

# THE DAYS OF LOT

An Original Screenplay Written by James Arnett



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# SYNOPSIS

*THE DAYS OF LOT* is the first of a Bible-based trilogy that begins during the modern days of Lot, when they were eating and drinking like any other day, that their destruction began to come down around them.

And like the days of Noah, when the sons of God came down and took wives for themselves from the daughters of men, the flood came and took them away, with few left behind. UFOs appear and the aliens driving them are not what they seem. To the world, they present themselves as angels of light, not revealing that their god is the god of this world - Lucifer.

This isn't your grandfather's Rapture movie. It's the Post Tribulation point of view that no one has ever told on film before. Four story threads follow those left behind through the dry places of the American Southwest, while the deceived are taken up to be shown the kingdoms of the earth, just like Satan did to Jesus, offering the people of the Earth utopia - if they just worship that man of sin as God, who is pretending to be Jesus by working false miracles. And they do worship him as their God, believing they were Raptured by the true Christ, who they believe stands before them.

This is that great apostasy, the strong delusion that would deceive the very elect, if that were possible. And you don't have to be a traditional Christian to experience the horror and desperation of this story.

If Stephen King was Catholic, *THE STAND* would have read a lot more like *THE DAYS OF LOT*.



# AUDIENCE

The Rapture genre instantly went big with the 1970 shoestring budget Rapture movie called, *The Late, Great Planet Earth*, which resonated with all of those expecting the Apocalypse at any moment.

Next, came the successful 1970's Rapture movie franchise from Iowa, that began with the shoestring budget film, *A Thief In The Night* (1972), which spawned another three sequels into the 1980's.

Then came the *Left Behind* franchise that took the genre into the 21st century, earning \$360 million since it began. The 2014 reboot with *Nicholas Cage* kept the franchise profitable, by literally preaching to the choir.

If you've ever seen any of these indie films, it will quickly become apparent that these are not production value dependent success stories with huge budgets. Their *secret sauce* is the fulfillment of a spiritual expectation.

That's why the Rapture genre has a proven track record of over half a century in niche audience appeal to a very large niche market. It's a huge niche that has a growing demand for entertainment that reflects its values. And it heavily favors independent production. Just a tiny fraction of one percent in that 2.38 billion worldwide market niche translates into financial success. That's why Sony Studios has created *Affirm Films* as its Christian movie acquisition and distribution outlet.

In simple terms, *preaching to the choir pays*.



# ADVANTAGE

The competitive advantage of *THE DAYS OF LOT* is potentially bigger than you might initially guess because the broader context of the Rapture genre is there are two competing beliefs:

1. The “Pre-Tribulation” Rapture belief, represented by every Rapture movie made so far, and;
2. The “Post Tribulation” Rapture belief - the far greater segment of the Christian market.

Post Tribulation believers are Roman Catholic, Orthodox Christian, as well as traditional Protestants, like the Anglicans, even Mormons – it’s a huge audience that represents much more than half of the entire audience. And to-date, that Post Tribulation market niche has been left completely untouched by filmmakers.

That means no one has yet tapped into this incredibly huge market. *Whoever gets there first, wins.*

And half a century of history demonstrates that financial success is not production value dependent. It must have the *secret sauce* of fulfilling the spiritual expectation to be the next, big hit - even on a limited budget.

The competitive advantage of *THE DAYS OF LOT* is, it can offer the first Post Tribulation Rapture movie, within its genre, without any competition, that can awaken a sleeping giant in this lucrative market.



# SCALABILITY

At the lowest green-light tier, *THE DAYS OF LOT* was crafted to be produced on a shoestring budget of just \$25,000 to guarantee minimum profitability to protect individual investors, as a matter of ethical practice.

However, this ambitious project has the potential to be far more profitable when funding is scaled up to the level of the first movie of a successful indie franchise. That calculated risk takes vision.

Ideally, this movie can be scaled up to the \$95,000 to \$150,000 budget level for the inclusion of one or more brand name actors, under the SAG Ultra Low-Budget Agreement, and; the acquisition of first rate equipment, and; the pay required to fully crew a professional production team to produce a movie capable of drawing general audiences, that can go far beyond singing to the choir alone.

At first glance, *THE EXORCIST* (1973) may have seemed like a very Catholic movie. However, the notable cast and studio production quality made that movie break out to general audiences in a very big way. Interestingly, Muslims share the Post Tribulation belief too, which is included in the screenplay - with a heroic Muslim character, so the movie can play well in the Muslim world for the extra international sales boost.

*THE DAYS OF LOT* has the potential to crossover into general audiences, in its own way, if scaled up to the same level as the typical indie film that finds its run on Netflix. That effect would build an audience-following that feeds right into its following sequels, as Rapture genre movies historically tend to do.



# OPPORTUNITY

It isn't often when a production can be the first to dominate a large segment of a well established genre. Those opportunities come once in a lifetime.

But what would an indie feature film be without sufficient controversy? Simply being the first, one and only Post Tribulation Rapture movie is enough controversy to generate daily word of mouth - forever.

Understanding that there are two competing Rapture beliefs, the "Pre-Tribulation" and "Post Tribulation" Raptures, these are not minor points of faith. These are highly contentious positions, argued since the beginning of the Internet. Like the Yankees versus the Red Sox rivalry, they spark daily discussions that typically last for days in heated online discussions on YouTube, Facebook and most social media platforms where Christians encounter each other.

Leveraging that existing controversy is how the combined audience can become the movie's greatest promoters.

While the discord may seem like mere noise to the uninitiated, constant mention within that on-going argument, regardless if it's good or bad, is the best marketing that money can't buy.

*THE DAYS OF LOT* is an opportunity that independent producers and distributors wait a lifetime to find.

Well, now you've found one.



# EXCELLENCE

James Arnett is the owner/operator of the A.I.A. motion picture company, established 1958 in New York City, New York. He owns and reserves all intellectual property rights to the screenplay for *THE DAYS OF LOT*.

James produced and directed the feature film, *MARY SHELLY'S THE LAST MAN* (2007), as well as the feature film noir, *BLOCKED* (2011).

He also acted as Director of Photography on the horror feature films, *DEAD ON SITE* (2008), and *SCOTT BARKER'S THE Z* (2015). He is qualified in film negative cinematography, as well as digital media acquisition. Additionally, he acted as Post Production producer for *SCOTT BARKER'S THE Z* and the feature science fiction comedy, *ALIENS FROM URANUS* (2016).

James has written the feature screenplays, *SUPERSTITION HIGHWAY*, *STASI-X* and *VALHALLA* among many others, which prompted Jeri Taylor, Executive Producer of *STAR TREK: THE NEXT GENERATION* to call him in to develop three episodic treatments for their network TV show.

Throughout his career, James Arnett has always completed the most difficult jobs on time and on-budget with an emphasis on excellence without excuse.

To request a screenplay for *THE DAYS OF LOT*, contact information is on the back sheet. Naturally, industry-standard non-disclosure rules apply to all materials.

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