HIGH
MOON
...AND THE BOUNTY HUNTERS BECOME THE HUNTED.

TITLE:

High Moon

PRODUCTION COMPANY:

Lang Brücke Productions

PRODUCERS:

TBA

SCREENWRITER:

Sean Bridges

DIRECTOR:

Sean Bridges

LOGLINE:

A group of good, bad and ugly bounty-hunters find themselves up against a clan of shape-shifters in the desert of West Texas in 1959.

BUDGET:

$2,500,000

GENRE:

Neo Western Horror

FOR MORE INFORMATION PLEASE CONTACT:

Sean Bridges
Producer/Screenwriter/Director
Lang Brücke Productions
seanpatrickbridges@gmail.com
830-358-8749

PROOF OF CONCEPT TRAILER

(click picture or link to view)

https://youtu.be/s9rl3gTOT-U

PROJECT SUMMARY

Lang Brücke Productions, is developing their neo western horror film High Moon. Production is seeking $50,000 in development funds to jump-start the film with a 20% return once the film gets fully financed.

TBA investment opportunity includes 20% of the original investment and then a profit split of 50/50 on a $2,500,000 investment. 50% going to the investor and 50% going to Production.

*Genre Horror

*Franchise Potential, Graphic Novel, Video Game

Texas Theater Chain Relationships

*World Renewed SFX Makeup and VFX team

*Domestic and International Distribution

*Producer Consultant has previous distribution deals on REDBOX, Netflix, Hulu, iTunes, Amazon Prime, Tubi, etc.

*Texas Film Incentive of 27.5% on all approved expenses that goes back to investors

*Film Investor Tax Breaks Section 181 and Section 168 (consult with your CPA or accountant)

DIRECTOR BIO

Sean Bridges was born in Wiesbaden, Germany. He's an Academy of Motion Picture Arts and Sciences Nicholl award-winning screenwriter and author. He's a Stephen King Dollar Baby with his festival winning audio production of One for the Road.

His Audible Parade Productions created a serial audio thriller, Triple Six, and just released their next horror/suspense audio series, Parasite Zero – Part One.

His suspense/thriller novel, Gunbarrel Highway, published by The Wild Rose Press is out now as a paperback, e-book and audiobook. His next novel, On the Bayou, will be published in 2026.

He's currently creating a werewolf/spaghetti western feature film, High Moon. And he lives and works in the Texas Hill Country.

PRODUCER CONSULTANT— JESÚS SIFUENTES

Jesús Sifuentes has over 25 years in the film industry, working with actors such as, Ricardo

Chavira, Danny Trejo, Eva Longoria, Sofia Pernas, Jesse Borrego, and Kuno Becker.

As a Line Producer he works on both Union & Non-Union feature films, music videos, national/regional commercials, and documentaries.

He has experience working with Screen Actors Guild (SAG), Directors Guild of America (DGA), and IATSE. He has managed over $6,000,000 in production funds and has lead crews of over 65 plus.

He has also negotiated distribution deals for 7 film projects, which can be purchased and rented on Redbox, Netflix, Hulu, Amazon Prime, iTunes, Best Buy, and Walmart.

He was featured on Variety for negotiating the unscripted series The Tooth Hurts.

https://variety.com/2022/film/global/venice-film-festival-ukraineday-1235349196/

https://www.imdb.com/name/nm3005621/

DANIEL MALDONADO
CINEMATOGRAPHER

Independent filmmaker Daniel Maldonado has been captivating audiences since 2009 with his debut feature film, “The Killing Strain,” a sci-fi/zombie thriller that premiered at the Los Angeles Screamfest and was syndicated on NBC’s Chiller Channel. Maldonado’s journey began in his hometown of San Antonio, Texas, where he started driving and washing police picture cars on the set of “Evenhand” in 2000. His passion for filmmaking led him to the Film Arts Foundation in San Francisco, where he learned to shoot on Super 16mm film and record sound on reel-toreel, experiences that instilled in him a profound respect for the craft. Over the next decade, he worked on hundreds of commercials, music videos, and feature films, gaining invaluable experience in motion picture lighting and cinematography.

