

# DON'T LET GO

A FILM BY DAVID GLEESON





DON'T LET GO is a strikingly original screenplay from 2015 Oscar-nominee and BAFTA-winner **Ronan Blaney**. To be directed by multi award-winning writer/director, **David Gleeson**, DON'T LET GO will mark his return to helming duties following his emergence in recent years as one of Hollywood's hottest screenwriters.

Repped by CAA, David has written for Sony Pictures, 20th Century Fox, Chernin Entertainment, Mattel, Original Films, Bruce Cohen Productions, Revelations Entertainment, Focus Features and Fox Searchlight.

Oscar-nominated for his short film **GRAHAM** (2015), Ronan Blaney is set to debut his feature film **DON'T LET GO** will mark his second feature film following **LOVE BITE**, a twisted horror-comedy he wrote and directed that premiered at Sundance in 2012.

**DON'T LET GO** will also mark the directorial credit for Nathalie Lichtenhaeler. Film awards for her work, Nathalie's first two movies, **COWBOY** – *"Witty, sweet and flat-out adorable"* – and **THE FRONT LINE** ('06) – *"A must-see for what big screens were made for"*.



in, BOOGALOO AND  
currently on fire. DON'T  
sure film screenwriting credit  
horror comedy which opened

fifth feature film producer  
The recipient of four Best  
also produced David  
BOYS & ANGELS ('03) –  
*"a great movie"*, WASHINGTON POST  
*"terrific film that reminds us*  
SUNDAY INDEPENDENT.

# *SYNOPSIS*

Struggling to come to terms with the tragic loss of MOLLY – their only child – BEN and HAZEL SLATER resolve to build a new life for themselves in an idyllic house by the ocean. But there is no escape, for the house is full of memories.

Haunted by a recurring dream of a day on the beach last summer when the family built sand castles topped with little red flags – and the words SEAS THE DAY which he sees everywhere – Ben begins to realise that there are forces at work far beyond his understanding.

But what do those words mean? Could it a childish misspelling of *SEIZE THE DAY*? Could this be a message from the other side?

When Ben wakes from one of the dreams with a tiny red flag in his hand, he becomes convinced that just as he seized the flag, he can also seize his little girl from the dream.

But nothing is ever so simple and when his wife's damaged best friend SERENA arrives, Ben becomes terrified that the truth will be revealed ... The truth of what really happened to his daughter.

And as his grasp on reality begins to slip – as those around him begin to question his sanity – Ben becomes more determined than ever to solve this mystery and finally bring Molly home.

A determination which pays off as the pieces of the puzzle slot into place, giving Ben everything he ever wanted. But at a terrible price.





*"DON'T LET GO will fuse genre and touching drama to create something truly unique, thrilling and unsettling. A film in the Hitchcockian mold, we will keep audiences guessing and on the edge of their seats right until the last frame."*

**DAVID GLEESON**  
(WRITER/DIRECTOR)







JUST BECAUSE YOU'RE  
DONE WITH THE PAST  
DOESN'T MEAN THE PAST  
IS DONE WITH YOU.

JASON  
BATEMAN

REBECCA  
HALL

JOEL  
EDGERTON

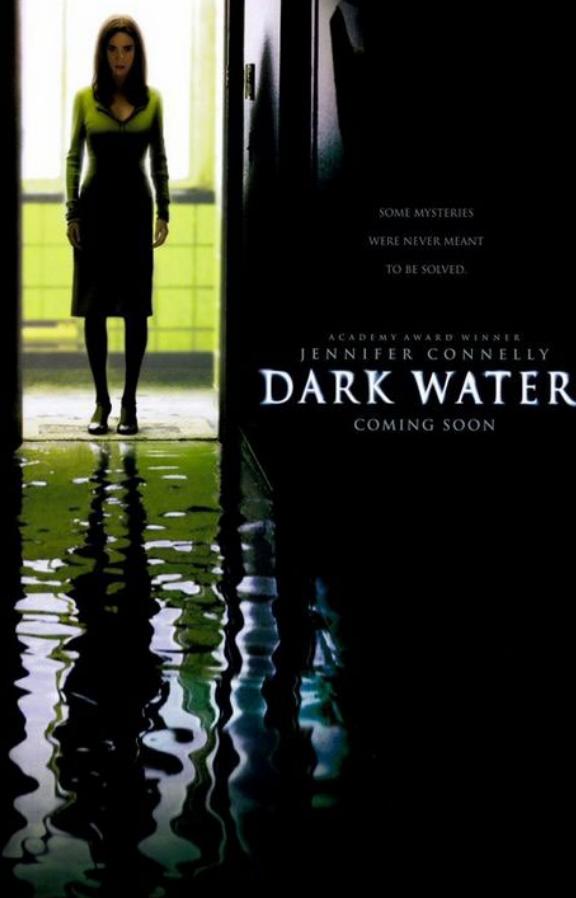
# THE GIFT

SUMMER



GifMovie.com /GifMovie @GifMovie

@TheGift #TheGift



## NOTE FROM THE PRODUCER

DON'T LET GO will be a highly commercial movie, comparable to THE OTHERS, DARK WATER, DONNIE DARKO and even THE SIXTH SENSE. With this film we expect to attract a 25+ male/female upscale audience domestically and internationally.

