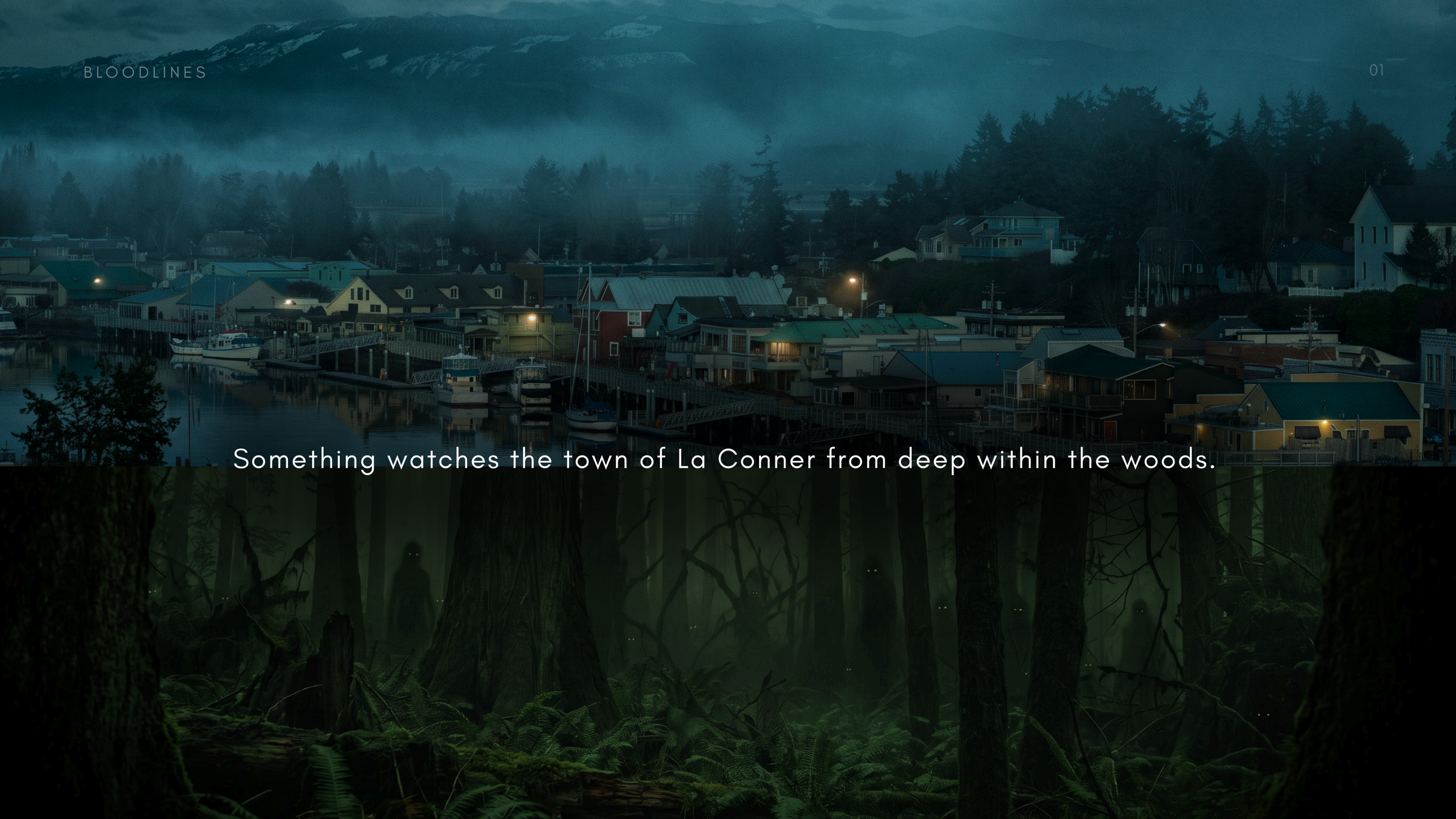


WGA REGISTER 2339164
COPYRIGHT REGISTER PAU 4-322-998
PROPERTY OF SPAGHETTI TREE PRODUCTIONS LLC

Some lines were never meant to be connected.



Something watches the town of La Conner from deep within the woods.

A Spaghetti Tree Production
Written & Directed by Tanem Davidson
Budget: $88,000
Washington State Production - 2027

GENRE: Supernatural Folklore Horror
FORMAT: Live Action
RATING TARGET: R
ESTIMATED RUNTIME: 95 minutes

LOGLINE

A woman receives mysterious phone calls in her missing sister's voice forcing her to uncover a towns forgotten past and the creature trapped beneath it.