BRANDON SAPPINGTON
POST-PRODUCTION

Brandon Sappington is a post-production specialist with over 20 years of experience crafting high-impact video content for brands, campaigns, and organizations. As the founder of Papa Bear Creative and Advanced Film Mechanix, he has led post workflows for national advertising campaigns, corporate training, political media, and large-scale conferences. His work blends technical precision with creative storytelling, delivering polished, on-message content across a wide range of industries.

In addition to his hands-on editing and production work, Brandon has guided numerous projects through the television and digital distribution process—ensuring final deliverables meet broadcast and platform standards. He gained early professional experience with the Universal Studios Production Group and has since built a reputation for delivering reliable, creative solutions under pressure. Whether supporting a full campaign rollout or jumping in for post-production support, he helps clients turn raw material into compelling, audience-ready content.

ERIC KELLER
VFX SUPERVISOR

https://www.bloopatone.com/

Eric Keller is an Emmy nominated visual effects artist (Netflix: Wednesday 2022-2023) with over 25 years experience. Credits include 10 Clover Field Lane, Star Trek: Beyond, John Wick Chapter Three: Parabellum, John Wick Chapter 4, Aquaman 1 and 2, Wednesday Season 1 and 2. Eric began his career in 1998 creating scientific animations and visualizations. In 2005 he relocated to Hollywood California where he worked on a wide range of projects from commercials, to title sequences to visual effects, virtual reality, museums and planetarium shows. Some of the studios he has worked for include Bad Robot/Kelvin Optical, Imaginary Forces, Yu and Co, Griffith observatory, Digizyme, The Mill, and Filmograph. In 2024 he relocated to La Rochelle, France he and his wife Irene Devin Keller are in the process of establishing Bloopatone, a Visual Effects studio and training center.

Eric is a certified Maxon ZBrush Master Trainer and an Instructor for the Gnomon Workshop and the Gnomon School of Visual Effects. He's authored numerous books and video training materials on Autodesk Maya and Maxon ZBrush. He has been a guest lecturer at Harvard University Medical School and a presenter at the Gnomon School of Visual Effects Anatomy lab, the Los Angeles Academy of Figurative Art, and the Maxon ZBrush ZSummit.

GRIZELDA GARZA
COSTUME DESIGNER

Grizelda Garza is a dynamic and visionary Costume Designer and Costume Supervisor with over 15 years of experience in feature films, episodic television, commercials, and editorial. Known for her sharp eye, layered storytelling, and bold fashion instincts, Grizelda brings characters to life through wardrobe-blending narrative detail with elevated style.

SYNOPSIS

Act 1:

Wayne is on the hunt. A brawl gets him a lead, but the trail runs cold. He drives past a stranded Maria but goes back. He's looking for a honkytonk. She has an idea but needs a ride. He brings her along. In a sleazy bar, Wayne finds his bounty. Moss pulls a knife. Wayne fires a shotgun. He shuts the place down. He tells Maria to call the sheriff and leaves with Moss. Moss stirs, shot with rock salt. Wayne is taking him to Law Town. They camp in the desert. Wayne chains-up Moss and sleeps. He wakes to shouts. Something is in the dark. Wayne hears a child's giggle. He fires. And hits a charging wolf. The animal stands on two legs and runs off into the night.

Act 2:

Law Town is a temporary way station. It's an abandoned oil town used as a prisoner exchange. One of the bounties is a girl named Tory. She's the lone survivor of a werewolf attack. And she's been bit. Leo wants to sell Tory and Moss to The Dance, a sadistic rodeo south of the border. Wayne wants them given to the proper authorities. Ramirez brothers arrive with money owed to Leo, and a gift from the sheriff. Maria. A storm forces everyone to stay put as a pack of clan members converge to kill Tory. They attack. In the aftermath, Giorgi is captured and put in a cell. The survivors fight among themselves. Wayne is forced into a leadership role, corralling cops and criminals to work together. They pool their resources and prepare for a fight. Leo is only concerned about his captured werewolf and taking him to The Dance.

