





BEST FEATURE

International Vampire Film & Arts Fest

BEST FEATURE

HorrorHound Weekend Film Festival

BEST DIRECTOR

HorrorHound Weekend Film Festival

BEST SCREENPLAY

Bram Stoker Intl. Film Festival

BEST FEATURE

Torremolinos Intl. Fantastic Film Fest

BEST ACTOR

Torremolinos Intl. Fantastic Film Fest



USA | 80 min | English

Official Website: aaronblood.com | Facebook: [@aaronblood](https://www.facebook.com/aaronblood)

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LOG LINE

As if being a newly single father isn't hard enough, Aaron must fight to save his son Tate after being infected with vampire blood.

SYNOPSIS

Aaron copes with his new life as a single father and the distant relationship he shares with his only child Tate. A timid hemophiliac, Tate is roughed up at school by the chief bully causing a massive nosebleed that lands him in the hospital fighting for his life. He makes a miraculous recovery after a necessary blood transfusion, but Aaron begins to notice progressively strange behaviors in his son. Faced with the grim possibility that his son could be becoming a vampire, Aaron enlists the help of a local vampire hunter and embarks on a frantic search to find the source of the infection to stop the transformation before it's too late.

DIRECTOR'S STATEMENT

A Q&A with Writer/Director Tommy Stovall

Q: How did the idea for *Aaron's Blood* come to you?

The initial idea started with my son Trevor. When he was six years old, I was working on my screenplay *Sedona* and I was writing a part for him in it. I asked him one day that if he could play anything in a movie, what it would be. I figured he would say one of the superheroes he was obsessed with. However, his immediate answer was a vampire. This was a surprise because I didn't even realize he knew much about vampires at the time. I didn't think a lot about it afterward, but it planted the seed.

Then a few years ago I started thinking about actually doing a vampire movie and wondering what we could do that would be different. And the idea that interested me the most was a father and son relationship and what would happen if the son became a vampire.

Q: Did you do any research for the script?

I did. I started reading anything I could find on vampire culture and mythology. All of my knowledge of vampires came from movies and TV, but there were a lot of vampire movies out there that I hadn't seen. So I also started catching up on movies just to learn what else was out there. I discovered that there were so many more movies, TV shows and books out there than I realized. And with so many stories having been told, it seemed harder to come up with something that hadn't been done. But that was the goal.

Q: What are your favorite vampire movies?

The two big movies I remember and love from my teen years in the 80s are *Near Dark* and *The Lost Boys*. *The Lost Boys* was huge. It was one of those movies that everyone at school talked about and one you just had to see. Of course I watched both again when writing *Aaron's Blood*, which brought back a lot of memories.

Q: How is *Aaron's Blood* different than other vampire movies?

I have always seen it first and foremost as a story about a father and son and how far a parent will go for their child. I think it's more suspense thriller than horror. I wanted to make a movie focusing more on characters in an interesting story rather than one with a lot of special effects and gore. The story is about how a devastating disease affects a family and how the family deals with it. In this case, the disease just happens to be a vampire affliction.

Q: This movie is so different from your movies *Sedona* and *Hate Crime*, which you also wrote and directed. Why are your projects so different from each other?

As a filmmaker, I want to do all kinds of things rather than do the same thing over and over. It's much more interesting and keeps things exciting when creating something. I'm a fan of all kinds of movies and I'm interested in exploring various subjects. Not only is *Aaron's Blood* different in story and genre, but we made this film in a much different way than we were used to. Because this was a microbudget project, our crew was very small and we all did many different jobs. It was more challenging, but it was so much more fun. Everyone on the team was excited day in and day out and the atmosphere was intimate and casual. It was all about having fun.

Q: How did you cast James Martinez as Aaron?

We didn't have much time during casting, so I was a little concerned about finding someone in time. I combed through actors on IMDb and started contacting potential Aarons through their representation and requested video auditions. I came across James and remembered him from *Breaking Bad*. I got auditions from some excellent actors and when James sent his, he just nailed it. It was exactly what I was looking for. We hired him very quickly. I felt extremely lucky to get him.