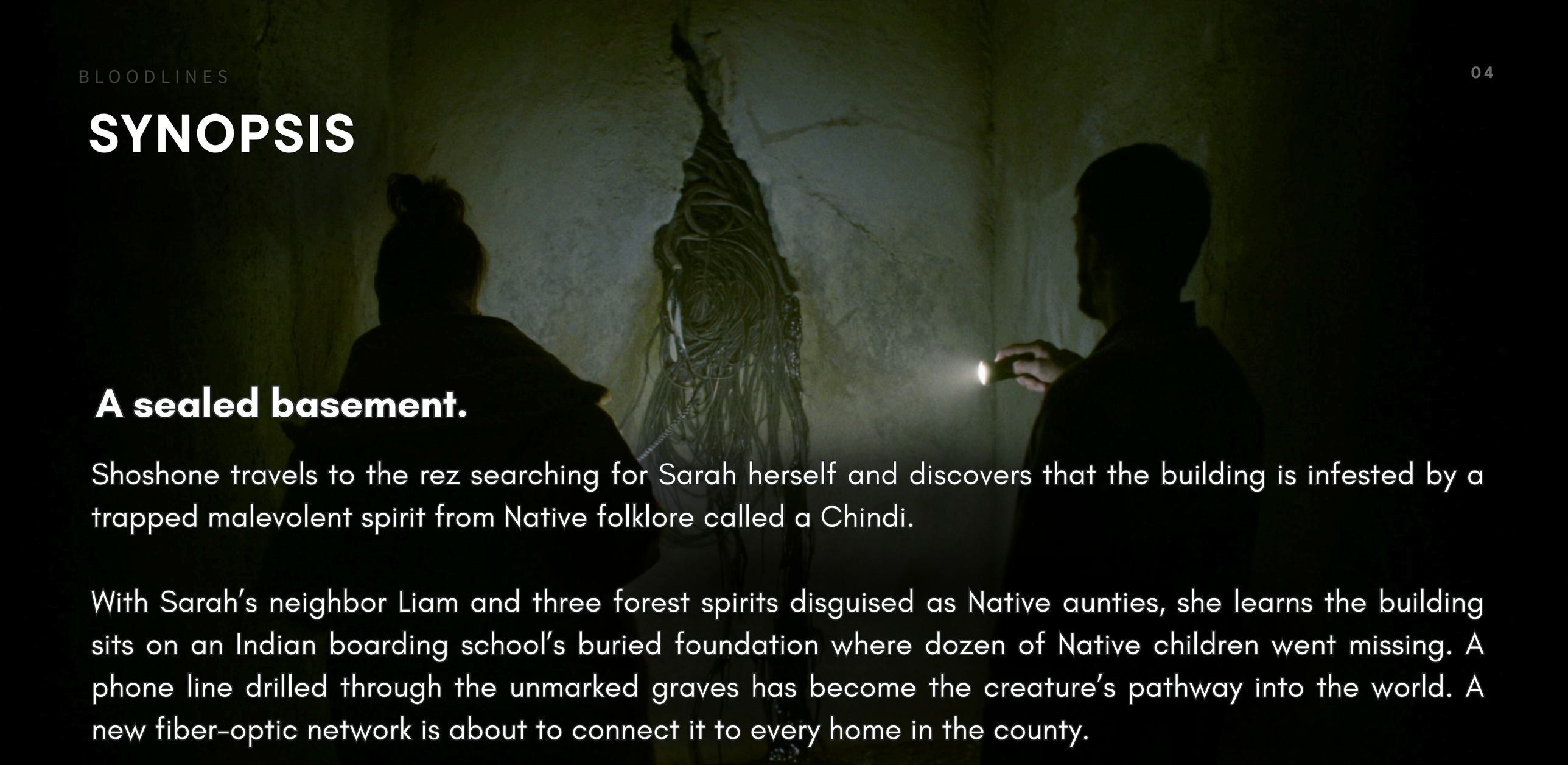
SYNOPSIS

A missing sister.

Sarah moves to a small reservation town. Strange things begin to happen, but before she can tell her sister about it, Sarah vanishes. The police file her away as one more missing Native woman.