Act 3:

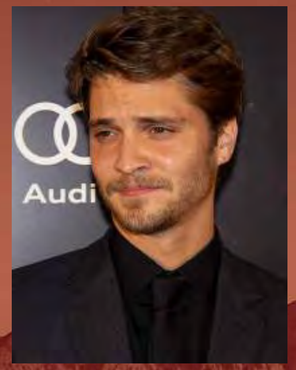
Some hunters want to throw Tory to the wolves. Wayne protects her. Leo wants his prize loaded onto a prison bus for Mexico. Leo sabotages vehicles so they're forced to follow his plan. Wolf clan attacks. Using 1950's weapons and a silver vanity set (comb, brush and magic mirror) the hunters fight back. Leo's hubris gets him killed by Giorgi. Wayne, Tory, Maria and Moss make it to morning. Moss isn't going to prison and wants a duel. Wayne talks him down. Moss is attacked and killed by Giorgi. Wayne kills the werewolf chieftain but not before Maria gets bit. Survivors prepare for a long walk to civilization. They split up. Tory will turn with the rise of the moon and Wayne leaves with Maria, knowing she might also transform.

ACTORS IN CONSIDERATION

WAYNE

Travis Fimmel

Cam Gigandet

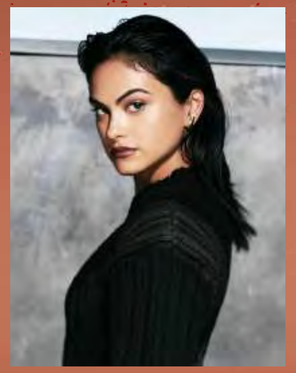


Luke Grimes

MARIA

Isabela Merced

Alexa Demie



Camila Mendes

MOSS

Walton Goggins

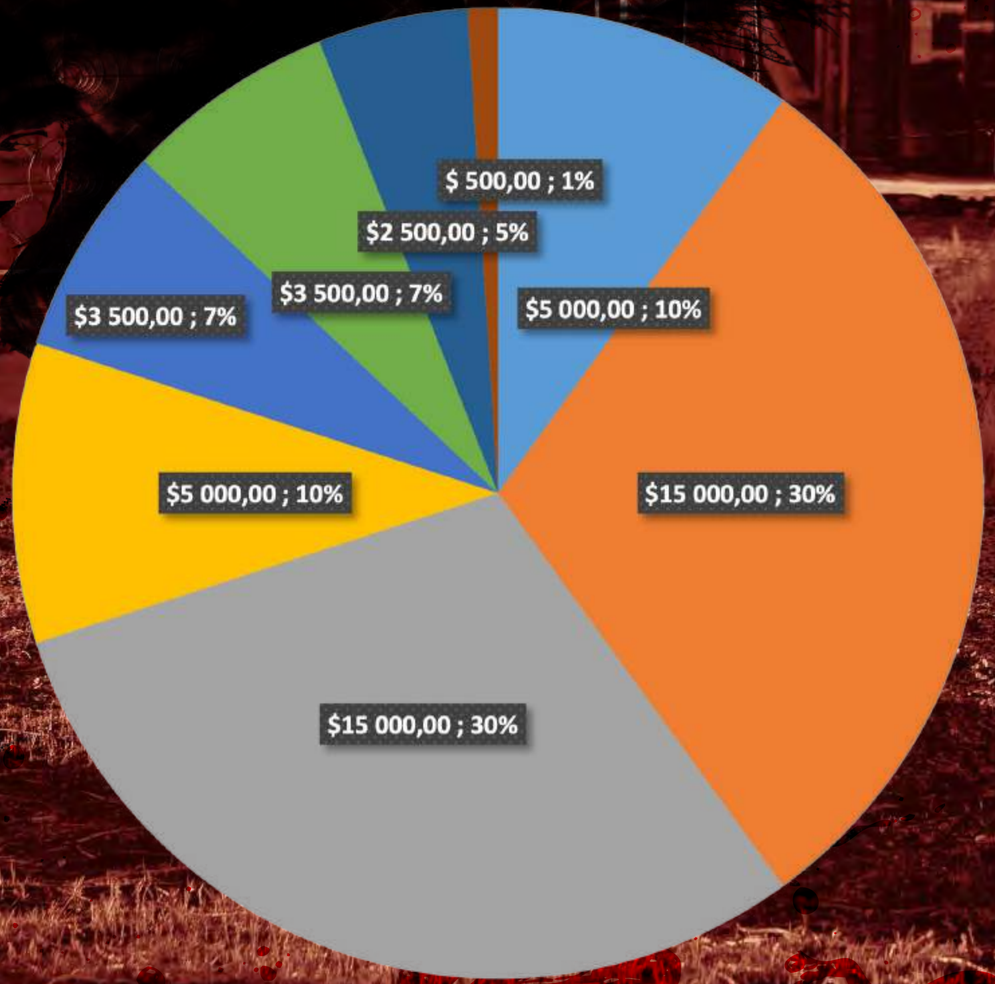
DJ Qualls

