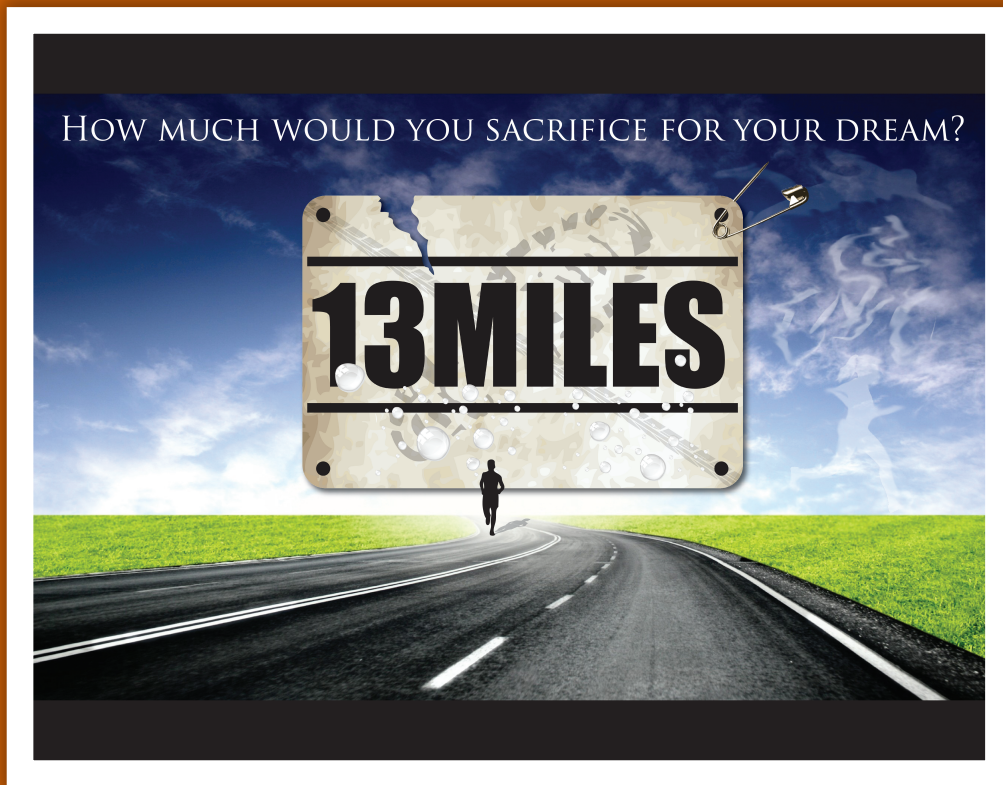


SUMMER GRANT APPLICATION

# ROY W. DEAN GRANT



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*Two triathletes battle personal demons while they train for the biggest event of their lives.*

## SYNOPSIS

Thousands of swimmers pile over one another, cyclists speed down a hill at 80kph, and runners summon every ounce of their soul to make it to the finish line. This is their story... This is the story of 13 Miles.

TREVOR is in the twilight of his semi-professional triathlete career. His girlfriend, CORA, has always been supportive and until recently, used to go to all the events with him and cheer him on. To Trevor, their relationship has become more of a burden and a distraction. After coming second in a big race in Austria, Trevor lashes out at Cora and she dumps him, the culmination of years of emotional abuse. Depressed, rejected, and alone, Cora decides a change is needed. With Cora no longer providing extra financial support, Trevor reluctantly accepts a young rival's request for coaching.

After facing serious anxiety over a life seemingly wasted, Cora goes on a long evening run, longer than she's ever taken before. She returns home, sweaty and sore, but inspired. She goes on another run, and another and becomes fiercely determined to train every day, dragging LEXI, her best friend, with her to the beach to watch her swim. Lexi thinks Cora is doing this to get back into a relationship with Trevor and does not hide her disapproval. Lexi and Cora have a major falling out and Cora is left to face the challenge of a triathlon without the support of her best friend. Driven by a newly discovered competitive spirit and a new community she's found through running, Cora races a local triathlon and qualifies for the World Championships, the same race her ex-boyfriend is fighting to win. Her training intensifies as she battles her conflicted soul.

Trevor's become a little distracted by VANESSA, a reporter doing an exposé on him and his year of redemption. During a race, Trevor hits a set back and is unable to continue the race. He explodes with blame, anger, and fury on the course. Meanwhile his biggest competitor, SEBASTIAN KUREK, has just won another major competition. As Trevor opens up to Vanessa like he's never done before to anyone, she ends the relationship; she's just not the right girl for him.