SYNOPSIS

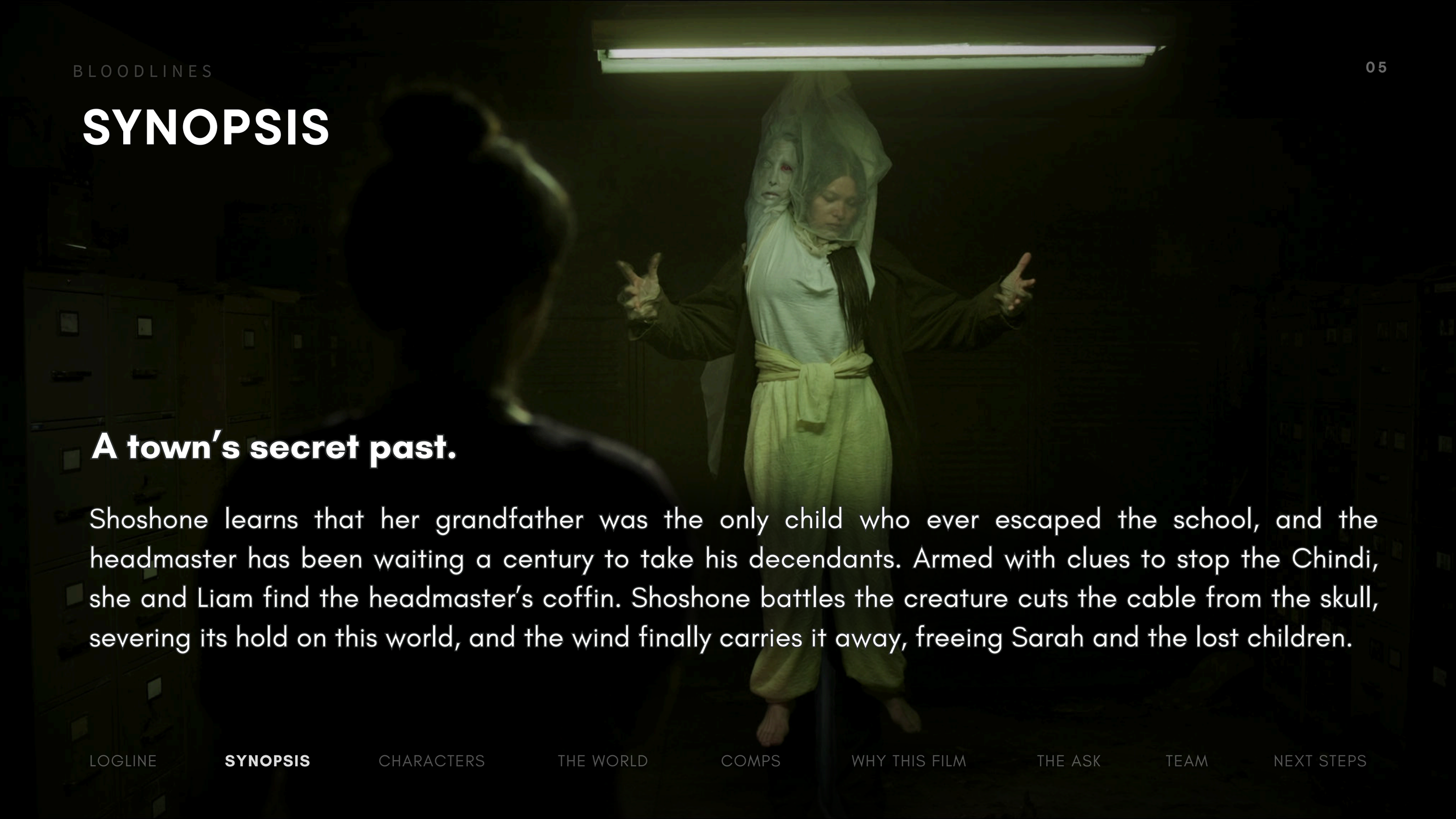


A sealed basement.

Shoshone travels to the rez searching for Sarah herself and discovers that the building is infested by a trapped malevolent spirit from Native folklore called a Chindi.

With Sarah's neighbor Liam and three forest spirits disguised as Native aunties, she learns the building sits on an Indian boarding school's buried foundation where dozen of Native children went missing. A phone line drilled through the unmarked graves has become the creature's pathway into the world. A new fiber-optic network is about to connect it to every home in the county.

SYNOPSIS



A town’s secret past.