Billy Blair

DEVELOPMENT FUNDS

$50,000.00

- Entertainment Attorney Retainer $5,000.00
- Actors Retainer $15,000.00
- Producer Retainer $15,000.00
- Casting Director Retainer $5,000.00
- Film Markets $3,500.00
- Sales Agents $3,500.00
- Expenses $2,500.00
- LLC $500.00



HYPOTHETICAL INVESTMENT RETURN

Total Budget = $3,000,000.00

Equity from investors = $3,000,000.00

Projected Sales of the Film after (Theatrical, Domestic DVD/VOD/SVOD, Foreign Sales, Pay Pre-View, VOD, and Cable Channels) fees $15,000,000.00

$7,200,000.00 to Investor (50%)

$7,200,000.00 to Production (50%)

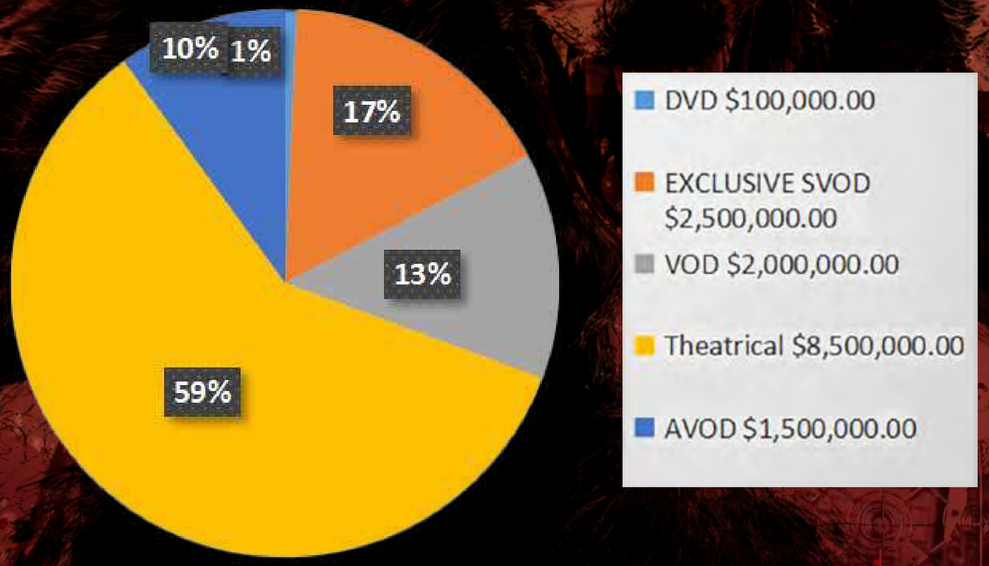
Example of Investor Payout = $7,800,000.00

Return on Investment = 160% ROI

The calculations contained herein are for informational and educational purposes only.
There can be no assurance that the Company or the Picture will be able to attain the figures represented herein. Accordingly, the calculations may not be relied upon to indicate the actual results that might be attained by the company.