Due to the emotional aspect of the father/daughter relationship, we expect our audience to be slightly female-skewed but the fantasy and strong mystery element will lock in the male demographic.

BRUCE WILLIS

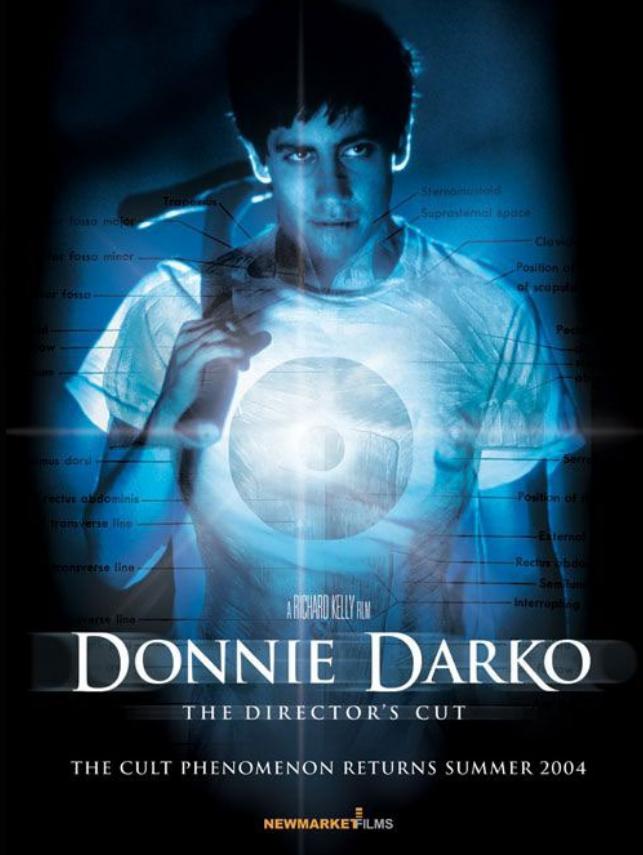


## THE SIXTH SENSE

MOVIES AREN'T JUST STORIES. THEY'RE A WAY OF LIFE. THEY'RE A WAY OF THINKING. THEY'RE A WAY OF FEELING. THEY'RE A WAY OF LIVING. THEY'RE A WAY OF DREAMING. THEY'RE A WAY OF Dying.

NOT EVERY GIFT IS A BLESSING.

WHY ARE YOU WEARING THAT STUPID MAN SUIT?



DON'T LET GO has just a few locations. This will work greatly to our advantage, allowing us to produce a rich and textured work of quality – reflected in cinematography, music and production design – on a budget.

I am proud that we have managed to incorporate a powerful and moving story into a tried and lucrative genre. DON'T LET GO represents the kind of original, challenging and exciting movie I like to pay money to see and one I cannot wait to present to the world.

EXT. BEACH - NIGHT

Hazel stands on the beach, looking out across the bay. Ben comes down from the house to join her. He wraps his arms over her chest, both of them staring across to the lights of Sag Harbor.

The sound of a band playing cheesy covers carries across the water to them





# *CAST*

DON'T LET GO represents some wonderful casting opportunities. There are 3 main roles.

**BEN** – A writer who has returned to teaching, a man racked with guilt and despair. Our wish list includes Matthias Schoenaerts, Dan Stevens, Ryan Gosling, Aidan Turne, Jamie Dornan, Colin Farrell, Jon Hamm, Alexander Skarsgard, Jude Law, and Keanu Reeves.

**HAZEL** – Slowly putting the pieces of her shattered life back together, she fears that in addition to Molly she may also be about to lose her husband. In this role, we see January Jones, Rachel McAdams, Naomi Watts, Sarah Greene or Vera Fermagi.

**SERENA** – Dangerously unstable, Serena is the most emotionally fragile of the three. Flamboyant and eccentric, in the role of the disturbed best friend we would like to see Eva Green, Sienna Miller, Elizabeth Olsen, Kelly Reilly or Lena Headey.





# *NOTE FROM THE DIRECTOR*

An intriguing film full of rich character and emotion, DON'T LET GO will explore the theme of love as loss in an incomprehensible universe.

We will shoot in 2.35:1 using anamorphic prime lenses to showcase this world in all its verdant glory. Greens and reds will be muted, blues cold and steely and whites washed out, almost ethereal.