Trevor the veteran and Cora the new kid on the block - both facing the World Championships alone. Following an interview with the press, Trevor runs into Cora causing all her insecurities and doubts to resurface again. Trevor's guilt over how he treated her impacts his once-unwavering desire to win. During the race, Cora, never having competed in anything so grueling as this, fights off every urge to quit, her instinctual response to adversity in the past. Trevor is faced with another challenge of his own. When an unforeseen accident occurs on the course, Trevor has to decide whether he will explode in blame and anger or to finish what he started.

They meet at the 13 Mile Aid Station, the halfway mark of the "run" segment of the triathlon. Exhausted and fatigued, they run the last 13 miles together. They cross the line one minute before the finish cut off. The greatest race of their life, completed - not because of a finishing time or a medal, but the personal journey each has traversed to get to this moment, together.



## BACKGROUND AND NEED

The idea for 13 Miles started when Anthony and Helena, the writers/producers, went to volunteer at Ironman Canada in 2010.

The subject matter is loosely drawn from both of our own personal landscapes. As a participant in triathlons and marathons Anthony has gone through many of the moments that Trevor and Cora, our main characters, go through in their training journey. Of course, true stories come from the heart and many of the emotional moments in *13 Miles* are expressions of questions and feelings both of us have gone through in our lives.

With our movie, we have a story of two characters: the first is a man with a single-minded focus, who only cares about redeeming himself, not for fame or glory, but for his own fulfillment. The second, a woman who turns to an endurance race to pick up the pieces of what she views as a postponed life of living for the pleasure of others.

*13 Miles* is a story that unfolds in the emotions we keep from each other and how understanding each other can lead to a greater understanding of ourselves. As a newly married couple, Helena and Anthony both realize that relationships with people take work, because we are ever-evolving creatures and each of our experiences creates the new version of us.

This is why we are well positioned to make this movie. Anthony has worked in the film industry for several years, and combined with Helena's background in marketing and business management, this new adventure into an independent filmmaking career draws a large parallel with the theme of the film. In making this movie, we are entering the undiscovered country, the future, much like their characters face their own uncertainty throughout the movie.

## APPROACH, STRUCTURE AND STYLE

*13 Miles* will be an aesthetically bold and sonically rich movie set to a patient pace with action elements and drama surrounding the "chase" of a big race. We will feel the interplay of possibility and realized potential, grounded in human emotion and set against the wonderful backdrop of endurance sports.

The greatest moments in film happen when a viewer can't explain what was so beautiful or emotional in a scene, and yet they are moved regardless. It is the energy of a moment that touches people like music. In attempting to express something cinematic, we want to explore, through this film, the intimate details of human feelings and have the audience see those things. But too much of an explanation before this film is made might take away from that. We want to find the cinematic moments that make this movie necessary by itself.

The look of the film will be very painterly, inspiring, visceral, sexy, with a vibrant color palette. We aim to capture the glitzy, global nature of triathlon and simulate conditions in a variety of countries, using archival footage and using live race footage from real races to add realism to our race scenes. There are dozens of races in British Columbia, the planned hub of our filmmaking, to grab footage and we have relationships with race directors that will facilitate this, with plans to partner with races and triathlon product companies to make the movie authentic.

With this approach, a mix of traditional and loose filmmaking, we are sprouting seeds and seeing where they grow. The film has a large number of exterior scenes, many of which are not weather dependent, and will be filmed around Vancouver, British Columbia. With plans to commence principle photography this fall 2014, the filming can begin

without a full budget, and use footage and edits to create sizzle and teaser trailers for more fundraising campaigns throughout filming.

Our two lead characters each have their own story separate from the other, enabling the practical filmmaking to divide the schedule and film in sections, rather than concentrating all at once. We plan to recruit highly skilled and talented crew and cast members, and work the schedule around other production commitments, in order to facilitate lower wages in exchange for deferrals and profit sharing. The schedule will incorporate several stages of completion, and allow for moments and a feeling of how we want everything to go, but we also are excited about the unknown, the expectation of the unexpected, and how that will rise our story above a sports movie, or a story about inspiration and passion, and be a work that our audience will discuss for years to come.

With these considerations, we plan to finish principle photography in Spring, 2015, and present a completed film by the summertime, right in time for triathlon race season!

