



each coming night

## SYNOPSIS

EACH COMING NIGHT brings to life a poignant rite of passage. It is a contemporary teenage drama that follows Dan, a high school senior contending with his immediate future. Dan works part-time at a local Mexican restaurant to help pay for his car, and lives with his mother who works the front desk night shift at a downscale hotel. Dan is soon introduced to Jessie, and falls hard for her. Their adventures grow their relationship quickly, and Dan finds beauty in her distance. As Dan becomes love sick, his new crush slowly spirals out of control. When he tries to cut ties with her and move on, she refuses to let him go, and threatens to take him down with her.

synopsis

Powerful, quiet, funny, and engaging, EACH COMING NIGHT is a uniquely American script, a realistic coming of age story where the limits of self are tested at the most vulnerable age of one's life.



## THE PRODUCTION

Written and directed by acclaimed independent filmmaker Bryan Wizemann, and produced by a team of individuals representing the best of American independent cinema, EACH COMING NIGHT follows Dan, a suburban high school senior who falls hard for Jessie, an impulsive girl from his school. As Dan becomes more involved, his new love slowly spirals out of control. When Dan tries to cut ties with Jessie, she won't let him go, and threatens to take him down with her.

The intended audience for EACH COMING NIGHT is the target demographic of most commercial films: teens and young adults. Ours is an intimate film that focuses on character, dialogue, the craft of filmmaking, and features a complex portrait in both its leads. We intend that the film's execution will garner critical acclaim and a wide commercial reach in terms of audience.

To bring this project to the screen, we've assembled a team of experienced and successful creatives whose films have achieved critical acclaim and commercial success. Producer Mike Bowes and Niall McKay both bring exceptional experience in independent filmmaking and deep knowledge to the production.

We have budgeted our film aggressively yet thoughtfully to maximize the upside potential for investors and to maximize viable options for distribution. Production financing will come from a combination of equity, in-kind services and low fees. We anticipate that the finished film will have a strong festival run, which we will leverage to obtain a favorable distribution deal.

## project notes

## DAN - DANIEL FLAHERTY

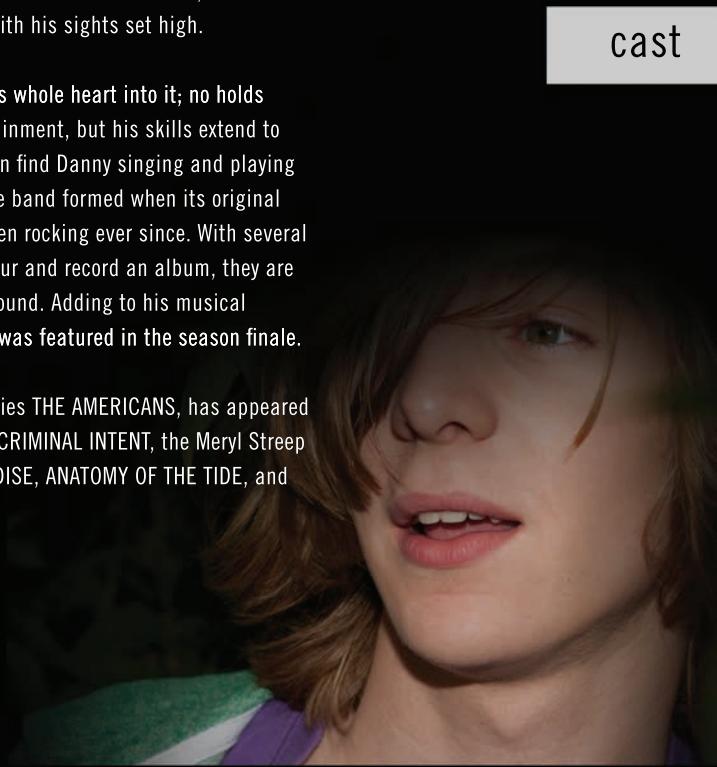
With his face plastered on every New York subway and city billboard across America, 2011 marked a milestone in young actor, Danny Flaherty's, career. He was cast as the lovestruck and loyal friend, 'Stanley,' on MTV's SKINS, Danny Flaherty is getting used to the limelight.

