



Distort

Edo

WHEN A MENTALLY DISTURBED LONER, WITH A NEFARIOUS IMAGINARY FRIEND,
ENCOUNTERS A SEDUCTIVE ENIGMATIC PROFILER, HE MUST OVERCOME HIS
DARK PAST BEFORE SHE PSYCHOLOGICALLY MANIPULATES HIM INTO BECOMING
A SPREE KILLER

Synopsis:

Ed meanders through his day-to-day, dosing anti-psychotic medication to help with his myriad mental illnesses, making the most of his mundane job. His imaginary friend, Steven, offers helpful daily reminders to assist Ed (finding his keys, combing his hair) while also indulging in Ed's insidious subconscious fantasies. Steven enjoys showing our troubled antihero glimpses of what he could become if he were to succumb to his darker impulses: An unhinged manifestation of a man on the edge of a murderous rampage, held in check by sheer force of will.

When Ed is forced by his doctor to switch his current medicinal regimen for something stronger, removing Steven from his life completely, that the mask of normality begins to slip.

That's when Ed meets Samantha.

The two become entangled in more ways than one. What starts out as a secret ops plan to manipulate Ed into a modern-day Robin Hood, killing the bad for the greater good, turns into a heated love affair of karmic proportions that can only be explained by the couple's unconscious trauma bonding. But after Ed does Samantha's bidding, he discovers the truth of who she really is. Betrayed, he leaves her on his bathroom floor as good as dead but just before the blackout... Samantha gasps.

The metaphor of Ed being trapped inside (parentheses) represents the state of his arrested development, stemming from the traumatic events of his childhood which gave birth to his only reliable (imaginary) friend, Steven. As the story continues Samantha and Ed play a deadly game of cat and mouse spiraling further into their darkness, but when they become a united front by righting the wrongs of the world on their own terms, they emancipate like a couple of modern-day (noble) vigilantes.

Why Make A Film?

Long Answer:

Global Home / Mobile Entertainment Market = \$68.8 Billion

Online subscriptions - 1.1 Billion (31% increase over 2019)

Cable Television Revenue = \$111.6 Billion

U.S. Adults watch 3 hours and 30 minutes of television daily

45% Decrease in film production in 2020 as compared to 2019 due to CoVid

Short Answer:

Films Make Money - and they are just fun to do!!!

NOW has always been the right time to make films. The film industry is known for being recession proof, and that has proven to be more or less true in the little over century of its existence.

However, media outlets and methods of delivery are growing exponentially yet starve for content.

There has been both an explosion of demand, as well as a dearth of production due to COVID.

NOW is the best **NOW** there has ever been.

Distort
(Ed)

Distort (Ed)

Why Distort[Ed]?:

- ✓ compelling story...
- ✓ good pacing...
- ✓ strong characters...
- ✓ action...
- ✓ clever dialogue...
- ✓ built in fan base...
- ✓ can be made well on a budget...
- ✓ an in-demand genre...
- ✓ legs outside of the US...

Thriller/suspense and horror films can be made well for much less than adventure, action and dramas simply because they do not require exorbitant budgets to support special effects, talent, locations, costumes, etc. The often-rabid fanbase and loyalty to the genre itself allows for a good story to shine, as well as, creating the potential for substantial ROI at a fraction of the cost of the aforementioned genres.

This is not to say that talent (among other aspects) is not a major concern. Our bets are hedged on attracting the best talent within our budget. The script has already enticed reputable, notable talent.

Finally, ThirtyLarge has partnered with Nash Entertainment Services to create a composite financial assessment based on the performance of 20 films, over a range of budgets, that we consider comparable to Distort(Ed). The comparative information provides a model for the likely performance of Distort[Ed] with median values representing low, medium, and exception performance possibilities.

*In the case of Distort[Ed], with a budget of \$700,000.00, the returns were estimated to be:

Low (34%)	Medium (186%)	High (489%)
\$936,950.00	\$2,000,034.00	\$4,126,202.00

*Full assessment is available upon request



Distort
(Ed)

CAST CONSIDERATIONS

Distort (Ed)

ED

A recovering alcoholic, dealing with multiple mental illnesses borne from childhood trauma, and pursued by an encroaching darkness that's kept at bay with apathy and anti-psychotics. The paragon of missed potential, in a state of arrested development as he nears middle age, Ed will discover what he's truly capable of with the right push.

Ross Marquand

Credits

Distort
(Ed)

SAMANTHA

A charming, enigmatic, all mystery with a slice of megalomania, she weaponizes her sex appeal and effortless confidence to achieve her lethal agenda. Victim of a tragic childhood, she's fearless and determined to utilize her skills as a clandestine operative in order to knock the powerful down a dozen pegs.

Danielle Bisutti

[Credits](#)

Distort (Ed)

STEVEN

An imaginary friend who manifested after a horrible accident in young Ed's past, Steven exists solely as an extension of Ed's id. A mischievous scamp, darkly humorous, reflecting Ed's innermost violent impulses, Steven acts as a dark light at the end of an inevitable tunnel. A tunnel Ed has done everything he can to stay inside, for fear of what he might become.



