuses on diverse voices, high-quality projects, and building a sustainable income stream through festival recognition and box office success. With over 40 credits to her name, Lucinda thrives on the challenges of producing and bringing fresh perspectives to each project. Her portfolio includes critically acclaimed works currently available on various streaming platforms.

PRODUCTION TEAM

BARRY DUFFIELD - WRITER



Barry Duffield was born in 1962, Billingham, UK. He immigrated to Australia with his family in 1969 and they eventually settled in the Bauxite mining town of Nhulunbuy, Northern Territory.

His first foray into film was when he "borrowed" his fathers super-8mm-camera and created the all singing, all dancing, stop-motion Salt'N'Pepper shaker show. There was a guest appearance by a partially consumed milkshake in a frosty glass, which still remains uncredited to this day.

He was taught to run the projection booth of the Gove cinema after being caught stealing movie posters from the foyer and given a choice, police, parents, or honest work. It wasn't long before Barry was splicing film, changing out carbon rods, and managing reel changes like a pro.

His passion for all things film grew and he eventually went to South Seas Film and Television School in Auckland, New Zealand, where he majored in screenwriting and directing.

Barry began his acting career in Darwin with a Kawasaki TVC, and then Brisbane with work on Australia's Most Wanted, and Escape From Absolom. He followed this up with a move to New Zealand where he appeared on Hercules: The Legendary Journeys, Xena, Young Hercules, Jack of all Trades, Shortland Street, Street Legal, Field Punishment #1, The Monster of Treasure Island, and Spartacus playing Lugo.

Barry has two successful graphic novels on Amazon and is moving into producing.

MARK KENFIELD - DOP - *Proposed*



An Emmy-nominated Cinematographer & the winner of the Australian Cinematographer Society's 2017 Emerging Cinematographer of the Year Award. With his background as a writer, story is the primary driver in Mark's work, & the result is images that capture more than just movement & light. Since graduating from The University of Melbourne's School of Creative Arts, he has shot a broad range of projects both locally and overseas; from narrative to commercials, music videos & branded content.

He has just wrapped the Chinese/Australian comedy series "Girl, Interpreted" for NG Pictures & Screen Australia & is nearing completion on post-production for the Bollywood picture 'Zia', starring Academy Award Nominee Eric Roberts. Other recent projects include the multi award-winning first-person horror film '2:00am'; the quirky romance 'The Sound of sci-fi action thriller "The Last Man"; & the gruelling true story 'Ghost', about the incredible life of the convict William Buckley.

Mark also shot the Australian segments of the hit UK TV Show 'Laugh Out Loud', and is a Full Member of the Australian Cinematographers Society.

BOB HOMAMI - VFX SUPERVISOR - *Proposed*

Bob Homami is an accomplished VFX supervisor and senior compositor with experience on some of Hollywood's biggest blockbusters, including Spider-Man: No Way Home, Avengers: Infinity War, Terminator Genisys, and Oblivion. As a senior compositor, Bob played a key role in integrating digital effects with live-action footage, ensuring each shot had maximum visual impact.

His leadership as VFX Supervisor has seen him manage teams of artists while collaborating closely with directors and on-set crews to maintain seamless VFX workflows. Known for his hands-on approach and deep expertise, Bob is highly regarded for his ability to share his craft with others, making him both a technical leader and an inspiring mentor in the VFX community.



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