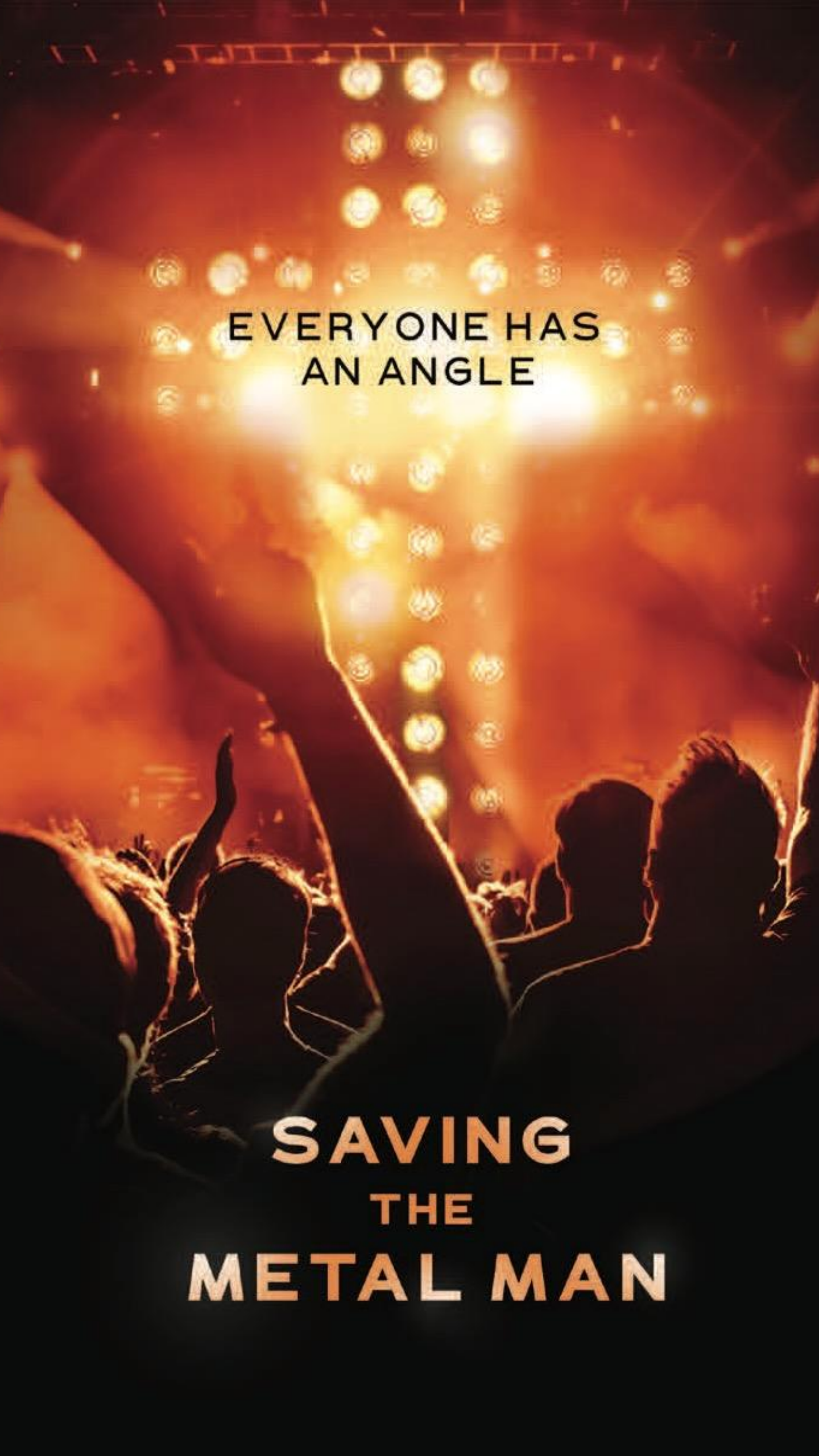
