

“Built on Hope, Hustle, and a Little Bit of Madness.”



Created By

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INVESTOR INTRODUCTION

WHY THIS STORY, WHY NOW?

NO BUDGET BLOCKBUSTER isn't just another behind-the-scenes documentary — it's a front-row seat to the chaos, courage, and creativity it takes to make a movie with no safety net.

This docuseries follows the real-life making of **HOUSE IN THE MIDDLE OF NOWHERE**, a micro-budget horror film shot on a \$200,000 shoestring by a team of indie filmmakers betting everything on themselves. It's raw. It's unpredictable. It's personal.

Each episode functions as a chapter in the story of this movie — unfolding in real time from concept to red carpet. The series gives audiences a rare, brutally honest look at what it actually takes to make a low-budget horror film from the ground up. There's no gloss, no filters — just the real work, the real tension, and the real triumphs that happen when passion outweighs resources.

This treatment wasn't imagined in a boardroom. It was built from years on set — forged through the grind of independent filmmaking, where corners get cut, plans fall apart, and pure drive fills in the gaps left by money.

Over six episodes, the audience follows a team of creatives juggling families, day jobs, burnout, and breakdowns — all in pursuit of one seemingly impossible goal: finish the film and premiere it in the heart of Hollywood, against the odds and under deadline.

For investors, this is more than a story. It's a highly watchable, emotionally charged, genre-adjacent series with built-in audience appeal: horror fans, indie filmmakers, and anyone who loves underdog stories. Add in the real-world premiere, a compelling cast of characters, and access to fan-driven horror conventions, and you have a project with long-tail potential across streaming platforms, festivals, and niche markets.

It's about the hustle. The heartbreak. The long nights. The big swings.

And the people crazy enough to still believe they can make something unforgettable — with almost nothing.

LOGLINE

When filmmaker Ryan McGonagle and his rag-tag crew set out to make a \$200,000 horror film with nothing but grit, duct tape, and delusion, they discover that chasing Hollywood dreams is the ultimate act of madness — and magic.

CHAPTER 1

MISFITS OF TINSELTOWN

The episode opens on maverick filmmaker **Ryan McGonagle** as he closes financing for his most ambitious project yet: **NO BUDGET BLOCKBUSTER**, a documentary that chronicles the making of a DIY horror film from scratch.

We meet **RYAN MCGONAGLE** at a crossroads. He broke into Hollywood with cult indie hits **LEGEND OF FALL CREEK** and **BLACK PUMPKIN**, but success didn't pay the bills. Now a single father juggling two jobs as a massage therapist, he's still chasing the same dream—one film at a time.

Cameras follow Ryan to a farewell party at the massage studio where he's worked since 2008. It's more than just a job. It's where he met his ex-wife, fell in love, started a family, and watched it all collapse during the pandemic. The goodbye is raw and reflective—Ryan is walking away from the only steady thing in his life to bet it all on one last shot.

There, we meet two key creatives:

- **WINTER LORENZ**, a longtime friend and coworker with a shared love of horror. She signs on as Art Director for **HOUSE IN THE MIDDLE OF NOWHERE**.
- **STEVIE ROSE**, a special-effects makeup artist and fellow escapee from the 9-to-5 grind, joins to bring the gore to life.

Together, the trio trade their safety nets for a one-way ticket into the unpredictable world of independent filmmaking.

The next day, Ryan meets with his creative team:

- **DAVE UCHANSKY**, Producer. A former actor turned insurance salesman who never left the dream behind.
- **JIM OJALA**, the practical FX wizard behind cult classics and Hollywood hits. Owner of Ojala Studios, he brings monsters to life the old-school way—latex, blood, and grit.
- **CURT CLENDENIN**, actor and keyboardist for the world's top yacht-rock band, *Yachtley Crew*. A force of energy and optimism.
- **CHRIS KOOREMAN**, music/film producer and founder of indie label *Beat Royalty*. He's the bridge between score, story, and soul.
- **CHRIS HRUBY**, editor and horror historian. A veteran of **BLACK PUMPKIN**, Chris is still recovering from stage-4 throat cancer. This project may be his last—and he knows it.
- **JOHN CONNOR**, cinematographer with credits on **TOP GUN: MAVERICK**, **TRANSFORMERS**, and **THE REVENANT**.