ABOUT THE CAST

JAMES MARTINEZ (Aaron)



James Martinez is an American actor and comedian. He was born in Jackson Heights, Queens, New York. At 16, he began doing impressions at stand-up comedy clubs in New York, and soon got involved in his high school's theater productions. He then attended the prestigious Juilliard School for Dramatic Arts. He has performed on a number of Off Broadway stages, and appeared on TV shows like "Breaking Bad," "Queen of the South," "NCIS," "Law & Order," and the new reboot of "One Day at a Time." He will appear on the upcoming 5th season of "House of Cards". His film credits include *The Sessions* (2012) starring the Oscar-nominated Helen Hunt, *Side Effects* (2013) with Rooney Mara, Channing Tatum and Jude Law, and *Run All Night* (2015), with Liam Neeson, Ed Harris and Vincent D'Onofrio.

TREVOR STOVALL (Tate)



Trevor Stovall is the son of director/producer Tommy Stovall and producer Marc Sterling. When he was 3 years old, he had a one-line part in his dad's first film *Hate Crime*. He didn't care for that experience and thought he "quit" acting afterward, he decided to give it another shot a few years later. At age 9 he played the part of Denny, a boy who gets lost on a hiking trip, in *Sedona*. The part of Tate in *Aaron's Blood* marks his biggest role yet. Trevor is a huge fan of sports and enjoys playing pretty much everything, his favorites being football and basketball.

FARAH WHITE (Karen)



Born and raised in Dallas, Texas, Farah White began acting professionally in 1999. She started landing roles in film and commercials almost immediately. She was cast in "Miss Congeniality", "Serving Sara" and numerous independent films. In addition to acting she has directed and produced several short films for the festival circuit. Farah currently resides in Los Angeles, where she continues to act and work on the completion of her second screenplay.

MICHAEL CHIEFFO (Earl)



Mr. Chieffo, an actor for over three decades was born and raised in New York where he studied acting at The Juilliard School. His credits include working with renowned directors Barry Levinson on *Disclosure*, Tony Scott on *Crimson Tide*, Lawrence Kasden on *I Love You To Death*, Harold Becker on *Mercury Rising*, Mike Mills on *Beginners* as well as perhaps his favorite with Curtis Hanson playing the coroner in *L.A. Confidential*. Other films include *Rain Man*; *Speed*; *To Wong Foo, Thanks for Everything!* *Julie Newmar*; *Love Field*; *Donnie Darko*; and *A Time to Kill*.

ABOUT THE CREW

TOMMY STOVALL (Director, Writer, Producer)

President of Pasidg Productions, Tommy Stovall has a B.S. degree in Radio-TV-Film from the University of Texas and started out in the early 1990's with his own video production company. His longtime goal of becoming an independent filmmaker began to take form when he started writing his first screenplay, *Hate Crime*, in August of 2003. By December of 2004, *Hate Crime* was in the can – a finished feature film with an all-star cast in which Tommy also directed and produced. He received high critical acclaim for his directorial debut in *Hate Crime* and won the award for Best Director at the Breckenridge Festival of Film. In 2010, he made his second feature called *Sedona* in his current hometown of Sedona, AZ. After a successful festival run with *Sedona*, including screening at the Hollywood Film Festival, Tommy self-distributed the movie on DVD and numerous on demand platforms. *Aaron's Blood* is his third feature film.

MARC STERLING (Producer)

Marc Sterling serves as producer and production accountant for Pasidg Productions. A highly accomplished businessman, speaker and teacher, he made his first foray into filmmaking with *Hate Crime*. With a B.A. in Accounting from the University of Texas and after working for the IRS and two CPA firms, he established Sterling's Bookkeeping and Tax Service in 1985, growing his company into a huge success that now serves over 4,000 clients throughout the United States. In Sedona, AZ since 2002, he now has a separate successful and growing local tax and accounting practice. He produced his second film, *Sedona*, in 2010, and now *Aaron's Blood* marks his third feature.

TAYLOR CAMAROT (Director of Photography)

Taylor Camarot is an independent cinematographer based in Austin, TX. He graduated from Sedona Film School in 2012 with a certificate in narrative filmmaking. With the combination of sensitive lighting and creative camera moves, Taylor creates award winning cinematography. In addition to creativity, professionalism and communication are top priorities on every project. Taylor is also an accomplished camera operator, owning a complete cinema camera package. He is experienced with most digital cameras, including RED, Blackmagic, Sony, Canon, etc. Having specialized in award winning films and commercials, personally winning Best Cinematography in 2013, Taylor's technical knowledge, experience lighting a wide variety of looks, and creative camera moves will allow you to tell the best story possible.