Shoshone learns that her grandfather was the only child who ever escaped the school, and the headmaster has been waiting a century to take his decendants. Armed with clues to stop the Chindi, she and Liam find the headmaster’s coffin. Shoshone battles the creature cuts the cable from the skull, severing its hold on this world, and the wind finally carries it away, freeing Sarah and the lost children.



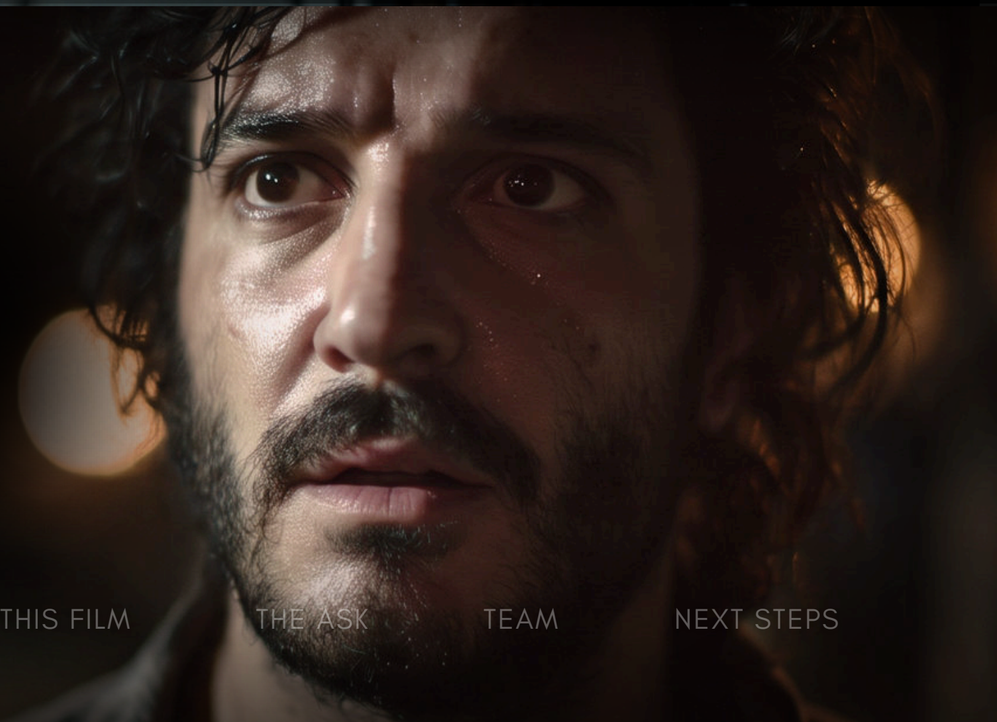
SHOSHONE STUDI

a sharp, witty Indigenous woman who left the reservation as a child to seek a professional career, looks like the big sister who made life work, but she carries her grandfather's boarding-school shame and a private certainty that when things get hard, she runs.

She wants to find Sarah; she needs to stop running and claim the Native identity she has kept at arm's length. When every voice she loves tells her to leave, this time she stays, and earns the right to call herself a warrior.

LIAM SOWA

is Sarah's neighbor and is the outsider who stands in for the audience: naive and uninformed about Native culture but well-meaning, so as he learns, the audience learns with him. Liam planned to leave this small town, but chooses to stay in a fight he has no stake in and risk his life for it.



SARAH STUDI

is both catalyst and mirror: she lives the Native identity Shoshone abandoned, then returns as a stolen voice that turns it into a weapon (“You left your culture. You always run.”). She may look like the sweet little sister and standard horror victim, but she is the story’s moral engine, the loss that forces Shoshone to stay and face what she has spent her life running from.

THE AUNTIES

Bloodlines routes its real knowledge through aunties, each holding a different piece of the truth. Three forest spirits disguised as Native aunties name the Chindi and give Shoshone the means to fight it; her Auntie Annie holds the family’s buried history and begs her to come home; and Liam’s Aunt Elara, a psychic, senses the entity hunting Shoshone, but her Western incantation fails, handing the final burden back to Shoshone.