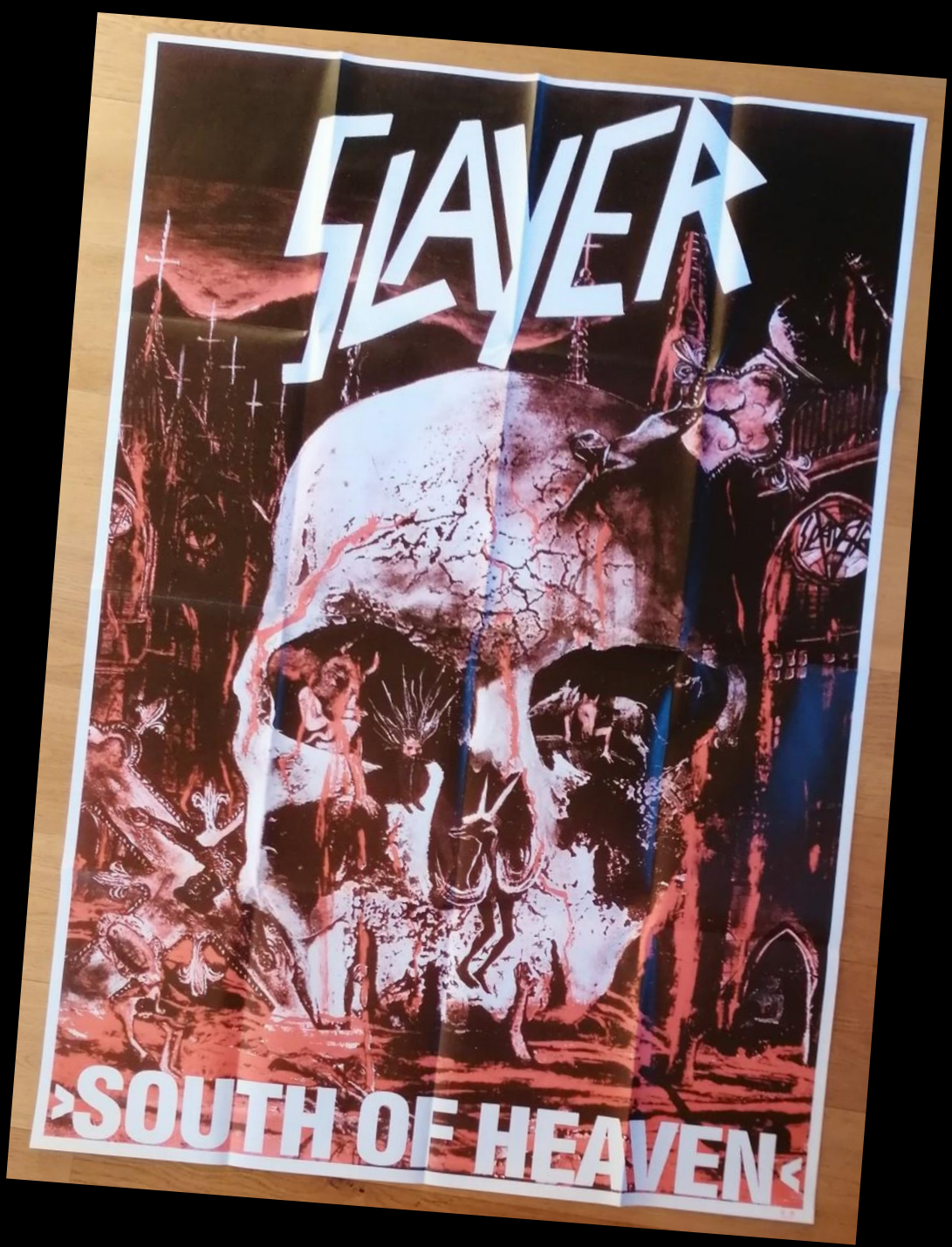