A story is a living thing and we are here to parent and guide it to its full-grown life. We both have a great feeling about this story, its need to be told, and we are excited to share this journey with you.

## AUDIENCE, MARKETING AND DISTRIBUTION

We aim to reach 1,000,000 people, and use targeted online marketing strategies to drive traffic to the film's website and allow people to engage with the movie project. With a combination of Search Engine Optimization (SEO), social media strategic planning, direct contact and engagement, traditional media, and digital content creation, the aim is to have a combination of 10,000 active newsletter subscribers, Facebook fans, Twitter followers or otherwise engaged people and organizations. We will engage with a marketing strategist to achieve these ends and develop an ongoing structure that will grow and develop throughout the life of the movie project (beyond even the finishing of the movie).

We will engage and build our audience by involving them in our process. Here are a few examples:

- (a) T-shirt and race uniform design – we will hold a t-shirt design contest and encourage everybody to vote for their favorite design, which will become available as a Perk for a specific donation through our crowd funding campaign.
- (b) Fictional logos, names and brands – there will be opportunities for crowd funding donors to “name” a character, brand, and/or company as part of one of their perks.
- (c) Music – we will audition bands, composers and musicians for soundtrack development, film score, and even a couple of scenes where we actually have bands and music playing live in the film. Audience participation, feedback and voting will be a key component in our selection. From this we will develop deals with these musicians and composers to be a part of our movie.
- (d) Casting – we will shortlist our casting selections for key roles, and for our supporters, give them exclusive access to vote and provide comments on each of our potential cast members. These comments and votes will be kept confidential out of respect for the actors who put themselves out there to be considered, but audience feedback will be a component of our selection process. Think of this like a talent show where the audience votes (you see them on television all the time). This will be an exclusive opportunity for contributors at a certain level, so not for everybody.

## BUDGET

The budget is set at under \$350,000 for a 24-day shoot. There are several locations but many of them are available to us free of charge, and strategic partnerships with race directors will ensure our ability to add “grand scope” to our triathlon race scenes. We have included a modest VFX budget as well to enhance those scenes to create the feeling of a grand race experience.

We will engage with the triathlon community in British Columbia and expect many of our background performers to be actual triathletes, who will also bring their equipment (bikes, wetsuits, etc.), thus making rental or purchase of those set pieces and props very low, as well as keeping the cost of background actors low. With contests, giveaways, credits to offer, we trust that will bring a lot of volunteers.

We plan to attach at least two “names” to the film to give it the best possible chance in distribution.

## FINANCING AND DISTRIBUTION

We have launched an Indiegogo campaign for \$40,000, which will be used to create a business package for the film, create a formalized shooting budget and schedule, pay for printed materials, cost to travel to meet investors and donors, artwork, website, scouting costs, early footage at race events (even as casting is continuing there is b-roll and second unit footage we can acquire that will help build teasers and sizzle reels), grant application fees, Fiscal Sponsor management costs, LLC cost, investors package, line producer, legal fees, script clearance and producer costs. After \$40,000 we will push for the next milestone of \$200,000 in equity investment, grants, sponsorships and further contributions (in-kind and cash) which is our minimum threshold goal and means we can begin filming once we hit that number. The remaining \$110,000 of the budget will be achieved through a structured approach of in kind donations and/or sponsorships and private equity investment and by attaching cast and key roles which will enhance the value of the package. We will reach out to our network of executive producers and influencers who have contacts and track records to partner with and use those relationships to raise the remainder of the financing to take the movie through production and into post-production. We have relationships with post houses and sound mix studios who will offer discounts and deferred payments to allow us to progress towards a finished movie sooner than would otherwise be possible. These partners will share in Producer profits, as our main goal is to make sure all of our cast, crew and vendor partners share in the success of our movie.

Because the film will be shot and edited in parts along the way, we will be able to finish the edit much sooner after finishing principle photography. The extension of the time to film will also be integral, as it will provide the best chance of good weather for some of our key exterior race scenes. We also have access to a studio facility to build some exterior night running scenes and the finish line of our race, allowing us to film creatively and not cause road shutdowns, reducing location expenses.

Our target audiences are: triathletes, numbering in the millions worldwide; other endurance and sports enthusiasts; and 30-45 year old men and women interested in relationship-based stories. We are and will be reaching out to these audiences in the development stage and throughout, by engaging in all social media, becoming involved in various groups and blogs (triathlon blogs have up to 10,000 subscribers in some cases) and plan to broaden our reach during our Indiegogo campaign.