THE ALISTAIR FINCH/THE CHINDI

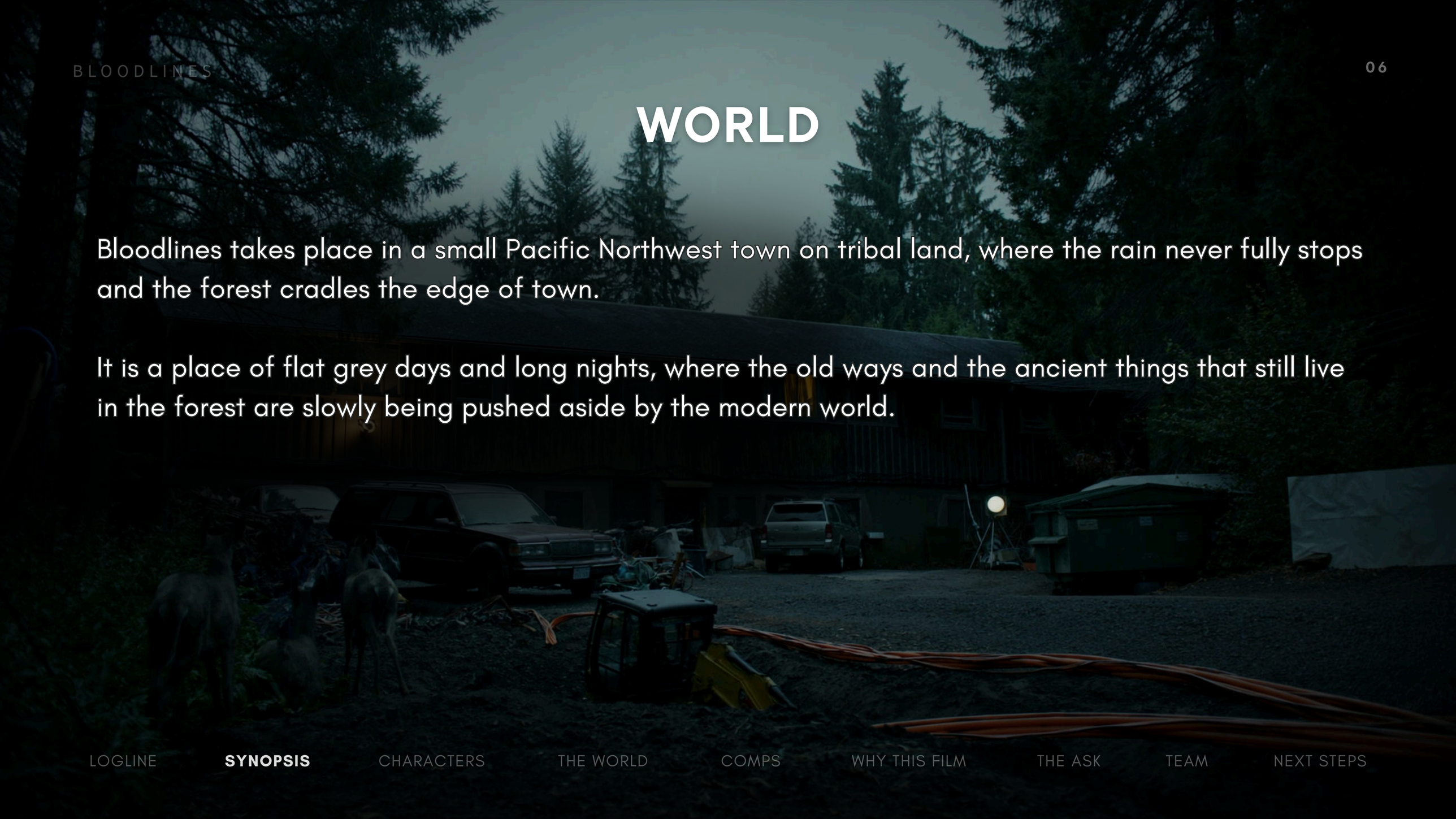
The Chindi is what remains of Alistair Finch, a headmaster who took pleasure in the sorrow of Indigenous children, whose mysteriously vanished and was secretly sealed beneath the school in a nameless iron coffin.

He has never forgiven the one boy who escaped him: Shoshone's grandfather. He speaks through phones in the voices of his victims love, traps them with false visions, and drags them into the dark, keeping their spirits as bait for the next. Now he wants the last of Shoshone's bloodline.

WORLD

Bloodlines takes place in a small Pacific Northwest town on tribal land, where the rain never fully stops and the forest cradles the edge of town.

It is a place of flat grey days and long nights, where the old ways and the ancient things that still live in the forest are slowly being pushed aside by the modern world.



LOCATIONS



This film takes place in rural La Conner, Washington. A world shaped by the old world forest, the local Indigenous tribe, and a past history that will not be forgotten.