- **CHRIS GORDON**, post-production producer with a résumé that includes **AVATAR 2: THE WAY OF WATER**, Disney, and Apple TV.

Ryan announces the big news: **HOUSE IN THE MIDDLE OF NOWHERE** is officially funded—with a modest \$200,000 budget—and everything will be filmed for **NO BUDGET BLOCKBUSTER**. Then comes the curveball: the premiere is already booked. November 5, 2026. Harmony Gold Theater, Sunset Boulevard.

They have **nine months** to write, cast, shoot, and finish a feature film.

Cheers erupt. Then silence. The pressure hits.

Ryan stares straight into the camera, grinning like he's walking into battle:

“Buckle up, buttercup — it's time to roll.”

CHAPTER 2

FINDING A FINAL GIRL

Casting kicks off—and its war. Producer Dave Uchansky leads a blur of auditions, callbacks, and gut calls. With no budget and no room for mistakes, Director Ryan McGonagle stays deep in the trenches. They know **HOUSE IN THE MIDDLE OF NOWHERE** will rise or fall on one role: the Final Girl.

Some actors are veterans of the horror world. Others are hungry unknowns. Every audition could be lightning in a bottle—or a dead end.

Between casting sessions, Ryan and Dave hit the road to scout locations. A routine lunch stop turns serendipitous when they stumble upon The Lookout, a dusty roadside diner in Lake Elsinore. It's cinematic. It's strange. It's perfect. Ryan claims it on the spot: this will be the *Hell Bent Saloon*.

Days later, the art team returns—Chris Kooreman, Winter Lorenz, and their crew. Over greasy eggs and coffee, they start sketching. Napkins become storyboards. The Lookout is reborn into something darker: cracked leather booths, flickering neon, blood-soaked wood. The Hell Bent Saloon is alive.

Back in L.A., Ryan reunites with FX maestro Jim Ojala at Ojala Studios. Their goal: design eight practical death scenes. No CGI. Just guts, gore, and prosthetics. One gag is so wild it devours half the SFX budget—but if it lands, it'll be unforgettable.

The episode ends with the first full table read.

The cast sits down with the script—still evolving, still chaotic. Jokes fly. Nerves rattle. But for the first time, something clicks. Strangers become collaborators. The machine starts to move.

It's the calm before the storm. And the clock is ticking.

CHAPTER 3

LIGHTS, CAMERA, ACTION!

Production begins — and reality hits hard.

No trailers. No catering trucks. No safety net.

The cast and crew of **HOUSE IN THE MIDDLE OF NOWHERE** dive headfirst into the grind of indie filmmaking, where every dollar is stretched, every hour is borrowed, and the margin for error is zero.

Day One. No grand clapperboard moment. Just foggy call times, dusty locations, rented gear, and the hum of generators.

Director Ryan McGonagle moves with military focus. His vision is clear: it might be a no-budget horror film, but it's going to *look* epic.

But ambition has a cost.

The crew is hit with every problem in the indie film playbook:

- Cramped locations that kill movement and lighting options.
- Scorching heatwaves frying gear — and tempers.
- Missing deliveries. Broken props. Delayed costumes.
- And always, always... not enough time.

Ryan won't back down. If a scene calls for scale, he'll get it—even if it takes five extra setups or a full rewrite on the spot. The team respects the hustle. But the schedule doesn't.

By the end of Week One, they're behind.

That's when cinematographer **John Connor** offers a lifeline.

Pulling from his work on **TOP GUN: MAVERICK** and **THE REVENANT**, John pitches a new approach: long, fluid camera moves that blend multiple shots into one — maximizing coverage while minimizing setup time.

They test it. It works. With the right angles and clever blocking, they reclaim hours without sacrificing quality. Spirits lift. But the race is still on.

Meanwhile, in a small, sweltering corner of set, **Stevie Rose** quietly fights her own battle.

Though she's been on sets before, this is her first time leading an SFX makeup department. And **HOUSE IN THE MIDDLE OF NOWHERE** isn't pulling punches—there's blood, wounds, mutilations, and a decapitation on the schedule.