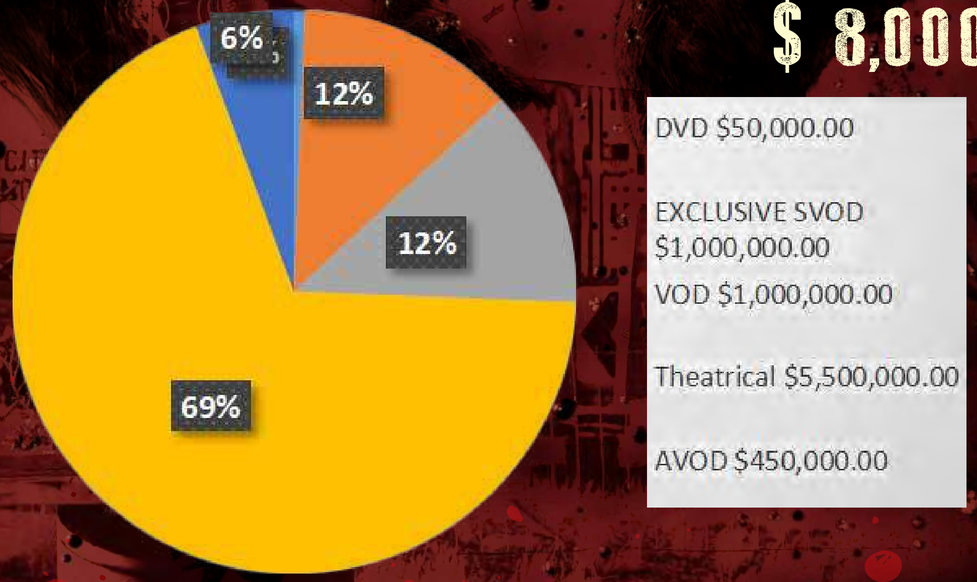
HIGH PROJECTIONS:

$15,000,000.00



MODEST PROJECTIONS:

$ 8,000,000.00



RISK MANAGEMENT

HORROR FILMS

Horror genre films have a financial track record

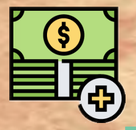
SOCIAL MEDIA PRESENCE

Social Media presence of over 100,000 fans

MONETARY FUNNELS

Franchise Potential similar to Underworld

ESCROW MANAGEMENT COMPANY



3rd Party Escrow Company to ensure funds are legally redistributed to investors

MARKETABLE CAST

Marketable Lead Cast with theatrical, TV syndication, and foreign distribution track record

PRODUCT PLACEMENT INTEGRATION

Product Placement Integration can bring additional soft money funds to production

EXPERIENCED PRODUCERS

Experience Producers with domestic & foreign distribution deals.

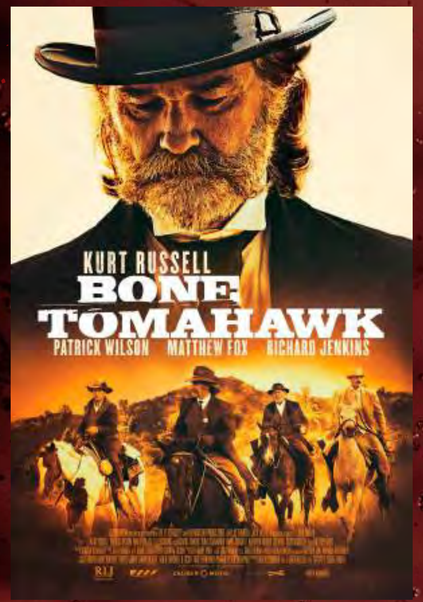
Film Tax Incentive

Texas Film Incentive between 25% to 27.5% which goes back to the investor

FILM COMPARABLES

Sales Representative:
Warner Bros. Discovery

Distribution Company:
Warner Bros.



Sales Representative:
Creative Artists Agency

Distribution Company:
RLJ Entertainment

Sales Representative:
AMP International

Distribution Company:
RLJ Entertainment

Sales Representative:
IFC Films

Distribution Company:
IFC Films

Sales Representative:
VMI Worldwide

Distribution Company:
Wrekin Hill Entertainment

MARKETING PLAN FOR HIGH MOON

High Moon is a gritty neo-western horror set in 1959, blending the rugged atmosphere of a classic spaghetti western with the primal terror of a werewolf siege. With its hybrid genre appeal and practical creature FX, the film targets horror enthusiasts, western aficionados, and fans of elevated genre mashups like Bone Tomahawk, From Dusk Till Dawn, and The Thing.

