

A Feature Film by Nicholas Griffo

THE WORLD IS MY FUSE

“Neo-noir crime thriller: A fraudster pitches old allies, faces a betrayed coalition’s blackmail and explosive land deal.”

“Betrayal, mysticism, chaos—Kevin Stranahan’s unraveling.”

“Historic buildings burn—visual hook for streaming.”

DETACHED FOUNDERS & EXPENSIVE FLOPS

❖ **\$100B Film Market: Studio Excess Tanks ROI**

- ❖ Budgets balloon, returns shrink: 80% of big films underperform (Stephen Follows, 2023).

❖ **Execs Overrule Auteurs—Art's Lost**

- ❖ Committee-driven films dilute vision, alienate fans.

❖ **Audiences Tune Out—Demand Shifts**

- ❖ Box office flatlines, streaming craves originals—studios lag.
- ❖ Real question I've been asked by web developer friend: "Why don't films look like movies anymore?"

❖ **Indie Gap Widens**

- ❖ Big studios chase franchises, ignore fresh stories.

PROBLEM: CRAZY EXPENSIVE—LIMITED ROI

- ❖ Morbius (Sony, 2022)

- ❖ Budget: \$75M Gross: \$167M

- ❖ ROI: Barely 2x, panned—critics called it “soulless,” exec-heavy reshoots blamed.

- ❖ **Lesson: Bloat kills vibe— auteur model skips this.**

- ❖ The Flash (Warner Bros., 2023)

- ❖ Budget: \$200M+ Gross: \$271M

- ❖ ROI: Loss after marketing—years of rewrites, exec swaps tanked it.

- ❖ **Lesson: Overmanagement buries potential— lean \$6M dodges this.**

- ❖ Babylon (Paramount, 2022)

- ❖ Budget: \$80M Gross: \$63M

- ❖ ROI: Flop—ambitious but overstuffed, exec cuts muddled Chazelle’s vision.

- ❖ **Lesson: Art dies under studio hacks— founder model, keep creators in charge.**

SOLUTION: AUTEUR-DRIVEN MODEL WINS, AUDIENCE-FIRST

❖ **Auteur Control: Vision Over Execs**

- ❖ Directors drive—art hits, no committee cuts.

❖ **Lean Budgets, Big Wins**

- ❖ Low costs, high returns—proven model.
- ❖ Very few risk takers in film now—can't win if you don't roll the dice.

❖ **Modern Proof—Scalable Now**

- ❖ 1970s+ successes fuel this slate pipeline.

HISTORIC INDIE SUCCESSES

❖ Halloween (John Carpenter, 1978)

- ❖ **Budget:** \$325K (~\$1.5M today) **Gross:** \$70M (~\$300M today)
- ❖ **Why:** Carpenter wrote, directed, scored—total control, micro-budget. Slasher kingpin born.
- ❖ **Fit:** Lean \$3M MVP— The World Is My Fuse’s explosions could spark like this.

❖ Reservoir Dogs (Quentin Tarantino, 1992)

- ❖ **Budget:** \$1.2M (~\$2.5M today) **Gross:** \$2.8M box office, \$20M+ video (~\$40M today)
- ❖ **Why:** Tarantino’s debut—indie grit, total vision. Cult hit scaled to Pulp Fiction.
- ❖ **Fit:** Crime thriller—The coalition’s betrayal mirrors this.
- ❖ **Visual:** Suit-and-gun standoff—neo-noir DNA.

❖ Drive (Nicolas Winding Refn, 2011)

- ❖ **Budget:** \$15M (~\$20M today) **Gross:** \$78M (~\$100M today)
- ❖ **Why:** Refn’s neo-noir—stylized, director-led. Indie hit, streaming darling.
- ❖ **Fit:** vibe—lean, dark, modern.

“Drive” (Nicolas Winding Refn, 2011)



“Halloween” (John Carpenter, 1978)



“Reservoir Dogs” (Quentin Tarantino, 1992)