We cut to a candid interview with Stevie as she applies layers of gore to an actor's neck, turning silicone, latex, and color into something disturbingly lifelike.

"It's different when you're the one in the chair calling the shots," she says, dabbing on a splash of fake blood.

"I've worked under people before, but now it's me who has to get it right. If this doesn't work, we don't get the shot. There's no backup plan."

Her hands work fast, precise, artistic under pressure.

The camera pulls back to reveal the actor fully transformed—dripping blood, ready to be "murdered" under the lights.

Stevie wipes her hands, takes a breath, and signals: ready.

She's not just keeping up. She's owning it.

By Week Two, the cracks start to show. Tensions flare between departments. Fatigue spreads. Some scenes get pushed. Arguments spark. But no one walks.

Why?

Because this isn't just a movie. It's a mission. A gamble. A defiant statement that storytelling, sweat, and stubborn belief still matter — even in a system that chews up indie dreams and spits them out.

The episode closes on a cold, wet night deep in the woods.

Rain is coming. Lights are rigged. The crew is soaked, exhausted, running on fumes.

Ryan watches a monitor. A take rolls back. Blood. Shadow. Movement.

It's raw. Beautiful. Exactly what he saw in his head.

He turns to the doc crew and says, voice low:

"This is the shot. This is why we're out here."

Cut to black.

The storm rolls in.

CHAPTER 4

THAT'S A WRAP

The finish line is in sight—but the pressure has never been higher.

It's the final week of production on **HOUSE IN THE MIDDLE OF NOWHERE**, and everyone is running on fumes. Then a new energy hits set with the arrival of veteran actor **MIKE STARR**, cast as the grizzled, no-nonsense Bartender Bob. With decades of film and TV under his belt, Mike brings more than just talent—he brings calm, confidence, and a reminder of why they're doing this in the first place.

As he delivers scene after scene with effortless weight, the younger cast members watch and learn. Between takes, he shares stories from a lifetime in front of the camera—quickly becoming both mentor and morale booster. His presence is a shot of adrenaline when they need it most.

But the mood stays tense. The most ambitious sequence of the film—the infamous decapitation gag—is scheduled for the very last day of shooting. It's practical, elaborate, and risky. And Jim Ojala and his FX crew are still building it.

It's the shot that could *make* the movie... or blow the budget.

Meanwhile, the producers offer a lifeline to the exhausted team: if production wraps on time, there's a wrap party waiting at the local bar. It's a small thing—but it lights a fire. Crew members rally. Cast members push through. The light at the end of the tunnel isn't just metaphorical anymore.

Finally, the last day arrives.

The decapitation setup takes hours. Lighting, blocking, blood tubes, head molds—every detail has to hit perfectly. There's no time, and no money, to do it twice.

Everyone gathers around monitors, holding their breath. Ryan calls action.

BOOM!!!

The effect works. Perfectly.

Blood sprays. The dummy head falls just right. The actors react on cue. The crew explodes in cheers—they nailed it. After weeks of sweat, setbacks, and sleepless nights, they got the money shot.

They did it. They pulled it off.

That night, the team crowds into the local bar, where the wrap party kicks off with cheap drinks, loud music, and a sense of pride that only comes from surviving something together. Laughter fills the room. War stories are swapped. For the first time in months, they're not thinking about what's next.

But Ryan is.

As the party winds down, he slips outside for a quiet moment. The cameras catch him watching the crew through the window—smiling, celebrating.

Then he turns and says:

“Shooting a movie’s hard. But finishing one? That’s even harder. Now we head into the edit.”

He walks back inside.

Cut to black.

CHAPTER 5

WE’LL FIX IT IN POST

The cameras have stopped rolling, but the real work is just beginning.

In a dark edit bay lit by monitors and coffee cups, Writer/Director Ryan McGonagle and Editor Chris Hruby sit shoulder to shoulder, piecing together **HOUSE IN THE MIDDLE OF NOWHERE** frame by frame.

At first, the mood is hopeful. They’ve got the footage. The performances are solid. But as the first cut comes together, enthusiasm gives way to dread.

The movie doesn’t work.

Pacing is off. Scenes drag. Some story beats fall flat. The tone wobbles between campy and dead serious. It’s not just rough—it’s bad.