CORE AUDIENCE:

*Males 18–45 who love westerns, horror, and action.

*Horror festival audiences and collectors (Fangoria, Shudder, Dread Central).

*Genre cinephiles and retro Americana fans drawn to period aesthetics.

*Streaming audiences who enjoyed The Hateful Eight, The Witch, or Prey.

MARKETING FUNNEL:

*Pre-Launch (Awareness & Hype):

*Teaser campaign: "What if the wild west met the full moon?"

*Stylized posters emulating vintage pulp western covers.

*Behind-the-scenes shorts highlighting creature design and 1950s production design.

*Social media countdowns across Instagram, TikTok, and Reddit horror forums.

*Partner with horror podcasts (The Boo Crew, Colors of the Dark) for interviews and sneak peeks.

LAUNCH (ENGAGEMENT & CONVERSION):

*Premiere at genre festivals like Fantastic Fest, Sitges, and Beyond Fest.

*Targeted ad buys on YouTube, Spotify, and Meta for horror/western interest groups.

*Limited theatrical release in drive-ins and art house theaters (Texas, Arizona, New Mexico).

*Collector Blu-ray with "Making of the Wolf Clan" featurette and signed art cards.

POST-RELEASE (LONGEVITY & MERCH):

*Exclusive High Moon merch: silver bullets, "Law Town" patches, and vintage poster prints.

*Expand universe via graphic novel or ARG prequel exploring "The Dance."

*Build anticipation for sequel High Moon II: Bad Moon Rising through end-credit teaser and online lore drops.

High Moon howls with cult potential—a timeless western myth reborn under the light of the full moon.

FILM MARKETS

AFM

Nov. 2026

https://americanfilmmarket.com/

The American Film Market is the most efficient film acquisition, development and networking event in the world. Unlike a festival, AFM is a marketplace where production and distribution deals are closed. More than $1 billion in deals are sealed every year on both completed films and those in every stage of development and production.

Over 7,000 industry professionals from more than 70 countries converge in Santa Monica every November. They include acquisition and development executives, agents, attorneys, directors, distributors, festival directors, financiers, film commissioners, producers, writers, the world's press and all those who provide services to the motion picture industry

EUROPEAN FILM MARKET

Feb. 2026

https://www.efm-berlinale.de/en/home/homepage.html

The European Film Market is one of the top three meeting places of the international film and media industries. Its close links with the Berlinale as a public film festival, and its position at the heart of Berlin's vivid creative economy, are defining characteristics of the Berlinale's film market. Yet the EFM is more than just an agile marketplace for trading film and audiovisual content – it has also positioned itself as a platform for innovation and change.

FILM FESTIVALS

FANTASTIC FEST

SEPT. 2026

https://fantasticfest.com/

Fantastic Fest is the largest genre film festival in the US, championing challenging and thought-provoking cinema while celebrating new voices and new stories from filmmakers around the world. We collaborate with other festivals, archives, cinematheques, and individuals to spotlight lesser-known film regions and luminaries in an ongoing effort to expand the general knowledge and appreciation of cinema. Supporting film in its most provocative, ground-breaking, and under seen forms is our all-consuming passion, giving audiences a chance to find new favorites and future genre classics in the process.

FANTASIA FILM FESTIVAL

JULY 2026

https://fantasiafestival.com/en

In August 2023, the Fantasia International Film Festival will celebrate its 27th edition. Located in the heart of beautiful Montreal, Fantasia is a cultural and professional destination point, and since its first edition, the festival's ever-growing popularity has attracted the attention of the international film industry alongside a legion of attendees from across the world. Every facet of the film making chain is increasingly represented with in-person delegates at the festival: directors, actors, producers, studio representatives, distributors and festival programmers, who get to experience the legendarily enthusiastic, taste-making audience of Fantasia.

DISTRIBUTION COMPANIES

RAVEN BANNER

https://ravenbannerentertainment.com/

NEON

https://neonrated.com/

XYZ FILMS

https://www.xyzfilms.com/

FOR MORE INFORMATION PLEASE CONTACT:

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