JAKUB GAWLINA (Composer)

Jakub Gawlina is a Polish pianist, composer and sound designer. He studied at the School of Music in Katowice and was also piano/jazz interpretation and harmony student of Polish jazz pianist Adam Słonek, who won 1st prize at International Jazz Improvisation Competition in 1991. In 2010 he composed a soundtrack for Sparrow (Wojciech Stuchlik production). Since 2010 he has been studying composition at The Karol Szymanowski Academy of Music in Katowice and has been working as composer and sound designer for games and film companies. His music is characterized by immense sensitivity and originality, which makes for perfect movie soundtracks and computer games, with the musical range stretching from symphonic, electronic, jazz to rock.

DIGITAL ASSETS

TRAILER LINK - <https://youtu.be/OZYKsN5aGfE>

TRAILER DOWNLOAD - <http://goo.gl/qh9reN>

STILLS

Click thumbnail to download hi-res jpeg image. [Gallery Link](#)



Tate (Trevor Stovall)
Aaron (James Martinez)



Tate (Trevor Stovall)
Aaron (James Martinez)



Aaron (James Martinez)



Tate (Trevor Stovall)
Justin (Noah Heekin)



Earl (Michael Chieffo)



Scene from Aaron's Blood



Director Tommy Stovall, DP Taylor
Camarot



Aaron's Blood Production



Aaron's Blood Crew with James Martinez



FULL CAST CREDITS

Aaron	JAMES MARTINEZ	Mr. Paul	JADE SCOTT LEWIS
Tate	TREVOR STOVALL	Doctor	JUSTIN ROBERTS
Earl	MICHAEL CHIEFFO	Surgeon	MATTHEW GEIGER
Karen	FARAH WHITE	Charge Nurse	LINDA DAMITA
Father Kane	DAVID CASTELLVI	Receptionist	CRYSTAL HOYLE
Mike	MIKE PEACH	Justin's Mom	KATIE LOVE
Mrs. Dasher	LAURIE SEYMOUR	Teen Girl	MADISON OTTINGER
Officer Vaughn	LUKE BARNETT	Teen Boy	J.C. LAWLER
Officer Lopez	MICHAEL LOPEZ	Mrs. O'Leary	PATRICIA WHEAT
Justin	NOAH HEEKIN	Granddaughter	SARAH ANN LESSLIE
Mallory	OLIVIA REINHOLD	Grt G-daughter	SERENITY STARR FOREMAN
Rudy	WINSTON COX	Nurse 1	MORGAN CHAMBERLAIN
Lucas	TREVOR ROBINS	Nurse 2	EVA MARIE DRAGOS
Will	NICHOLAS SMALL	Morgan	XANDY LIFSON
Dr. Donelly	SUSAN OBIJISKI	Coach	BOB OBIJISKI
Secretary	THEKLA HUTYRA	Woman	JACQUIE FOSCIA

FULL CREW CREDITS

Written and Directed by	TOMMY STOVALL	Location Manager	MARC STERLING
Producers	MARC STERLING	Property Master	WADE ADAMS
	TOMMY STOVALL	Head Make-Up & Hair	DULCIE SMITH
Director of Photography	TAYLOR CAMAROT	Special Effects Make-Up	CHARLES CARTER
Edited by	TOMMY STOVALL		ROBERT SIRACUSA
Music by	JAKUB GAWLINA	Key Production Assistant	WADE ADAMS
Production Designer	SAMYO SHANNON	Production Assistants	J.C. LAWLER
Costume Designer	JESSICA ERIN CARY		ZACH SAXMAN
Costume Supervisor	PAULA ROGERS		GABBY CERVANTES
Casting by	TOMMY STOVALL	Set Medic	ZACH SAXMAN
Talent Coaches	JADE SCOTT LEWIS	Safety Officer	RENA DEARDEN
	SAGAN LEWIS	Craft Service	ALLEN BURNHAM
Extras Casting	MARC STERLING	Production Accountant	MARC STERLING
	SUSAN OBIJISKI	Assistant Accountant	NOAH T SMITH
	BOB OBIJISKI	Visual Effects Supervisor	YASH GOWDA
First Assistant Director	D BENJAMIN TOOMEY	Digital Compositors	LIANE LI
Second Assistant Director	SCOTT CORSER		RODRIGO FERNANDEZ
1 st Assistant Camera	JAY FETZER		TOMMY STOVALL
Digital Imaging Tech	ALI NIDZGORSKI		
Videographer	BEN FAMA JR		
Still Photographers	MAL COOPER		
	KATIE FLAGG		
Gaffer	SHANE KENNEDY		
Key Grip	STEPHEN LAUGHRUN		
Production Sound Mixer	JEROD MacDONALD-EVOY		

REVIEWS

Aaron's Blood review – HorrorHound Magazine

By Jason Hignite



INDIE SPOTLIGHT

FEATURING REVIEWS OF THE LATEST TITLES IN THE WORLD OF INDEPENDENT HORROR CINEMA.