As Shoshone struggles with her personal history of running away, the world around her becomes enclosed and captures her, until she must literally go underground.







CINEMATOGRAPHY

PILLAR 1: NATURALISTIC PATIENCE

Bloodlines is lit with as little light as possible. Every light has a source: the flat blue-grey of a Pacific Northwest overcast, low sun raking through tall institutional windows, a single amber lamp that makes warmth feel precarious. Atmosphere is never decoration; it is the Chindi's footprint. Before anything appears, the air changes. Lamps buzz and dim, breath begins to mist, dust hangs motionless in a shaft of window light, frost creeps across the glass. The audience learns to read a room the way Shoshone does: as a warning. The camera holds and does not cut to spare anyone. This is the It Follows discipline, where dread builds at the edges of a static frame, not in the edit.

PILLAR 2: INFRASTRUCTURE AS HORROR

The production design treats the mundane as malevolent — old telephone cable, electrical conduit, electro static hum. These are the subtext of historical violence. The civic spaces: planning offices, apartment buildings, utility easements. The film's argument is that the most terrifying horror are places that have been created, load-bearing, and already connected to you. The visual language makes that literal.

PILLAR 3: WARMTH AS COUNTERWEIGHT

Wherever Shoshone finds community — Frybread Pizza, Liam's apartment, the hotel room — the camera and the light become warmer, softer, shallower. Death lives in the institutional greenish grey. Empathy lives in the amber. This is a film that earns its emotional climax because it has spent ninety minutes distinguishing between the two.

CINEMATOGRAPHY REFERENCE:

The Wailing (Na Hong-jin, 2016) for the slow build and physical confrontation. It Follows (David Robert Mitchell, 2014) for the patient wide frame and the dread of the almost seen. Possessor (Brandon Cronenberg, 2020) for the willingness to make the audience physically uncomfortable. Shot on location in Washington State.

COLOR

Color in Bloodlines is a map of safety. Every place of warmth and refuge, from the frybread pizza shop, Auntie Annie's phone call, to a single lit window, glows in amber: practical, fragile, and always surrounded by darkness.



Every place the Chindi has touched turns a sickly, cold green, including the apartment building, the records office, and the sub-basement. That green is the color of old institutions, buzzing fluorescents and rot. As the Chindi's reach spreads, the green creeps into spaces that were once amber, and the audience learns to read danger before anything appears.



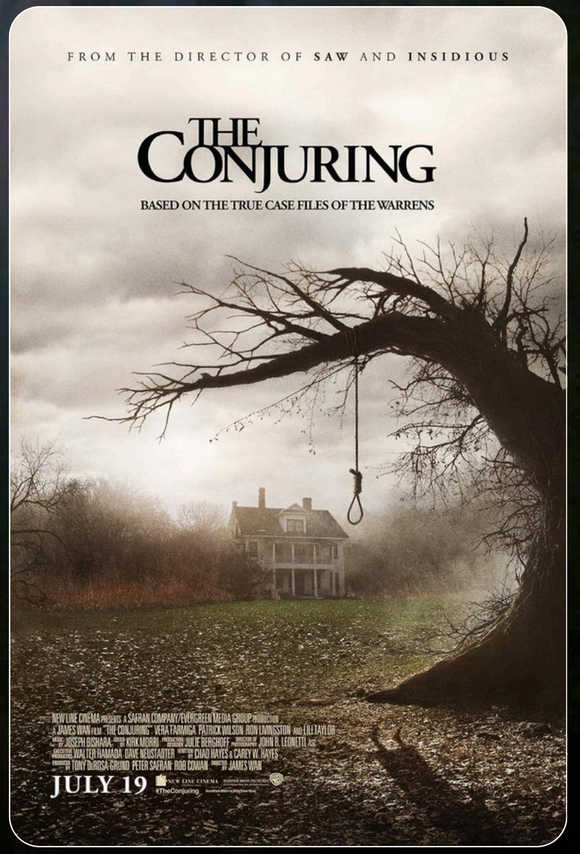
Between them is the forest, a warm yellow-green, alive and ancient, the color of the old world that still holds the knowledge Shoshone needs.