Framing will be composed very deliberately, always against a light source – a large bay window, the setting sun. And always with the sea close by, beckoning, calling.

The camera will act as an observer, staying close on our characters, lingering on each one of them as small details build to a significant whole – moving towards a climax where we are floored by the emotional payoff. DON'T LET GO will stay with you long after the closing credits.





# VISUAL REFERENCES





# STORYBOARD SAMPLE

30

INT. HOUSE - 1 HOUR LATER  
Sheets of rain roll in from  
the windows where Ben sits



1. TRACKING into Ben ...



2. ... staring at



4. MS Ben turns to dog.  
"What is it?"



5. WIDE. W.

om the Atlantic and lash against  
s hunched over his computer.



t blank screen



3. Dog asleep at his feet.  
Wakes, whimpering.



Walks to ...



6. REVERSE ... to balcony.  
TRACKING with.



7. WIDE. Ben at balcony



8. O/shoulder



10. Ben walks downstairs



11. REVERSE wa



looking down



9. Dog barks at his feet



walks to windows



12. O/shoulder. Nothing out there



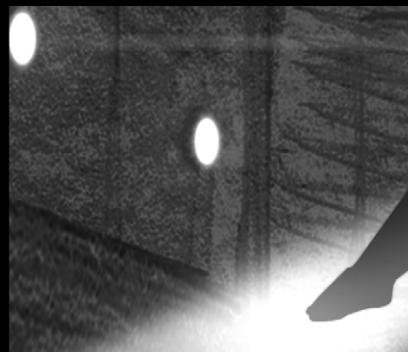
13. O/shoulder. Dog barks.  
Turns back to see ...



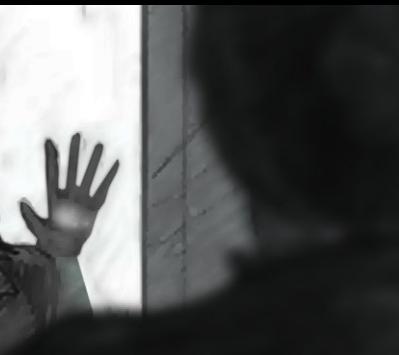
14. FACE



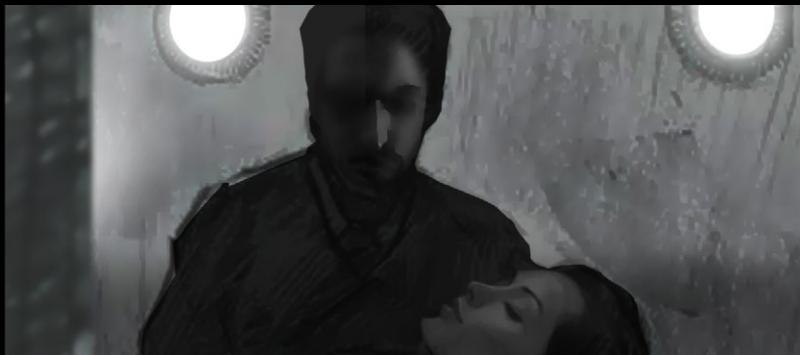
16. MID SHOT. He knows her.  
Recognizes her



17. WIDE. Carrie  
Recognizes her



at window.



15. Pulls open doors.  
She falls into his arms.



es her to couch.  
r. O/S "Ben?"



18. MCU. Hazel on the stairs.



19. WIDE. Ben in bedroom doorway  
looking in.



20. ... Hazel joins



22. Sits in to MID SHOT.



23. CU comp



s him in doorway.



21. WIDE. Ben returns to nest.



uter screen



24. WIDE. Ben jumps up.



A blurry, overexposed photograph of a landscape featuring a bridge spanning a body of water under a cloudy sky. In the foreground, there are dark, indistinct shapes that could be trees or rocks.

*"A fantastical exploration of one man's guilt and his  
struggle to understand forces far beyond his reckoning,  
this is a movie which will resonate with an audience hungry  
for more intelligent, challenging fare at the multiplex."*

**NATHALIE LIGHTENHELER**  
(PRODUCER)



# WIDE EYE FILMS

*Wide Eye Films is the Dublin and Los Angeles-based production company of award-winning producer Nathalie Lichtenhaeler and writer/director, David Gleeson.*

*We are a discerning feature film production company producing original and challenging work for domestic and international release.*



*Our credits include the critically acclaimed, COWBOYS & ANGELS ('03) and THE FRONT LINE ('06) by David Gleeson, VASHA ('09) by Hannu Salonen and AS IF I'M NOT THERE ('13) by Juanita Wilson.*

*Some of our films in development include the groundbreaking action adventure movie DOWN TO A SUNLESS SEA for Focus Features and ROYAL CHEF – a historical biopic blending food and monarchy – for Fox Searchlight.*