On completion of the film we will first seek to place in a top tier festival and sell the foreign rights to a distributor. We will also seek a North American distributor for theatrical release, but we plan to self-release through a future crowd raising movement, by allowing triathlon clubs and local groups in cities and towns around North America to book dates with us, while we “tour” the movie. We will target triathlon races around Canada and the United States so that we can time the screenings with those events. Through theatrical distributors like Variance and/or theatrical booking companies like TUGG, we believe this theatrical strategy will increase the ancillary market potential.

After a 4-6 month theatrical run, we will sell DVD's through our website, Amazon and other fulfillment companies, and self-release through the VOD windows like Vimeo rental and sales and approach a distributor like Distribber to gain access to the Cable VOD market, iTunes, Hulu, Netflix and big box retail stores. Here is our proposed platform

window:

## 13 Miles: Sources of Revenue and Distribution Information

| PLATFORM  | MONTHS AFTER INITIAL THEATRICAL RELEASE | ESTIMATED LENGTH OF TIME | CONVERSION  |
|---|---|--------------------------|---|
| Domestic Theatrical on Demand through TUGG/Variance/Cinedigy (30-50 theatrical dates in North America)                  | -----                                   | 4-6 months               | 3000-5000 ticketed attendance. Goal: Publicity, break even                  |
| Domestic Home Video (initial) – DVD/Blue Ray sales  | 3-6 months                              | 6-12 months              | 10,000 DVD's at \$15 each. 50% return to Filmmakers = \$75,000              |
| Domestic Video on Demand (digital download and rental): Amazon, iTunes, Vimeo on Demand, VHX(using Distribber or other) | 3-6 months                              | 6-12 months              | 125,000 Downloads at \$4. 50%-60% to Filmmakers = \$250,000 - \$300,000     |
| International theatrical (sold through foreign sales agent at AFM or elsewhere)   | Variable                                | 6-12 months              | \$25,000 (Low End) - \$275,000 (High End)                                   |
| International video (initial) (sold through foreign sales agent at AFM or elsewhere)                                    | 9-12 months                             | 9-12 months              | Video inc. with Theatrical, assumes All Right Sold and multiple territories |
| Domestic Cable VOD  | 12-15 months                            | 18 months                |   |
| Domestic Subscription-based VOD (Netflix, HULU, Fandor)   | 18-24 months                            | 12-36 months             |   |

## OUR KEY PLAYERS

### **ANTHONY EPP, PRODUCER/DIRECTOR/WRITER**

Anthony was born in Vancouver, British Columbia, Canada, and brings a worldly, passionate and unique sensibility to his filmmaking and storytelling.

A University of British Columbia grad with a degree in English Literature, Anthony has worked in a variety of industries. He was a Consultant and Assistant Executive Director for the Kappa Sigma Fraternity from 1995-2000 a fascinating job that placed him on the road for 3 years, traveling from campus to campus across North America, advising young college men and women on leadership, teamwork, scholastic success and giving back to the world. It is during those many months on the road and with new groups every week that Anthony discovered who he truly was, and learned how to work with people who offered a variety of backgrounds and experiences.

In 1998 he ran his first marathon – an event that ignited a great passion for running. In 2002 completed both the Boston Marathon AND his first Ironman Triathlon in Penticton, Canada. To date he has completed over fifteen marathons and two Ironman triathlons. It is in these sporting endeavors that form the backdrop for *13 Miles*, a feature motion picture set to film in 2014 and complete in early 2015.

In 2006, after finishing his second Ironman, Anthony enrolled in Vancouver Film School to pursue a lifelong dream.

Anthony wrote and produced his first feature documentary "Unspoken Rules", a story about the world of hockey fighters and the code with which they live and die on the ice. The film premiered on Superchannel in Canada in 2009. Anthony has since acted as an Assistant Director for several short films and a feature film, and has worked as a Script Coordinator in Vancouver's busy television industry for such popular dramatic shows as Sanctuary, Primeval: New World, and Motive.

While volunteering at a Haunted House in 2009, he met his future producing/writing partner, Helena Thom. Together they decided in 2010 to write the story of *13 Miles*. In April of 2013, they finished the first draft of the screenplay, and on June 29, 2013, they were married.