CREATIVE COMPS







It's the Indigenous missing person of **Fancy Dance** meets the creature horror of **The Ring** and the haunted world of **The Conjuring.**

FINANCIAL COMPS

FILM	Year	Budget	WW Box Office	ROI
ODDITY	2024	$560k	$1.9M	3.39x
SKINAMARINK	2023	$15k	$2M	133.3x
WHEN EVIL LURKS	2023	$500k	$2.1M	4.2x
TERRIFIER 2	2022	$250k	$15.8M	63.2x
*BLOODLINES	2027	$88k	*$250k	*2.84x

The following microbudget titles were selected based on their similarity in genre, scale, budget range, and audience profile. These films demonstrate the potential performance range for independently produced projects operating at a comparable level.

*Bloodline's case: At $88K budget, a Shudder or A24 acquisition at even $250K represents a 2.8x return before any downstream revenue.

REVENUE STREAMS:

Festival acquisition (Shudder / A24 / Netflix horror vertical) / Domestic streaming / International sales / Indigenous film festival circuit / SVOD residuals / Educational licensing

DIRECTOR'S STATEMENT

I MAKE ATMOSPHERIC HORROR FILMS WHERE CREATURES FROM NATIVE AMERICAN FOLKLORE CROSS INTO MODERN LIFE.

BLOODLINES is a personal exploration of inherited trauma, rooted in my family's Native history of tribal oppression, forced relocation, boarding schools, and cultural loss.

It is a Pacific Northwest supernatural ghost story about what a country chooses not to see. The violence of colonization didn't end; it was built into American infrastructure and turned into a weapon against the people it was built on. The Chindi's only real power is the theft of voice: it takes what you love and wears it like a skin. Obsolete technology creeps quietly into every scene, standing in for systemic racism itself, a violent design laid into the country's foundations long ago, never dismantled, only built over and upgraded, so it keeps carrying its original current into the present. Bloodlines doesn't offer easy answers. It aims to pass the anger and intensity of that trauma directly to the audience.

I have always been drawn to Native folklore and the creatures that live in the darkest part of the woods. This story feels urgent because Native women are still going missing, unmarked graves are still being found at former boarding schools, and Indigenous people still have to fight for their voice in their own country. Audiences will sit with things in a horror film that they would turn away from in a documentary. That is why this story is necessary for me to tell, and why horror is the honest way to tell it.

This is a story about trauma, told from a specific and intimate perspective, about a wound that only heals once it's exposed. It reflects how I see the world right now.

BUDGET



TOTAL BUDGET: $88,000

A precision micro-budget engineered around Washington State locations, a tight 14-day principal photography schedule, and a small principal cast. Every dollar is on screen.

KEY ALLOCATIONS:

Above-the-Line (Producers, Key Cast): $18,000

Production (Crew, Equipment, Locations, Art Dept): $34,000

Post-Production (Sound Design, Score, VFX, Color): $20,000

Marketing & Deliverables (DCP, E&O, Trailer, Festival Fees): $10,000

Contingency (10%): $6,000

WASHINGTON STATE INCENTIVE LEVERAGE:

WA Micro-Budget Incentive: est. +30% rebate on WA spend

Estimated production rebate on $60K qualified employees: $18,000

Effective net cost post-incentive and private investment: est. **$50,000**



WRITER/DIRECTOR/PRODUCER

TANEM DAVIDSON

Tanem is a filmmaker and visual effects artist with 24 years of experience in VFX and motion graphics. His documentary New Brow: Contemporary Underground Art (2009) screened worldwide, including at San Diego Comic-Con, and won the Silver Award at the Las Vegas Film Festival. His work is drawn to the voices that live outside the mainstream and the stories the culture overlooks. With Bloodlines, he turns to his own family's history, using horror to bring Indigenous trauma into the light.



PRODUCER

[NAME]