Aaron's Blood

Is there, in all honesty, anything that you would not be willing to do for your own child? *Aaron's Blood* tells the story of nurse technician Aaron and his son Tate, a 12-year-old hemophiliac. Aaron is a loving father who is all too familiar with the challenges his son faces.

When tensions between Aaron's son and a school bully become violent, Tate ends up in the hospital in critical condition. Following a miraculous recovery, he is brought home, but that's when a bizarre and horrific reality sets in – he is healthy and strong ... and a vampire.

Director Tommy Stovall has created a horror drama similar to *Let the Right One In*, in that the vampirism is secondary in the plot to the interactions of the main cast caused by the condition. James Martinez (*Breaking Bad*) and Trevor Stovall (*Hate Crime*) give amazing performances as Aaron and Tate, respectively. Their portrayal of father and son dealing with survival and impending doom is the backbone of *Aaron's Blood*.

The SFX, however brief, are on-point, and Tate's slow transformation into a vampire is wrought with tragedy and morbidity.

Aaron's Blood draws fear from a primal place, the love a parent has for a child. It is beautiful, haunting, and gut-wrenching. There are a few moments where the pacing seems to be a bit off, yet it does not overtly impact the film. Watch for this film to make the festival rounds through 2016.



by Jason Hignite



[Aaron's Blood – review](#) – Taliesin Meets The Vampires

By Andy Boylan

Contains spoilers - There are indie films and then there are indie films. I find myself ploughing through quite a few films where the photography looks really rather amateurish and, you know what, that's ok. I am on the lookout for the positive within a film. A sublime performance, perhaps, or a great piece of story-telling or an interesting use of lore/tropes.

However, it is nice to watch an indie film where, just in the establishing shots, one recognises skilled photography. *Aaron's Blood* was one such film. As the shots that told us we were in small town USA came upon the screen I settled down to watch the film, hoping to find more positives in place. As I say we are in small town America and, following the establishing shots, we settle on a school where there is a blood drive, Aaron (James Martinez) is taking blood. A girl sits in the chair, nervous, but Aaron has been doing this for ten years. As he is packing up for the day he

gets a call from his son's school. Tate (Trevor Stovall) has tripped a boy at school and faces a day's suspension. In the following scenes we discover that Justin (Noah Heekin) has been bullying Tate, that Tate's mother is dead and that he is a haemophiliac.

This, of course, means that physical damage to Tate is especially dangerous and so, when Justin has his revenge, Tate ends up in ICU. He has a hairline fracture and some internal bleeding that the doctors have managed to stop. Aaron is, understandably, worried for his son and wanders into the hospital chapel where he meets Father Kane (David Castellvi), who prays with Aaron for Tate. In a nice throwaway we see that the vending machine sells Acula cola.

Aaron wakes in a chair and Tate's bed is empty. He runs into the corridor calling for his son, the nurse at the desk hasn't heard of him and the room has been unoccupied. Worried by his frantic behaviour she calls security as he runs outside. He finds a missing person flyer, created for Tate, but then hears his son's disembodied voice calling him. He awakens with Tate calling from the bed, worried about his dad who has been having a nightmare.

Tate has made a miraculous recovery and the Doctors send him home. He is ready to go to school, but not hungry. At school he is making shot after shot at basketball and when Justin aggressively throws a ball at him he catches it with ease. Later, when Justin and his friends come to the toilet to bully him, Tate picks Justin up by the neck (his eyes changing as he does so). The caretaker, Mike (Michael Peach), comes in and witnesses this. That night Tate tries to eat but throws the food back up almost immediately and the next day becomes severely sunburnt after a few minutes exposed – a trip to the doctors has the medical experts suggesting a reaction to the drugs he has been given, explaining his very low heart rate as a by-product of the sedatives he had also been given.

We see a man, Earl (Michael Chieffo, *Transylvania Twist*), break into Aaron's house. He and Mike are vampire hunters and Mike has recognised Tate for what he is. What led them to become hunters is never explored and, you know what, that doesn't matter. However, when they break in that night to kill him, Aaron intervenes with a gun and Tate kills and feeds from Mike in front of his dad. Earl leaves saying that Tate will turn on him, that when the heart stops it is too late and suggesting that Aaron removes Mike's head, just in case.