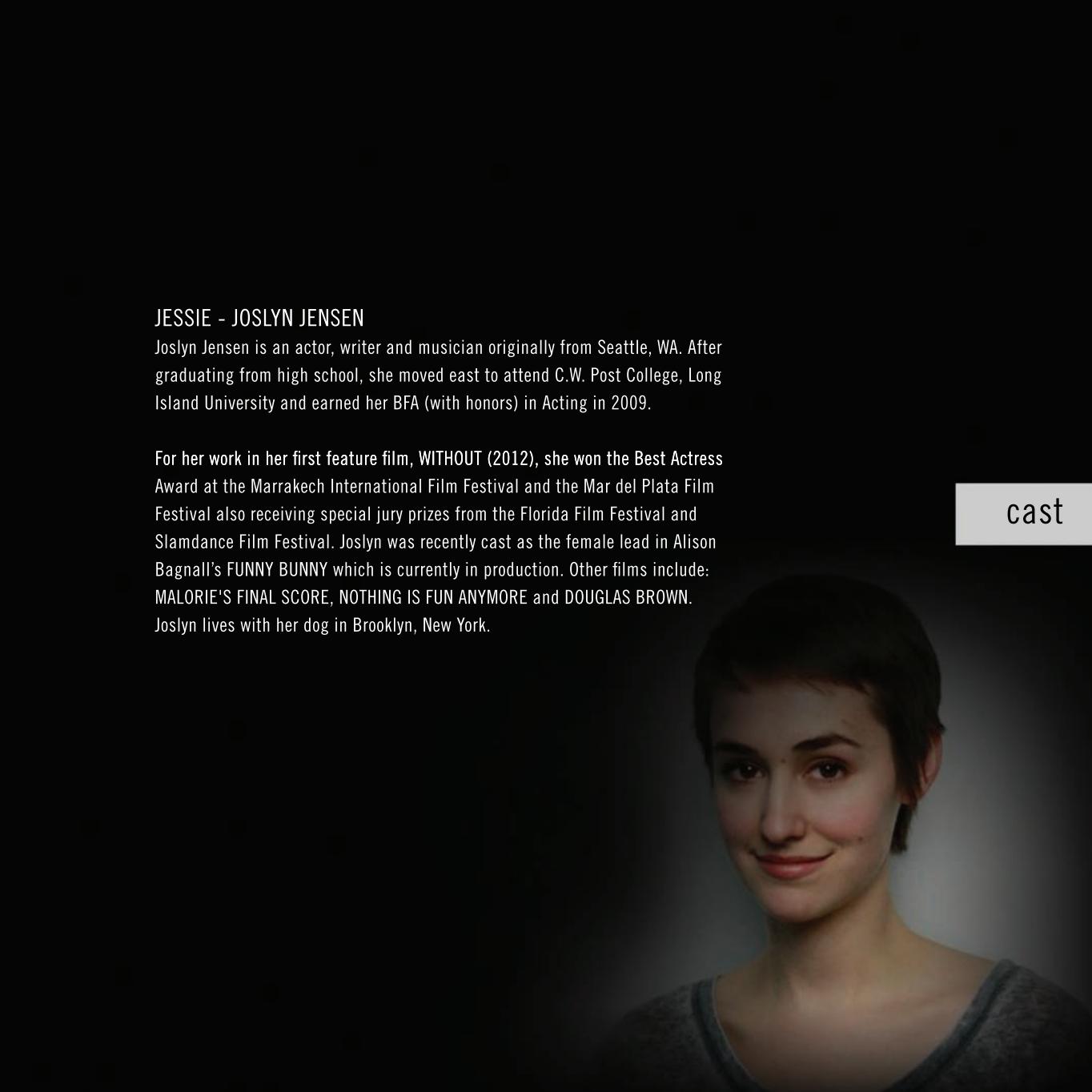
Born and raised in New Jersey, Danny is the youngest of four, and with a father in the corporate world, a dental hygienist mother, and siblings interested in music, fashion, and directing, he is the only actor in his family. Growing up, Danny watched a lot of films and needed to channel his extra energy somewhere, so he began doing plays, where his passion for the art of acting grew. At just twelve years old, he started the auditioning process and took his first steps into the entertainment world, where he has been building a unique career from day one, with his sights set high.