Jeremy Davies

[Credits](#)

Distort
(Ed)

JOEL

Ed's father, a blue collared, old-fashioned man from a different time, he struggled and fought and clawed to keep his son safe and happy. His wife was a drug addict, but he did everything he could to help her. A flawed but honest man, Joel will make a decision that sets Ed on his dark path and pays for it with his life.

Nolan North
Credits

THE TEAM

BUT FIRST, A LITTLE ASIDE...

Reservoir Dogs, Memento, Eraserhead, American Graffiti, The Evil Dead, El Mariachi, Blue Ruin, Duel, Bottle Rocket, Shawshank Redemption, Donnie Darko, Mad Max, Boyz in the Hood, Get Out, Peewee's Big Adventure, American Beauty, I Wanna Hold Your Hand, The Cell, Brick, Censor, Caddyshack, The Matrix, (Actually, Bound), Assault on Precinct 13, Saw, Blood Simple...

In case you haven't figured out the significance of the films listed above I'll give you a hint.
Hell, I'll just tell you:

It's a partial list of what are considered some of the best inaugural films of all time.
You know, those journeys that took years of blood, sweat, and tears that resulted in seemingly overnight success by apparent amateurs.

So, here we are: ThirtyLarge...
on the precipice... a lifetime of experience and work... hungry, spring loaded... lethal...

... our breakout film at hand.

NATHAN MCMAHAN: DIRECTOR, PRODUCER

Folks sit around corporate boardrooms, campfires and sports bars and talk about a Director's Vision.

Except, they don't.

They just want to watch a movie and be entertained. They want to laugh, cry, gasp, scream, sit on the edge of their seat and leave with a smile or check the back seat before they drive away.

It's a long road from here to there. And you need someone to lead the charge.

However, the charge is usually lead by the idiot, a bit touched, with the loudest voice or outfit. Sometimes both.

But it's not a charge without the army behind it.

Any fool can lead, but the smart man is part of a team that supports each other and has each other's back.

A team that by their sheer existence negates the fear of failure.

Or be something so large that it cannot, by its very nature, fail. Nathan has spent the last decade producing and occasionally directing for Walt Disney World. He has witnessed the folly of the later and has exemplified the former.

Lead by Example.

Do not gentle into that good night go or wander about without a plan. Do not suffer the folly of men. I can do that just fine on my own.

The director sets the tone and timbre of the set and subsequently the film.

Ever since his Student Thesis won the award for Best Student Film at the Edison Film Festival, he's been directing. But more importantly, he's been leading folks to interesting and exciting places they would not have ventured by themselves.

Short films, commercials, corporate nonsense, Home Shopping Network B Rolls, Projects that have never seen the light of day and numerous spots lost to the sands of time under the weight of companies buried and gone.

But constantly and consistently directing little bits of adventure and wonder.

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<https://filmfreeway.com/807348>

<https://www.youtube.com/user/monkeyboy7ml>

<https://www.imdb.com/name/nml334925/>

<https://www.youtube.com/channel/UCdSZk0VtOGFN2EL2Gt8RTpA?app=desktop>

BRENT REYNOLDS: CINEMATOGRAPHER, PRODUCER

Twenty plus years experience as a Cinematographer/Director of Photography.

Why yes, my dear Dr. Watson, I did start out shooting actual film.

Ten plus years as a Producer/Creative Director (Home Shopping Network, Pitch Media, August Moon Productions, LLC). But wait, there's more!!!

Founding member of August Moon Productions, LLC

Adjunct Professor of Cinematography - University of Central Florida/Full Sail University
BA in Film - University of Central Florida

Site Supervisor, 56th Tactical Training Wing - F16 Weapons Trainer, MacDill AFB

Twelve years as a Field Engineer on weapons systems trainers (F-16, B52).

Don't torture me for my secrets, your car has as much tech now.

Four years Air Force - Nav Tac Training Specialist

Avid songwriter and composer

In case you are just craving to know more about me, or to see proof that I can actually deliver what I say I can, follow the links below.

In the interest of full disclosure, I am obligated to tell you that you will NOT find any sex tapes whatsoever. Enjoy!!!

www.augustmoonmedia.com

<https://youtu.be/8DNsbsL05m8>

<https://bit.ly/33393HV>

<https://bit.ly/3eJ3anv>

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VALENSKY SYLVAIN: CASTING DIRECTOR, PRODUCER

As a founding member of Dark Elf Films and Casting Director / Producer for Dark Elf's sister company, August Moon Productions, V takes a leading role in a variety of projects: short and full-length films, web series, commercials and music videos; which range in genre from comedies to action, to romance and fantasy.

Life began for Sylvain in New York- Brooklyn to be precise, where he started in the entertainment industry as a theatre actor at the age of five.

With a long list of credits to his name, he eventually expanded his interests to film and has had a hunger for it ever since.