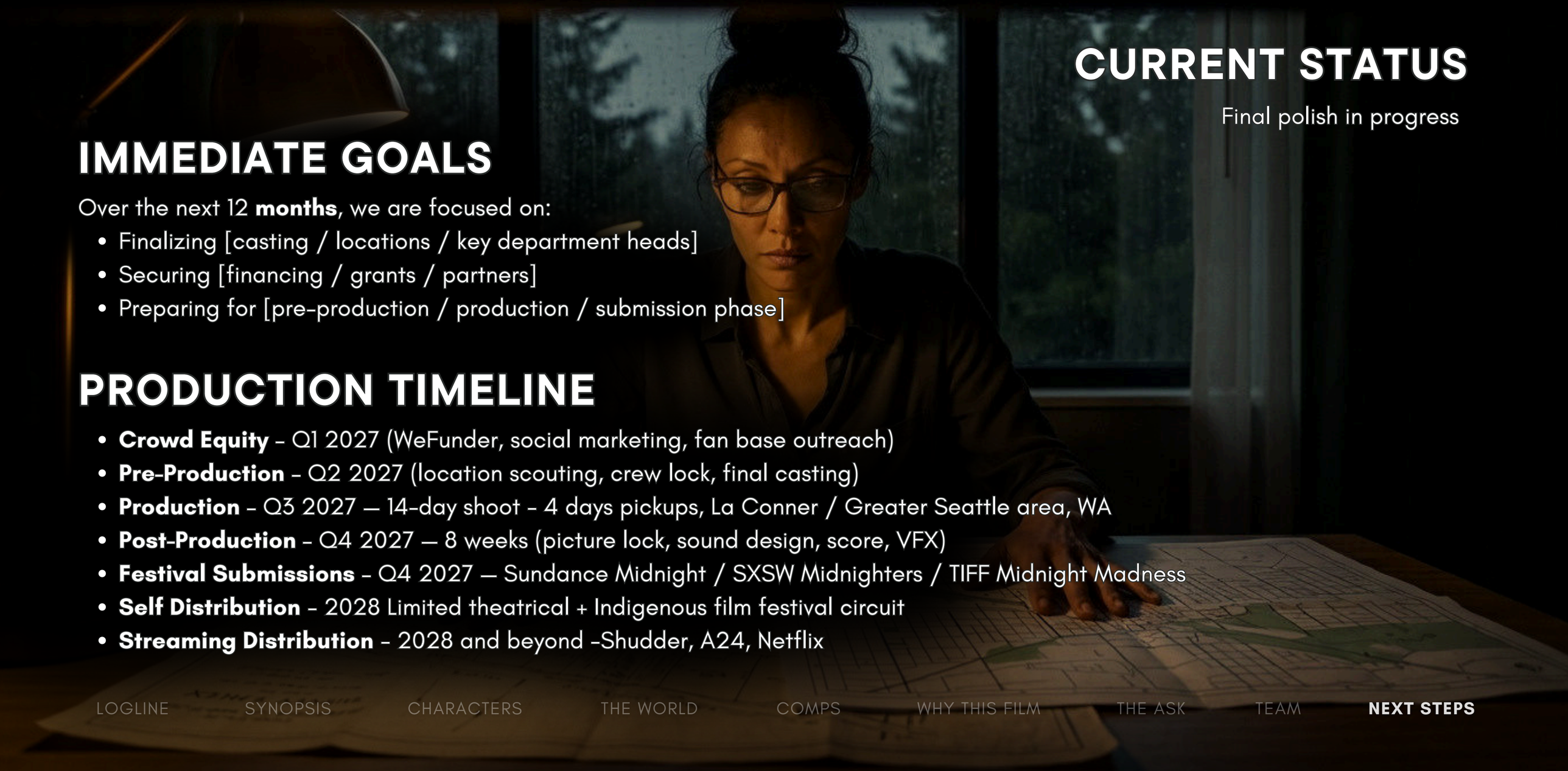
[KEY COLLABORATOR]

[NAME]

EXECUTIVE PRODUCER

[NAME]

Additional collaborators and advisors will be announced as the project moves forward.



CURRENT STATUS

Final polish in progress

IMMEDIATE GOALS

Over the next 12 **months**, we are focused on:

- Finalizing [casting / locations / key department heads]
- Securing [financing / grants / partners]
- Preparing for [pre-production / production / submission phase]

PRODUCTION TIMELINE

- **Crowd Equity** – Q1 2027 (WeFunder, social marketing, fan base outreach)
- **Pre-Production** – Q2 2027 (location scouting, crew lock, final casting)
- **Production** – Q3 2027 — 14-day shoot - 4 days pickups, La Conner / Greater Seattle area, WA
- **Post-Production** – Q4 2027 — 8 weeks (picture lock, sound design, score, VFX)
- **Festival Submissions** - Q4 2027 — Sundance Midnight / SXSW Midnighters / TIFF Midnight Madness
- **Self Distribution** - 2028 Limited theatrical + Indigenous film festival circuit
- **Streaming Distribution** - 2028 and beyond -Shudder, A24, Netflix

We are currently looking to connect with:
[Investors / producers / collaborators / advisors]
[Festival partners / distributors / sales agents]



BLOODLINES

CONTACT

Tanem Davidson - Director/Writer/Producer
tanemdavidson@gmail.com
415-310-8132

If this project resonates, we would love to continue the conversation.