When Danny is interested in something, he puts his whole heart into it; no holds barred. He has a true passion for films and entertainment, but his skills extend to sports and music too. When he isn't acting, you can find Danny singing and playing guitar with his garage band, MF Killer Starfish. The band formed when its original members were in the sixth grade and they have been rocking ever since. With several original songs already in the works and goals to tour and record an album, they are currently jamming regularly and perfecting their sound. Adding to his musical talents, Danny even wrote a song for Skins, which was featured in the season finale.

He plays the role of Matthew Beeman on the FX series THE AMERICANS, has appeared in NURSE JACKIE, UNFORGETTABLE, LAW & ORDER CRIMINAL INTENT, the Meryl Streep film HOPE SPRINGS, and the upcoming films PARADISE, ANATOMY OF THE TIDE, and THE CONTEST.

cast





cast

### JESSIE - JOSLYN JENSEN

Joslyn Jensen is an actor, writer and musician originally from Seattle, WA. After graduating from high school, she moved east to attend C.W. Post College, Long Island University and earned her BFA (with honors) in Acting in 2009.

For her work in her first feature film, **WITHOUT** (2012), she won the Best Actress Award at the Marrakech International Film Festival and the Mar del Plata Film Festival also receiving special jury prizes from the Florida Film Festival and Slamdance Film Festival. Joslyn was recently cast as the female lead in Alison Bagnall's **FUNNY BUNNY** which is currently in production. Other films include: **MALORIE'S FINAL SCORE**, **NOTHING IS FUN ANYMORE** and **DOUGLAS BROWN**.  
Joslyn lives with her dog in Brooklyn, New York.

## BRYAN WIZEMANN - WRITER/DIRECTOR

Bryan Wizemann is an award winning writer and director of film. His short film work includes BUTTON SOUP (Johnson Museum, Cinema Village NY), THE MORNING SUN (Rooftop Films, IFC), the television pilot COOKLYN and FILM MAKES US HAPPY, which documents the last fight he will ever have with his wife about making films (Hamptons, IFF Boston, Rooftop Films, DocPoint, Wholphin).

LOSING GROUND (Cinequest, CineVegas, Santa Fe) was adapted from his critically acclaimed New York stage play and features the original cast. It was called “fascinating filmmaking that gets to the core of humanity” by Film Threat and is available from Netflix.

ABOUT SUNNY won the 2012 Grand Jury Prize at IFF Boston, and stars Lauren Ambrose, Audrey Scott, Dylan Baker, and Penelope Ann Miller. It premiered at the 2011 Toronto International Film Festival where Rex Reed called it a “wrenching but admirably unsentimental film about the bravery of the human condition.” Lauren was nominated for a 2012 Independent Spirit Award for Best Female Lead, and the film is being released by Oscilloscope. HUMOR ME, a romantic comedy written with Andrew Semans, was recently optioned out of the IFP Independent Film Week and is currently in development. Bryan lives and works in Brooklyn, New York.

writer/director

## FILMOGRAPHY

- |                       |                               |
|-----------------------|-------------------------------|
| - About Sunny         | HD color, 104min. - 2011      |
| - Film Makes Us Happy | HD color, 12min. - 2007       |
| - Cooklyn             | HD color, 22min. - 2006       |
| - The Morning Sun     | HD color, 5min. - 2006        |
| - Losing Ground       | HD color, 90min. - 2004       |
| - Sense               | 16mm color, 85min. - 1998     |
| - Button Soup         | 16mm b&w sepia, 14min. - 1995 |

## PRAISE FOR BRYAN WIZEMANN'S DEBUT FEATURE - LOSING GROUND



"A fine, stark, totally uncompromised drama."

—Matt Zoller Seitz, NYPress

"Impresses with its gritty realism, low-key dramatic focus and honed performances.

—Performers, all retained from the original stage production, are uniformly excellent."

—Dennis Harvey, Variety

"**LOSING GROUND** makes its greatest connection in knowing us just as much as we know these characters. It is fascinating filmmaking that gets to the core of humanity, scrapes out even the most bottommost parts of it, and holds it up to examine it."

—Rory L. Aronsky, FILM THREAT

"A stunning array of drama and performances worthy of Eugene O'Neill. —With sobering patience and insight, Wizemann's story examines the lives of characters rendered complex and all too human."