EVERYONE HAS
AN ANGLE
SAVING
THE
METAL MAN

LOG LINE

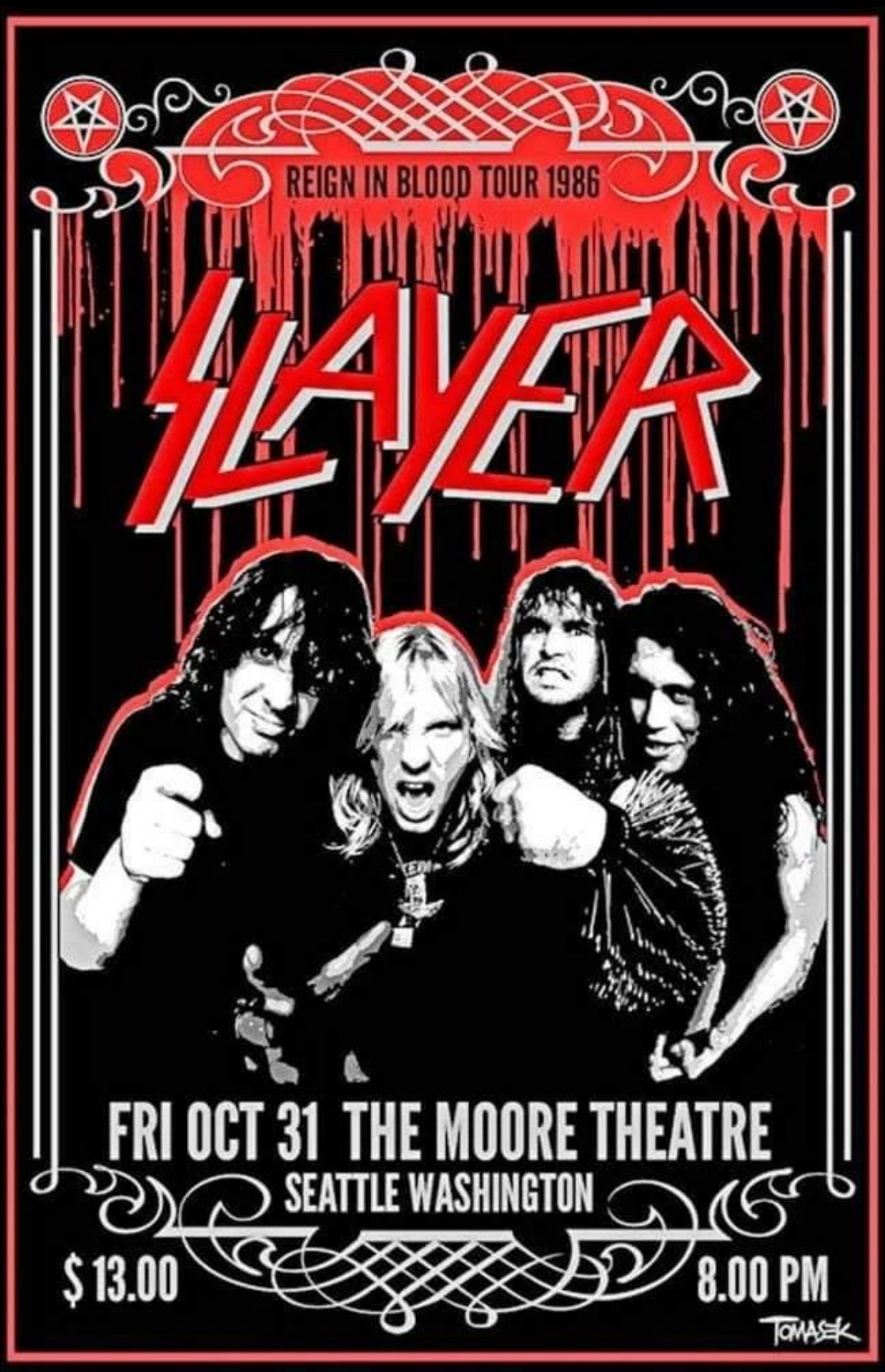
A desperate preacher and a defiant Satanic Metal band go on tour in 1989, each finding redemption neither of them expected.



An emotionally explosive, genre-blending story that connects two rabid and loyal audiences—faith-based and metal—into one unforgettable cinematic experience. Written by William Meade and based on a true story, it takes place in 1989 during the chaos of Satanic Panic, this is a media-driven, music-fueled morality play that feels ripped from today's headlines. Commercially viable, culturally urgent, and emotionally resonant.






REIGN IN BLOOD TOUR 1986
SLAYER
FRI OCT 31 THE MOORE THEATRE
SEATTLE WASHINGTON
$ 13.00
8.00 PM
TOMASEK

SYNOPSIS

Set during the hysteria of 1989's "Satanic Panic," *Finding the Metal Man* is a darkly comic, emotionally charged road film about performance, belief, and the fallout of public spectacle.

Bob Larson is a fiery evangelical radio host whose crusade against Satan made him a religious celebrity—until his empire starts to collapse. Donations fade, his marriage crumbles, and even Bob begins to doubt the devil he built his fame on.

Meanwhile, across the divide, Slayer frontman Tom Araya is in the middle of a thunderous tour filled with mock-Satanic theatrics. Behind the scenes, he's burdened by guilt and the fear that fans are taking the act too seriously. When *Spin* magazine orchestrates a stunt—sending Bob on tour with Slayer for a headline-grabbing exposé—the result is a combustible clash of ideologies, egos, and image. As the tour unravels, both men start to see through the personas they've been performing. Each has become a symbol for something he no longer fully believes. Each must confront the unintended consequences of his message.