Ryan’s gut sinks. Months of effort, and this is what they Chris tries to stay calm: “We’ll fix it in post.” Ryan nods. He has to believe it. There’s no choice.

But just as they dive into triage mode, Ryan is pulled away from the cutting room—it’s time to promote.

With the premiere locked in and the clock ticking, Ryan heads to **MONSTERPALOOZA** and **MIDSUMMER SCREAM**, two of the biggest horror conventions in the country. He’s joined by FX maestro Jim Ojala, actor Curt Clendenin, and other cast and crew as they begin promoting not just the horror film, but the **NO BUDGET BLOCKBUSTER** docuseries itself.

The movie isn’t done. But the hype has to start now.

Panels, signings, cosplay photo ops—it’s all part of the grind. Between interviews and fan Q&As, Ryan smiles and plays the part. But inside, he’s thinking about the footage. The edit. The deadline.

Meanwhile, back in Van Nuys, post-production continues without him.

At Beat Royalty Studios, sound designer and producer Chris Kooreman leads the charge on ADR, foley, and sound design. Actors return to re-record lines lost in wind or noise. Every scream, creak, and crunch of bone is carefully crafted to heighten the scares and polish the rough edges. It's tedious, surgical work—and absolutely essential.

Every department is racing the same clock.

The premiere is locked: November 5, 2026, Harmony Gold Theater, Sunset Boulevard.

And right now, the movie is nowhere near finished.

The episode ends with a series of ticking clocks, monitors flashing timelines, mixing boards alive with waveforms. Ryan returns to the editing bay, bags under his eyes, looking at a new version of the film.

He presses play.

Fade to black.

CHAPTER 6

THE RED CARPET

The finish line isn't just in sight—it's booked, catered, and lit up in neon.

With **HOUSE IN THE MIDDLE OF NOWHERE** still in post, Producer Dave Uchansky and event coordinator Kristen Nicholson work around the clock to pull off the impossible: a full-blown Hollywood premiere for a movie that technically... isn't done.

Caterers need headcount. Publicists need final press kits. Guest lists balloon. Photographers confirm. The venue—Harmony Gold Theater on Sunset Boulevard—is locked. The date can't move. So Dave and Kristen push forward on faith alone, trusting that Ryan and the post team will make their miracle.

While premiere prep kicks into overdrive, Ryan McGonagle and Jim Ojala are still deep in promotion mode, appearing at **L.A. COMIC CON** and **SON OF MONSTERPALOOZA** in Burbank. The trailer for **NO BUDGET BLOCKBUSTER** is starting to turn heads. Interest is growing. But time is vanishing.

That's when Chris Gordon, the post-production veteran with blockbuster credits, steps in. With the calm of a surgeon, he starts slicing through the chaos—locking reels, mixing sound, finalizing color, and pushing the project across the finish line one shot at a time.

Then... premiere day arrives.

The red carpet is rolled out. Spotlights sweep the skyline. Guests begin to arrive—actors, crew, horror fans, industry insiders. Flashbulbs pop as the cast walks the carpet, dressed to kill. Interviews are given. Step-and-repeats fill with familiar faces.

Dave and Kristen did it. Somehow, against the odds, they pulled off a Hollywood premiere worthy of a studio release.

But there's still one question hanging over the night:
Is the movie even done?

As the crowd is ushered into the theater, anticipation crackles in the air. People take their seats. Phones are silenced. Eyes turn to the stage.

Ryan McGonagle enters the room. It's the first time anyone has seen him all day.

He steps into the spotlight, takes the mic, and faces the crowd.

“Thank you all for being here tonight. This movie was made no money, no safety net, and no quit. But before we show you the film... we've got a surprise.”

The house lights fade. The screen glows to life.

A three-minute trailer for **NO BUDGET BLOCKBUSTER** plays—and no one was expecting it. It's bold, raw, electric. Clips of chaos, creativity, triumph, and failure blaze across the screen, ending with the tagline:
“No Budget. No Excuses.”

As the trailer ends, a 10-second countdown clock appears on screen.

The audience starts to chant:
10... 9... 8... 7... 6... 5... 4... 3... 2... 1...