—Fernando F. Croce, Cinequest

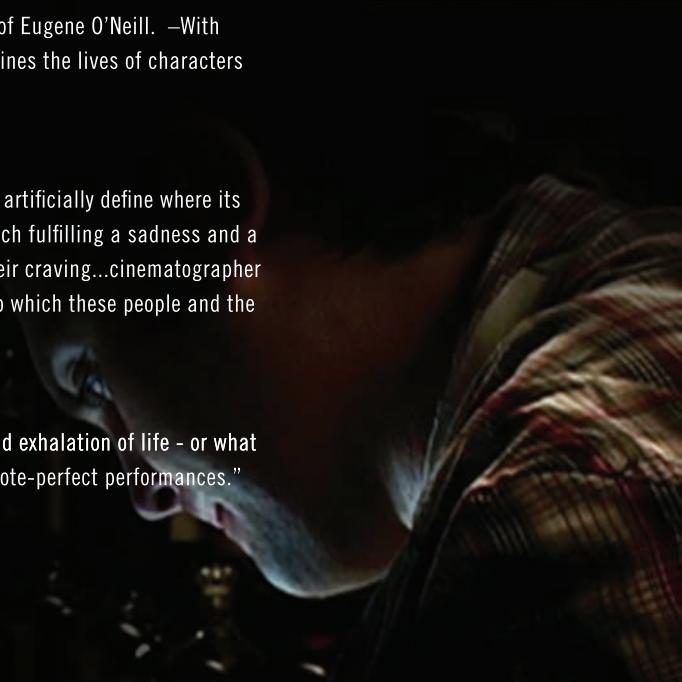
"**LOSING GROUND**, like its characters, is in no hurry to artificially define where its headed. —There's not a bad performance in the lot, each fulfilling a sadness and a greater sense of danger that comes with satisfying their craving...cinematographer Mark Schwartzbard confines the shadows like a trap to which these people and the audience have no escape."

—Erik Childress, eFilmCritic.com

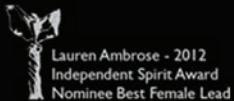
"Both mood piece and ensemble piece, the film is a sad exhalation of life - or what passes for it - among the rudderless...in measured, note-perfect performances."

—Jay Carr, AM New York

previous work



## PRAISE FOR BRYAN WIZEMANN'S FEATURE - ABOUT SUNNY



"Finally, trembling with vulnerability, the sensitive and versatile Lauren Ambrose is positively devastating in *About Sunny*, playing a jobless, poverty-stricken single mother struggling to survive in the phony swirl of Las Vegas. She is heartbreakingly without a shred of self-pity, and *About Sunny* is a sad, wrenching but admirably unsentimental film about the bravery of the human condition that truly deserves a bigger audience."

—Rex Reed, *The New York Observer*

"Ambrose is on-screen for virtually every second, emanating a gorgeous, doomed charisma, and holds you in suspense the whole way...it's a worthwhile recession-era drama built around a terrific performance."

—Andrew O'Hehir, *Salon.com*

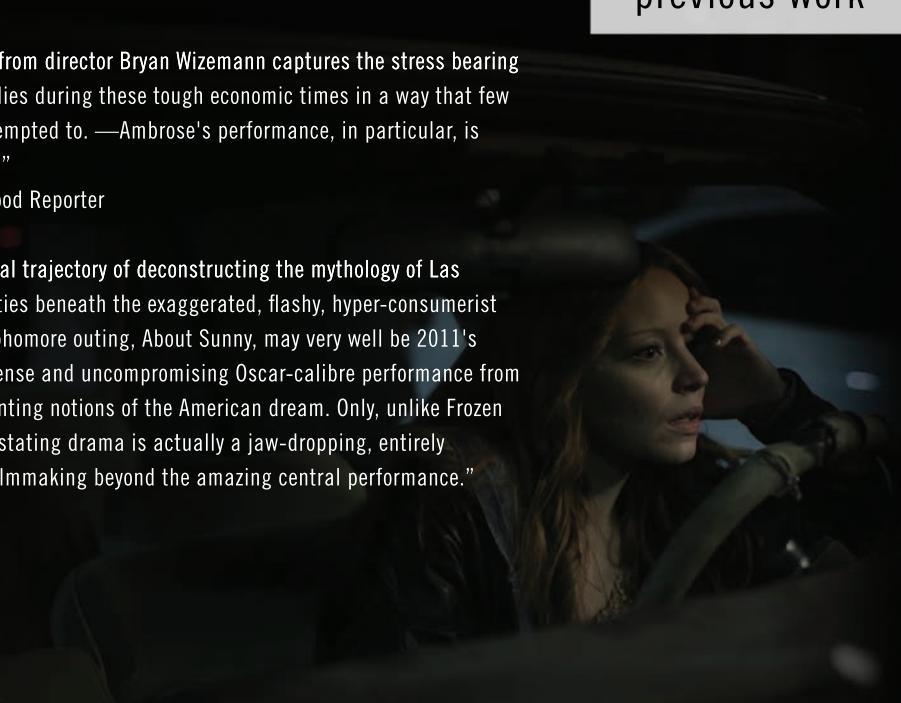
"This intense, emotional film from director Bryan Wizemann captures the stress bearing down on many American families during these tough economic times in a way that few others have, or have even attempted to. —Ambrose's performance, in particular, is generating considerable buzz."