V's thunderous laugh, quirky sense of humor and impeccable networking skills, have garnered him a well-deserved reputation as a Guest Relations Director and Talent Liaison for numerous multimedia conventions and events.

Additionally, he has a rolodex of which any agent or filmmaker would be envious - with the personal relationships to match.

V offers the following advice to young filmmakers and actors:

"Hone your skills and never give up."

V lives by the most inspirational advice he was ever given:

"One day we will find the balance between who we wish to be and who we need to be. But for now, we must be satisfied with who we are."

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<https://www.youtube.com/user/DarkElfFilms/featured>

FRANK TOBIN: WRITER, PRODUCER

Frank has been telling stories for the better part of his life.

Before trying his hand at stage acting in high school, he taught himself how to write. He began with rudimentary comic books in third grade (something about a hero with chains for arms who called himself The Missing Link) writing his way up to being...

... co-writer on the upcoming independent feature *The Replaceables*.

Along with an ability to build worlds through storytelling, Frank has created an 80 page writer's guide and complete narrative structure for an ambitious multi-media project called *Viva Humanity*. The story revolves around multiple characters in an evolving world full of dangerous alien mutations, government conspiracies and viral outbreaks. All centered with humor and heart.

The Dark Elf Cinematic Haiku is an ongoing short form video project featuring interconnected stories, mimicking the stanzas of a written haiku, that are woven intricately within a triptych of sex, drugs and violence.

A lover of film, video games and pop culture writ large, Frank strives to tell the best stories possible regardless of the subject matter.

<https://youtu.be/SEJwzHQ4hts>

<https://youtu.be/AGA10xYUeas>

<https://youtu.be/SW3Vfvkcjdk>

<https://youtu.be/DMbE-XfUagY>

<https://youtu.be/e6ATKK2eXWM>

https://m.imdb.com/title/tt11957526/?ref=ext_shr_lnk

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DANIELLE BISUTTI: PRODUCER

Danielle Bisutti is a Los Angeles born and raised Emmy Award winning, BAFTA Award nominated actress, writer, producer, director and singer-songwriter.

Best known as The Norse Goddess “Freya” in Sony PlayStation’s *God of War*, which has won unanimous “Game of the Year” awards including 5 BAFTA Awards and “Best Game” in 2019. She is the voice of “Wonder Woman” in *The Lego Movie 2 Videogame*, “Claudia Grimstone” in Madden 21, “Ms. Grey” in Lifetime’s *Nanny Killer*, Dana Gallagher in Shonda Rhimes’ *For the People* and currently plays series regular “Hexela” on BUY TV’s *Dwight in Shining Armor*.

Her company, Perfect Timing Productions current projects include *Mood Swings*: a TV comedy series on Pureflix, web-series: *Damsels*, and feature films projects: *The Fort* and *The Christmas Rebound*. The short film *Little May* was a LA Shorts Film Festival Finalist 2020 and Fade In Awards Grand Jury Prize “Best Short Script” for 2019.

Danielle received her Bachelor of Arts at California State University at Fullerton.

She studied producing, directing, and screenwriting at The Hollywood Film Institute with Dov Simens, ScreenwritingU and Screenwriter University at The Writer’s Store. She continued her studies with Eric Kline at Film Actor’s Workshop, Larry Moss, Lesly Kahn and Shari Shaw Studios and improv at Upright Citizens Brigade.



https://www.imdb.com/name/nm0084426/?ref=nm_sr_srsq_0

MELISSA GRUVER: LINE PRODUCER

Melissa Gruver worked early in her career in the investment, real estate and marketing industries.

She transitioned to Producing in the Film Industry over seventeen years ago with experience in film, television, commercial, industrial and theater projects.

Melissa is Owner/President of ReelDreams Productions.

She was awarded the "Producer of Merit" award at the 2013 Melbourne Independent Filmmaker Festival.

Melissa served two years as President of United Film & Television Artists Orlando and represented that organization with Film Florida, an advisory group for the film industry to the Governor of Florida and the Florida Film Commissioner.

Melissa has been invited as guest speaker at the Sunscreen Film Festival, Starlite Film Festival, University of Central Florida and Full Sail University.

Her experience in the industry includes Producer, Line Producer, Movie Magic Budgeting & Scheduling, State Film Incentive Documentation, SAG Signatory Documentation and Distribution Negotiation.

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You made it to the end.

For that, we sincerely thank you and we hope you found this deck interesting, informative and entertaining. But, most of all, we hope that it persuades you to take a deeper look into what we have to offer. We realize that we are asking a leap of faith on your part. Our names are not exactly synonymous with film making. Obviously, if Steven Spielberg were attached, this pitch deck wouldn't exist. There would be no need.

However, each member of this team works at a very high level. Content that we have produced has been seen by millions of people the world over - and not just a few random viral videos, but consistently over decades. We have dedicated our lives to this pursuit and managed to carve out a living in this highly creative, demanding and competitive industry.

If you are inclined whatsoever to invest in this type of venture you will find no better qualified, dedicated, motivated, or professional group - bar none.

We would love to tell you more about it.

All the Best,
The Team
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