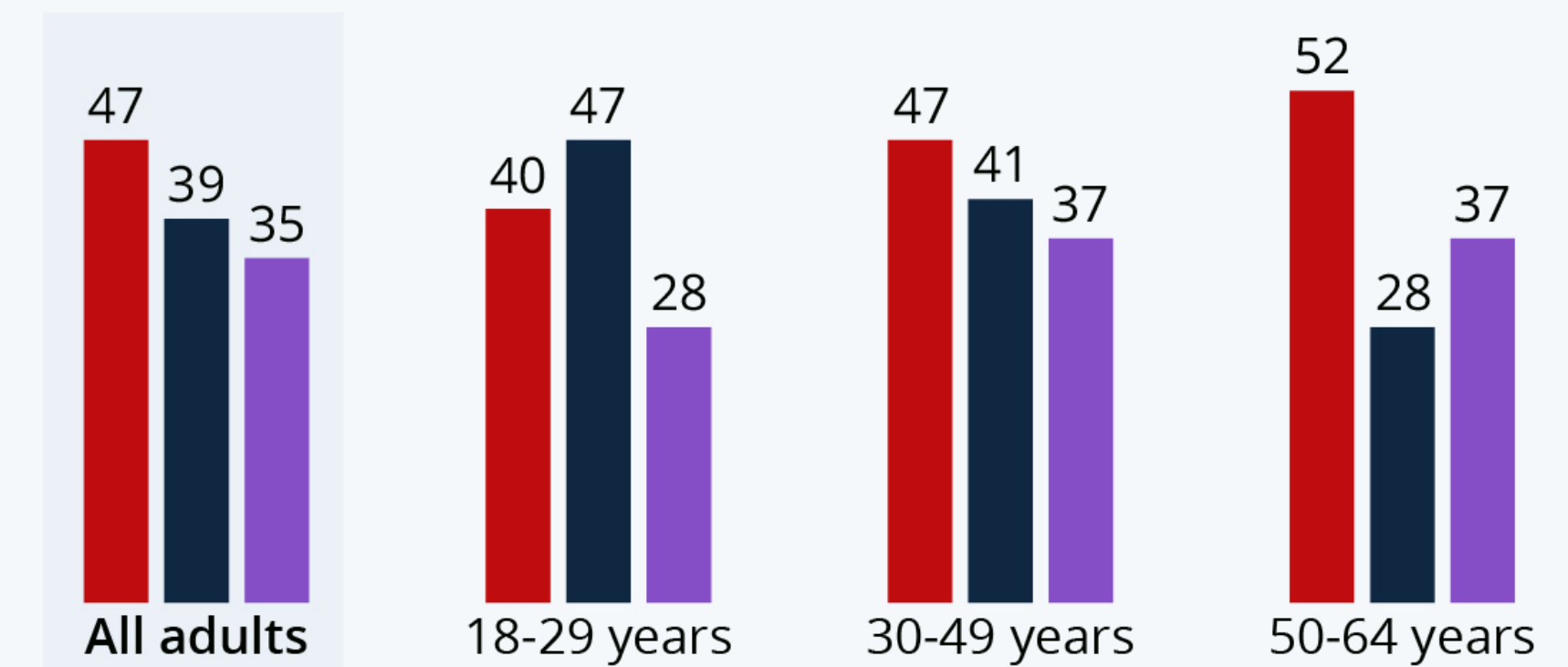
CRIME THRILLERS WIN

- ❖ Crime Thrives
 - ❖ Streaming's top genre (Netflix, 2024)
 - ❖ "True Crime" dominates podcasts and documentaries.
- ❖ Indie Surge: Low-budget hits outpace studio flops.
- ❖ Neo-noir resurgence:
 - ❖ Drive (\$15M, \$78M), The Batman (\$200M, \$770M).
- ❖ \$100B global demand—untapped by bloat.
- ❖ Case Study: Nightcrawler—\$8.5M budget, \$38M gross, neo-noir gold.

Americans Have an Appetite for Strange(r) Things

Share of U.S. digital video consumers who watch films/shows from the following genres (in %)

■ Thriller, Mystery, Crime ■ Horror ■ Science Fiction & Fantasy



Based on a multi-pick survey of 6,627 digital video consumers in the U.S. conducted between April 2021 and March 2022