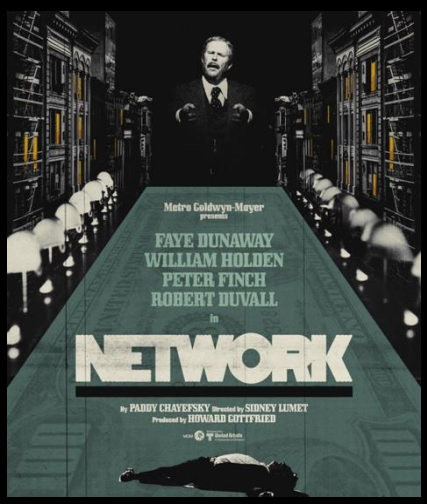
Then, tragedy strikes: a teenage girl is murdered in a supposed Satanic ritual, with Slayer's lyrics cited by the killers. The line between art and responsibility disappears. *Finding the Metal Man* is about two men forced to confront the damage their words have caused—and whether they have the courage to speak the truth before it's too late.



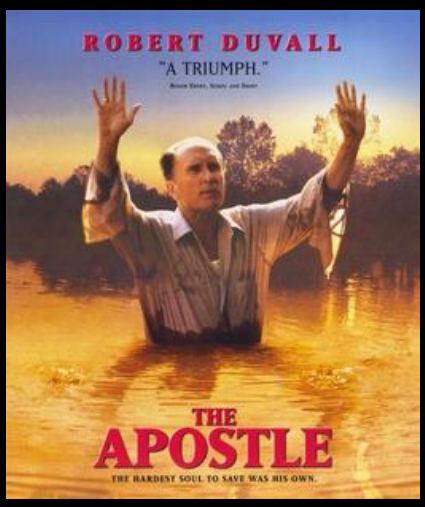


COMPARABLE FILMS

Network (1976)



The Apostle (1997)



God Bless America (2011)



The People vs. Larry Flynt (1996)





LOOKS OF THE TIMES















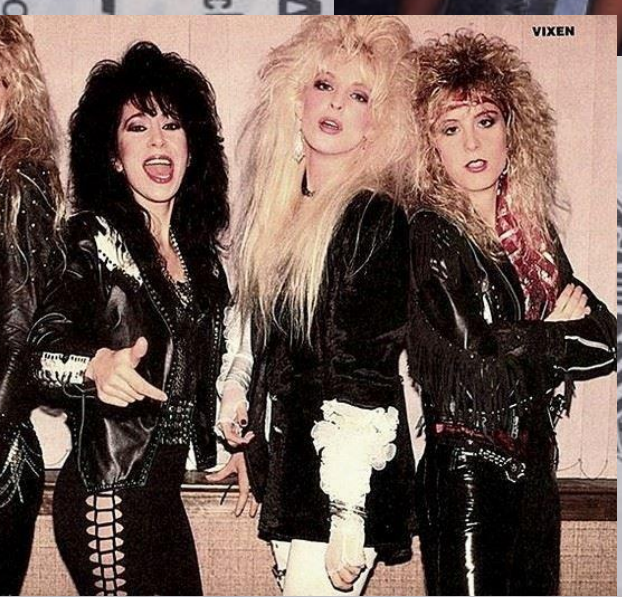






LOOKS OF THE TIMES













AUDIENCE SIZE AND REACH

Christian Film Market (U.S.):
•70+ million evangelical and church-going Christians
•Faith-based films can gross **$50M–$150M**.

Heavy Metal Fans (Global):
•Over **100 million metal fans** worldwide
•Metallica alone has sold 125M+ albums; Iron Maiden 130M+
•Festivals like Wacken Open Air draw 80,000+ annually

The Overlap:
•While culturally distinct, both audiences are loyal, values-driven, and love redemption arcs.
•Many metal fans come from religious backgrounds and they'll relate to this tension.



WHY NOW?

Finding the Metal Man taps into a cultural fault line that's never closed: the war between fear and freedom, spectacle and truth.

In 1989, America was paralyzed by the illusion of moral certainty—led by televangelists, fueled by media hysteria, and projected onto music, youth, and the "other." Today, the same forces—media manipulation, performance-driven faith, online mobs, moral panics—are louder, faster, and global.

This is not a period piece. It's a mirror.
It's about what happens when we lose our grip on truth and hide behind personas, ideologies, and platforms. Bob and Tom are not just men of their time—they are men of *our* time: caught between belief and branding, guilt and performance, platform and responsibility.

This film explores the cost of hypocrisy, the danger of unexamined influence, and the urgent need for personal accountability. It asks what it means to grow up, not just as individuals, but as a society.

Finding the Metal Man reminds us that the most radical act is to take responsibility for the words we speak, the images we promote, and the people we become.







Thank you.....

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Feature Film by William Meade

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