Now for the feature presentation.

HOUSE IN THE MIDDLE OF NOWHERE begins. The crowd leans in. And by the end, they're cheering.

They love it.

The screening is followed by a lively Q&A—cast and crew swapping stories, answering questions, soaking in the applause. Then comes the afterparty. Drinks flow. Hugs are shared. Photos are snapped. Months of blood, sweat, and sacrifice are finally met with celebration.

But amid the noise and celebration, Ryan steps outside alone. Away from the music. Away from the spotlight.

He lights a cigarette. Takes a breath. Looks out at the street.

“Going to a premiere of my films is like going to the wedding of an ex-girlfriend,” he says, half to himself.

“It’s nice and all. But by the time we get here, the only thing I’m thinking is—what’s next?”

Cut to black.

-THE END-

THE STORY CONTINUES

Just like all great docuseries, **NO BUDGET BLOCKBUSTER** doesn’t end with Season 1. The chaos, creativity, and cinematic dreams roll on. Below is a sneak peek at what’s next for Ryan and his fearless crew in Seasons 2 and 3 — bigger ambitions, higher stakes, and twice the madness.

SEASON 2 WHAT’S NEXT?

SEASON 2 picks up just days after the premiere, as Ryan and the **NO BUDGET BLOCKBUSTER** crew take **HOUSE IN THE MIDDLE OF NOWHERE** to **AFM (AMERICAN FILM MARKET)** to sell the film. The hustle continues with festival submissions, horror conventions, podcast appearances, and the long road to distribution.

But Ryan is already planning the next move.

He sets his sights on reviving the **KAPOW INTERGALACTIC FILM FESTIVAL** — a beloved indie showcase he launched in 2016 that ran strong for four years until COVID shut it down. Now he wants to bring it back, bigger than ever, and make it the launchpad for their next film.

That next film? A bold, bloody, 80s-inspired throwback: **NATURE TRAIL TO HELL IN 3D**.

Urban legends. Gore. A monstrous Bigfoot puppet. A killer synthwave soundtrack. All shot in retro-styled 3D.

It’s louder, crazier, and more ambitious than anything they’ve done before.

But that’s not all.

SEASON 2 will build to a climax at **KAPOW IFF**, where not only will **NATURE TRAIL TO HELL IN 3D** premiere, but the film festival itself will take center stage.

The grand finale? The winning film of the festival will receive full production funding from **FILM-A-MITE INC.**, with its journey documented as the subject of the next season of **NO BUDGET BLOCKBUSTER**.

It’s full circle. A community-powered story engine. And a launchpad for the next generation of indie filmmakers.

SEASON 3

DOUBLE OR NOTHING

SEASON 3 picks up right where **SEASON 2** left off — but now the stakes are even higher.

The **NO BUDGET BLOCKBUSTER** team suddenly finds themselves managing two feature films at once. The crew splits into two groups:

- **GROUP ONE** is assigned to help the winner of **KAPOW IFF** produce their funded feature film, which must premiere at next year's **KAPOW INTERGALACTIC FILM FESTIVAL**.
- **GROUP TWO** stays with Ryan McGonagle and the remaining **NO BUDGET BLOCKBUSTER** team as they dive into their most challenging and ambitious project yet.

With two productions now underway — each under tight schedules, limited budgets, and high creative expectations — the team must expand. New filmmakers, artists, and department heads are brought in to meet the growing demands.

The docuseries evolves, now tracking parallel storylines across two separate but equally high-stakes film shoots, both racing toward the same deadline: **KAPOW IFF**.

It's double the chaos. Double the pressure. And double the opportunity.

SEASON 3 explores what happens when passion becomes a full-scale operation — and whether the indie spirit can survive the weight of expectation.

Two films. One festival. One year to make it happen.

CLOSING STATEMENT

NO BUDGET BLOCKBUSTER isn't just a documentary series, it's proof that big dreams don't need big budgets to make a big impact. This project represents the future of independent filmmaking: authentic, raw, and deeply human. It's a story that every creator, dreamer, and movie lover can relate to — because it's about turning passion into possibility.