So that is our premise. Aaron contacts Earl and discovers that there is a rumour of a cure – though Earl is not sure whether it actually works. Aaron needs to discover how Tate became infected and the focus of the film, on Aaron rather than Tate, was nicely done. This is mainly down to an excellent performance by James Martinez who absolutely sells the character and story to the viewer. From feeding his son his own blood to trying to track down the source of infection, Aaron is a solid and believable character. Trevor Stovall was good as Tate, but it is the Aaron character that steals the show.

Lore wise, aside from the cure (which I'm not going to go into either the methodology or the effectiveness, you'll have to watch the film), I've covered the main lore. There is no "what am

i?” moment as such – Tate immediately asks whether he is a vampire. We get quite the demonic face change but that is in a dream sequence and we don’t know how true it is. We know that there is longevity and that, once his heart stops, Tate will not age any further. His haemophilia is cured – by dint of his fast healing, if nothing else – and his eyesight has improved.

I really enjoyed this. It was a simple story but well-constructed with a nice viewpoint. There’s a tad of gore but really it is character driven.

This one comes recommended, 7.5 out of 10.

Indie Film Review “Aaron’s Blood” - One Film Fan

By Kirk Fernwood

When it comes to one’s family, more specifically one’s children, there’s not much a parent won’t do to ensure said prodigies are protected, safe from harm, and via almost any means necessary. Even in the most unique or unexpected situations, every effort is made to keep them free of trouble. For single father Aaron (James Martinez), son Tate (Trevor Stovall) is his primary focus and concern. Making their way after losing a wife and mother, the two strive to continue living the best they can. However, this isn’t without its challenges, as Tate suffers from hemophilia. Picked on at school, one particular incident places Tate in the hospital, fighting for his life due to his condition. On the surface, it seems hopeless.

Haunted by strange and disturbing dreams about his son, Aaron’s fears are assuaged when Tate miraculously gets better. Yet with this healing comes eerie changes in behavior over time on Tate’s part, as not only have his normal symptoms been nullified, but he begins showing signs of the last thing Aaron would ever even thought possible—vampirism. When the issue and occurrences escalate to the point of an actual hunter, Earl (Michael Chieffo), showing up at their home, Aaron’s belief in it all starts to become more founded. Seeking answers via the enigmatic Father Kane (David Castellvi), Aaron finds himself fully immersed in a battle to understand the impossible and prevent his son from becoming an otherworldly creature. With an overall spooky and unnerving atmosphere akin to Jordan’s “Byzantium” or Alfredson’s “Let The Right One In”, writer/director/co-producer/editor Tommy Stovall’s feature length indie film successfully engages the viewer and plunges them into a nightmarish situation with solid ambition and intelligent design. The subtlety of how the narrative is pulled off very much allows the characters to thrive and grow as the tale unfolds, while also presenting fluid visuals and a delivery of needed tension that pays off in potent ways, both implied and visceral. Yes, there are some graphic, bloody moments here, but like the aforementioned comparisons above, buckets of gore is not at all the point of the story being displayed, and the film is the better for it. Instead, the beating heart is a parent’s absolute love for their child in character-centered drama.

What I love about Martinez's performance as the desperate father Aaron here is that he plays it somewhat understated, to a point where you can truly believe the character, and the drive he has to see his son saved from a dark fate is therefore more intense and realistic, as opposed to overtly sensationalized or melodramatic. Martinez infuses Aaron with a deep conviction to simply find answers, put aside his initial doubts, and seek the solution to a extraordinary event. Stovall's Tate is likewise played solidly as well, as he appears so unassuming and non-threatening in so many respects, yet the moments when his transformation is beginning to take over his actions, the level of freakiness about it is emoted to a "T" by Stovall, and it makes it both entertaining and heartbreaking at the same time.

Chieffo's vamp hunter Earl is a presence necessary for the story, and is played well by the actor. Castellvi was a great choice for a strangely frightening and calmly menacing Father Kane, plus Farah White also makes an appearance as Tate's Aunt Karen. Overall, "Aaron's Blood" was another well-crafted indie film that takes a so oft done genre/theme and makes it watchable again with its clear sense of mood, tone, visual execution, and purpose while giving us the inherent creepiness that should be induced in tales about vampires combined with fine storytelling and no sparkling!