—Scott Feinberg, *The Hollywood Reporter*

"Continuing with his directorial trajectory of deconstructing the mythology of Las Vegas, revealing horrific realities beneath the exaggerated, flashy, hyper-consumerist veneer, Bryan Wizemann's sophomore outing, *About Sunny*, may very well be 2011's *Frozen River*, featuring an intense and uncompromising Oscar-calibre performance from Lauren Ambrose, while confronting notions of the American dream. Only, unlike *Frozen River*, this shocking and devastating drama is actually a jaw-dropping, entirely magnetic spectacle of indie filmmaking beyond the amazing central performance."

—Robert Bell, *Exclaim*

previous work



## PRAISE FOR BRYAN WIZEMANN'S FEATURE - ABOUT SUNNY (continued)

"Keenly observed, superbly acted, cleanly framed and shot... The film's final panorama is a beauty and a marvel, a horizon where light may just be breaking, where traffic lights may stay green, where day is promised over the glittering, populated horizon. I wept."

—Ray Pride, newcityfilm.com

"This often feels like a European art movie (particularly Erick Zonca's *The Dreamlife of Angels*) in its naturalistic detail and propulsive editing, though writer-director Bryan Wizemann localizes this style with resourceful location work and sharp, idiomatic dialogue. "

—Ben Sachs, chicagoreader.com

"Ambrose's performance in this film is something of a revelation. ...Wizeman grasps intuitively that the impact of Angela's increasingly pathetic acts of desperation is directly related to how understatedly and naturalistically he can manage to present them. The inevitable tragedy of *About Sunny* is in no way less compelling for its inevitability, and Wizeman and his crew deserve no small amount of praise for managing the level of intensity and integrity they did from start to finish."

—Paul Bower, Tiny Mix Tapes

previous work

"An emotionally moving and stylistically impressive piece of work by writer-director Bryan Wizeman. Lauren Ambrose does a masterful job portraying a single mother in Las Vegas, waking up on the "other" side of Vegas."

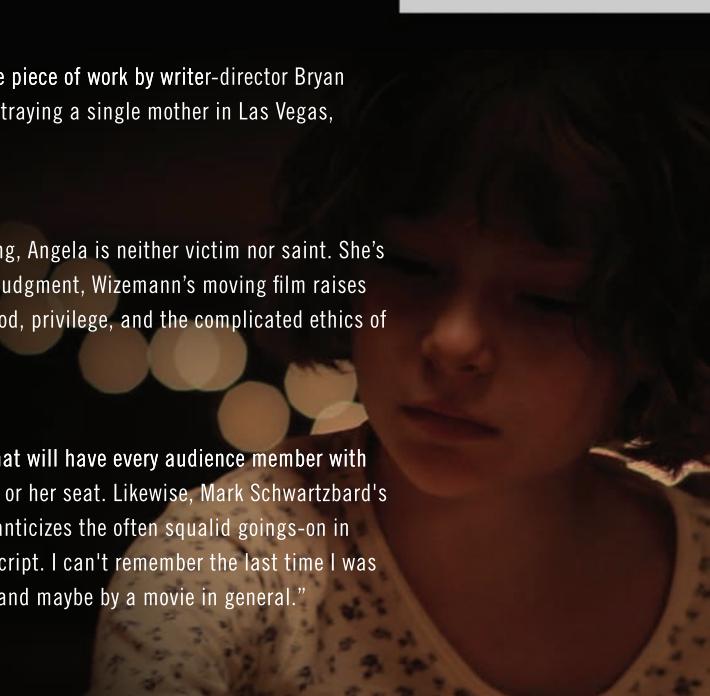
—Josef Woodard, The Santa Barbara Independent