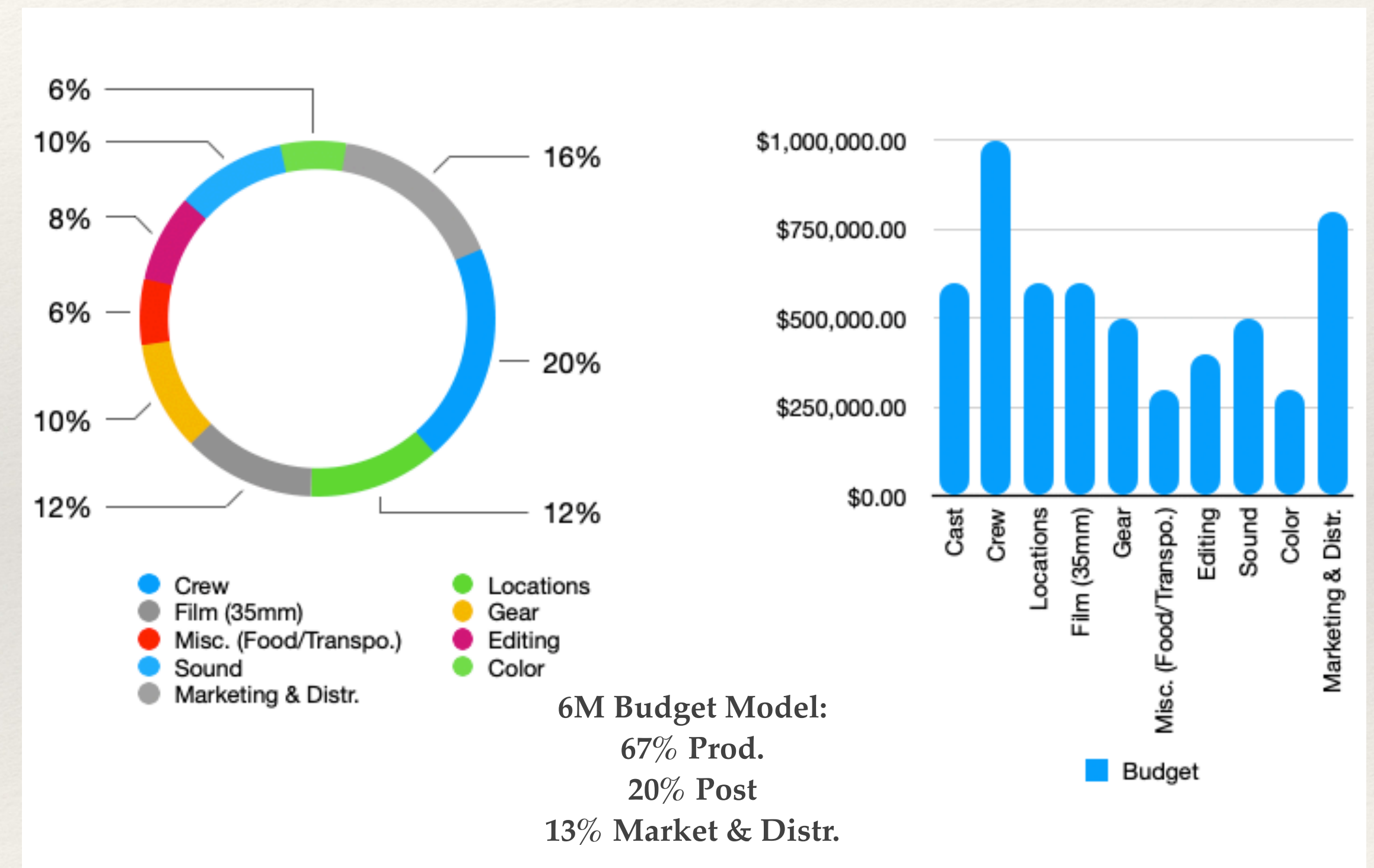
Source: Statista Global Consumer Survey



statista

MODEL: PRODUCTION FOCUS

- ❖ \$6M flagship:
 - ❖ Full neo-noir vision—explosions, polish.
 - ❖ \$4M for production ensures cinematic beauty.
 - ❖ \$2M for post and distribution for polish, color, trailers, and buzz.
- ❖ \$3M MVP:
 - ❖ Leaned out, half-budget. Same stakes—doable.
- ❖ Slate-ready: Next-wave creators, more scripts lined up.
 - ❖ Equity from The World Is My Fuse can be funneled back into new films.
 - ❖ Scalable model for different genres and projects
- ❖ Pipeline to redefine indie—art-first, scalable.



TEAM: REAL EXPERIENCE—NOT JUST DREAMERS

- ❖ Writer & Director: **Nicholas Griffo**
- ❖ Cinematographer: **Marcin Szocinski**
 - ❖ *The premier film DP. Last of a dying breed.* <https://marcinszocinski.com/featurenarratives.html>
- ❖ Casting agent in motions of attaching talent.
- ❖ Entire team is top-down, stripped of pretense and bloated salaries.
 - ❖ Founder led, crew background, intimate understanding of process commands respect and 110% from a crew that believes in the vision.
- ❖ Recently completed production on extreme microbudget feature starring Dennis Hopper's son Henry, shot on glorious 16mm.



ASK:

\$6M seed: Launch *The World Is My Fuse*, kick off the model.

\$3M MVP alternative: Lean and mean.

(13% shave from post and distr. redistributed to prod.)

IN CLOSING

❖ ART BACK TO AUDIENCES

- ❖ Film is an open-ended business that anyone can take a crack at. Big shot studios are hemorrhaging money and producing crap. A tightly run, modestly funded independent could completely redirect a significant portion of the market to lean, entertainment-forward filmmaking.

❖ Presentation on *The World Is My Fuse* & Story - <https://nicholasgriffo.com/pitch-deck>

❖ THANK YOU FOR YOUR TIME