The trailer for Anthony's feature film, Unspoken Rules, can be seen here:

<https://www.youtube.com/watch?v=INZXF3w9yc>

### **HELENA THOM, PRODUCER/WRITER**

Helena was born and raised in Victoria, British Columbia, Canada and has a degree in Psychology.

Once graduated, she took on a variety of positions while trying to decide which direction she wanted to take in life. Some jobs paid, some did not. Each position provided her with new skills and satiated her need for learning and experiencing new things. In a span of a decade her head was the home to many hats (and often, more than one hat at the same time) - Wedding/Event Coordinator, Tea Specialist, Clothing Retail, Jewelry Retail, Tourism, Import/Export, Health, Office Solutions, and the list goes on.

As a little girl, she had always dreamed of travelling and living life abroad. She even recalls making plans in third grade to move to Australia and owning a kangaroo, a koala, and a dog or two. Vancouver Island was just not big enough. Soon after graduating from the University of Victoria, she packed her bags and moved over to the "mainland" -

Vancouver, BC.

Helena never made it to Australia and remained in Vancouver, BC. There, she found that the beaches, mountains, and trails were irresistibly close by. The food - even closer. She never did end up obtaining any koalas or kangaroos as pets, but she did at one point have three chinchillas and two dogs all living under the same roof.

In September of 2009, she was offered an opportunity to volunteer at a Haunted House. Thinking she would be more than a little out of her element, she shocked even herself at how well she fit in and enjoyed herself...unless there was a clown in the room, then all bets were off. It was here, where she met her future producing/writing partner, Anthony Epp.

The following year, while floating around in the ocean, the idea of *13 Miles* was created. But an idea is only an idea until you put pen to paper so in April of 2013, the first draft of the screenplay was completed and at the end of June 2013, Helena and Anthony were married.

*13 Miles* will be the first feature screenplay co-written by Helena Thom and Anthony Epp.

## **CHAD COSTEN – CO-PRODUCER AND CINEMATOGRAPHY CONSULTANT**

Chad began his filmmaking career on the Television Series "Honey, I Shrunk The Kids" working in the Gizmo Department (Creature Shop) building puppets, monsters, and props. While providing him with great experience, he longed for a way to be more directly involved in the storytelling and creative decision-making. This desire was what led him to study film production at The Vancouver Film School (VFS), which ultimately provided him with the technical knowledge he needed to pursue his real interests as an independent filmmaker.

Chad has since written and directed several spec commercials, a music video, one web-series/TV pilot and an independently produced feature film that has gathered over one million views on YouTube.

Currently, Chad teaches full-time at VFS by day and makes independent films by night. Like many of his fellow creatives, sleep is not an option. But artists make art because they love what they do, so he really wouldn't have it any other way.

Chad's independent filmmaking experience, cinematic style, and vision are integral components of *13 Miles* and we are very lucky to have him on board.

Chad's demo reel can be found on YouTube: <http://www.youtube.com/watch?v=ROZd6l3hGO0>

Chad's feature film, *The Coming*, is also on YouTube and has almost 1.5 million views.

The *Coming* may be watched here:  
<https://www.youtube.com/watch?v=Fu06Lxvoj4g>

Chad's web series, *Gaia*, can be seen here:  
<http://www.GaiaTheSeries.com>

## **BRENDAN UEGAMA – CINEMATOGRAPHER**

Brendan Uegama, CSC is an award winning feature film and commercial Cinematographer honored by the prestigious Canadian Society of Cinematographers. Uegama has shot 8 features films in the past few years for a variety of different directors. He is an innovator who expressively uses color, light and camera techniques to heighten the storytelling on the films he photographs.

Some of the films Uegama has lensed have screened at the worlds top film festivals and have gone on to win multiple awards and accreditation. A couple feature credits: *Exit Humanity*, starring Dee Wallace (E.T.: The Extra-Terrestrial) and *Suddenly*, starring Ray Liotta (Goodfellas). Notable commercial credits include a spot for the 2014 Canadian Olympic Team, Harley Davidson Motorcycles starring Dan Aykroyd and many more. For the popular band, *Mariana's Trench*, Uegama shot a highly visionary video that was photographed entirely at 240fps.

Brendan Uegama, CSC brings passion and excitement to every film he does. He is fearless and fanatic about trying new technics and pushing the boundaries constantly. Uegama believes filmmaking to be the most influential art form today.

His Demo Reel can be seen here: <http://www.brendanuegama.com/-!demoreel/c65q>