"In Wizemann's clear-eyed and unsentimental telling, Angela is neither victim nor saint. She's just another woman on the verge. But by resisting judgment, Wizemann's moving film raises interesting questions about the claims of parenthood, privilege, and the complicated ethics of love."

—Susanna Locascio, Hammer to Nail

"The movie is a minefield of potential calamities that will have every audience member with an ounce of a protective instinct on the edge of his or her seat. Likewise, Mark Schwartzbard's cinematography is flat-out gorgeous yet never romanticizes the often squalid goings-on in writer-director Bryan Wizemann's deeply knowing script. I can't remember the last time I was so truly and totally captivated by an FFF feature – and maybe by a movie in general."

—Steve Schneider, Orlando Weekly



## MICHAEL BOWES - PRODUCER

Mike Bowes is a strong believer that focusing on content and creative development is the best path to producing a successful film and he gets great joy from producing films that strike a balance between being pragmatic and lean while remaining highly creative and ambitious.

Over the past 15 years Mike Bowes has created multiple award-winning and widely praised films independent feature films (RED FLAG, RUBBERNECK, FAR FROM AFGHANISTAN, ABOUT SUNNY, THE MULBERRY TREE, SLIP & FALL, FREEBOX). They have screened at some of the most esteemed festivals in the world such as the Toronto International Film Festival, Locarno Toronto International Film Festival, The Viennale, Tribeca Film Festival, CPH:DOX, Los Angeles Film Festival, Independent Film Festival of Boston and the Hamptons International Film Festival.

In addition to his feature films, Mike focused his work on PBS documentaries that feature dramatic reenactments (WE SHALL REMAIN, GOD IN AMERICA, BECOMING HELLEN KELLER, MYSTERY OF MATTER) for series such as The American Experience, Frontline, American Masters.

creative team

## NIALL MCKAY - PRODUCER

Niall McKay is an Emmy award-winning writer and director. He is the director and curator of the Irish Film Festival New York and the co-founder of the San Francisco Irish Film Festival and the Los Angeles Irish Film Festival. His personal documentary *THE BASS PLAYER* was nominated for a 2010 Irish Film and Television Award.

As a writer, McKay's work has appeared in The New York Times, The Financial Times, Wired Magazine and The Economist. He was a columnist for the Irish Times. He also writes about film for Film Ireland Magazine. He lives in New York. Niall and also produced and directed video reports for the Wall Street Journal and PBS' Frontline World. He writes about film for Film Ireland Magazine. Niall has directed documentaries for PBS and RTÉ (Irish TV), commercials for Lego, educational soap operas for Canal Cl@se (Venezuelan TV) and augmented reality games featuring Bill Nye (The Science Guy) for Chabot Space and Science Museum. Niall produced Irvine Welsh's first short film *NUTS*. He lives in New York.

creative team

## creative team

### MARK SCHWARTZBARD - DIRECTOR OF PHOTOGRAPHY

Mark Schwartzbard studied film at Ithaca College, then moved to New York and spent a decade working as a camera assistant on films including Woody Allen's *HOLLYWOOD ENDING*, and Martin Scorsese's *THE DEPARTED*, as well as *LITTLE CHILDREN*, *RENT*, *HITCH*, *POLLOCK*, and, the most fun of all, *BORAT*, which led to work as a camera operator on director Larry Charles' next few projects, including *RELIGULOUS* and *BRÜNO*.

He also went through a period of working, at one time or another, on many of the episodic TV shows filmed in New York, including *NOW AND AGAIN*, *ED*, *SEX IN THE CITY*, *THIRD WATCH*, *THE \$TREET*, *HACK*, *PHILLY*, and just about all of the *LAW & ORDER* franchises. He has a vague memory of working on a pile of music videos for artists he can't remember and on dozens and dozens of commercials he'd mostly rather forget.