With **SEASON 1** complete and **SEASONS 2** and **SEASON 3** expanding the scope into film festivals, industry partnerships, and multiple productions. We're not just documenting filmmaking, we're building a sustainable, story-driven brand with built-in audience engagement and merchandising potential through Film-A-Mite Inc.

We invite you to join us on this journey — to help fuel a movement that celebrates creativity, perseverance, and the magic of making something from nothing.

Because in the end, **NO BUDGET BLOCKBUSTER** isn't just about making a movie. It's about proving that the best stories come from those who never quit.

LINE BUDGET

HOLLYWOOD

**NO BUDGET
BLOCKBUSTER**

NO BUDGET BLOCKBUSTER

LINE BUDGET



\$120,000	PER EPISODE (X6)	48%
\$200,000	FILM	13.3%
\$348,000	MARKETING	23.3%
\$82,000	PRODUCTION & OVERHEAD	5.4%
\$150,000	CONTINGENCY	10%
\$1,500,000	TOTAL	100%

1	Producer's Unit	Rate	DAYS		
1.1	Producer	Flat		\$30,000	
					\$30,000

2	Director's Unit	RATE	DAYS		
2.1	Director			\$30,000	
					\$30,000

3	SCRIPT DEPARTMENT	RATE	DAYS		
3.1	Writer			\$12,000	
					\$12,000

4	CAMERA DEPARTMENT				
4.1	Cinematographer	Flat		\$30,000	
4.2	1st. AC	Flat		\$30,000	
4.3	2nd AC	Flat		\$30,000	
4.4	Camera Equipment	Flat		\$30,000	
					\$120,000

5	SOUND DEPARTMENT				
5.1	Sound Guy	Flat		\$30,000	

5.3	Sound Equipment Rental	Flat		\$30,000	
					\$60,000

6	Electrical				
6.1	Key Grip	Flat		\$30,000	
6.2	Best Boy	Flat		\$30,000	
6.3	Lighting Rentals	Flat		\$30,000	
					\$90,000

7	MAKE UP AND HAIR (3 Episodes)				
7.1	Make up and Hair	Flat		\$15,000	
Notes:	Episodes 1, 2, 6				\$15,000

8	ART DEPARTMENT (4 Episodes)				
8.1	Project Designer			\$20,000	
Notes:	Episode 1, 2, 5, 6				\$20,000

9	LOCATION DEPARTMENT				
9.1	Permits	Flat		\$6,000	
9.2	Location	Flat		\$50,000	
					\$56,000

10	FOOD				
10.1	Crafty	Flat		\$30,000	
10.2	Craft Service	Flat		\$18,000	
10.2	Meals	Flat		\$18,000	
10.3	Miscellaneous	Flat		\$19,000	
					\$85,000

11	TALENT				
11.1	Talent			\$120,000	
					\$120,000

12	POST PRODUCTION				
12.1	Editor	Flat		\$36,000	
12.2	Color Correction	Flat		\$12,000	
12.3	Titles	Flat		\$3,000	
12.4	Closed Captioning	Flat		\$3,000	
12.5	Sound Mix	Flat		\$12,000	
12.6	Music	Flat		\$12,000	
12.7	ADR	Flat		\$12,000	
12.8	VFX	Flat		\$10,000	
12.9	Hard Drives	Flat		\$12,000	
12.10	Deliverables	Flat		\$6,000	
					\$82,000

13	FILM				
13.1	House In the Middle Of Nowhere			\$200,000	
					\$200,000

14	MARKETING DISTRIBUTION				
14.1	Trailers / Teasers / Promos	Flat		\$3,000	
14.2	Posters / Key Art	Flat		\$5,000	
14.3	Festivals / Conventions	Flat		\$5,000	
14.4	Merchandise	Flat		\$5,000	
14.5	P & A	Flat		\$300,000	

					\$318,000
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15	PRODUCTION & OVERHEAD				
15.1	Production Insurance	Flat		\$35,000	
15.2	Payroll	Flat		\$2,000	
15.3	Legal	Flat		\$10,000	
15.5	Broker's Fee	4%		\$60,000	
15.6	Travel / Lodging	Flat		\$5,000	
					\$112,000

15	CONTINGENCY				
15.1	Contingency	10%		\$150,000	
					\$150,000

TOTAL	\$1,500,000
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