As DP Mark has shot twelve narrative feature films (Most recently Courteney Cox's feature directorial debut *JUST BEFORE I GO*, Lawrence Michael Levine's *WILD CANARIES*, and Jake Goldberger's *LIFE OF A KING* starring Cuba Gooding, Jr.), three documentary features, a healthy pile of shorts, and the Showtime series *LA LA LAND*. He now divides his time between New York, Los Angeles, and wherever the next job is.

## MICHAEL TAYLOR - EDITOR

Michael Taylor is a New York City-based film editor. His narrative credits include Julia Loktev's **THE LONELIEST PLANET**, starring Gael Garcia Bernal and Hani Furstenberg, winner, Best Narrative Film, AFI Fest, a Sundance Selects release, and Loktev's **DAY NIGHT DAY NIGHT**, winner, Le Prix Regards Jeune, Cannes, one of the defining films of the 21st century according to J. Hoberman, an IFC Films release.

Taylor is currently editing Liza Johnson's **HATESHIP LOVESHIP** starring Kristen Wiig, Guy Pearce, Nick Nolte, Hailee Steinfeld, Jennifer Jason Leigh and Christine Lahti.

He also edited Rick Alverson's **THE COMEDY**, starring Tim Heidecker and Eric Wareheim, a Tribeca Film release, Bryan Wizemann's **ABOUT SUNNY**, starring Lauren Ambrose and Dylan Baker, an Oscilloscope Laboratories release, Michael Walker's **THE MAID'S ROOM**, starring Annabella Sciorra, and Walker's **PRICE CHECK**, starring Parker Posey, an IFC Films release, A.D. Calvo's **THE MIDNIGHT GAME**, Miami Film Festival, Ron Eyal and Eleanor Burke's **STRANGER THINGS**, winner, Best Narrative Feature, Woodstock and Slamdance Film Festivals, Zeina Durra's **THE IMPERIALISTS ARE STILL ALIVE!** starring Elodie Bouchez, an IFC Films release, Peter Callahan's **AGAINST THE CURRENT**, starring Joseph Fiennes and Mary Tyler Moore, an IFC Films release, Adam Rapp's **BLACKBIRD**, starring Michael Shannon, Park Sparks and Gillian Jacobs, Kevin Asher Green's **HOMEWORK**, starring Isaache de Bankole and Paz de la Huerta, winner, Best Narrative Feature, Slamdance, and George LaVoo's **A DOG YEAR**, starring Jeff Bridges.

Taylor's documentary credits include Margaret Brown's Peabody Award-winning **THE ORDER OF MYTHS**, winner, Truer than Fiction Spirit Award, a Cinema Guild release, Brown's **BE HERE TO LOVE ME: A FILM ABOUT TOWNES VAN ZANDT**, #7 on Time Out Magazine's list of Best Music Films, a Palm Pictures release, Heidi Ewing and Rachel Grady's segment of **FREAKONOMICS**, a Magnolia Films release, Josef Astor's **LOST BOHEMIA**, an IFC Films release, and Mitch McCabe's **YOUTH KNOWS NO PAIN**, an HBO Documentary Films broadcast. He recently consulted on two music documentaries, **Gandulf Hennig's MERLE HAGGARD: LEARNING TO LIVE WITH MYSELF**, broadcast by PBS on The American Experience, and Drew DeNicola and Olivia Mori's **BIG STAR: NOTHING CAN HURT ME**, a summer 2013 Magnolia Films theatrical release.

creative team

## COMPARABLES

The Spectacular Now (2013)

Budget: \$2,500,000 (estimated)

Worldwide Gross: \$6,657,000

Like Crazy (2011)

Budget: \$250,000 (estimated)

Worldwide Gross: \$3,542,000

Martha Marcy May Marlene (2011)

Budget: \$900,000 (estimated)

Worldwide Gross: \$3,538,000

Half Nelson (2006)

Budget: \$1,000,000 (estimated)

Worldwide Gross: \$4,659,000

Brick (2006)

Budget: \$450,000 (estimated)

Worldwide Gross: \$3,919,000

comparables



## CONTACT US

Investment prospectus and contract  
information upon request.

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