LOVING MEMORY

JON MICHAEL DAVIS

SONNY CARL DAVIS

"GREEN BOOK"

"THELMA & LOUISE"

"BOYHOOD"

A SHORT FILM BY

DAVID ZUCCARELLI

THANK YOU FOR OPENING THIS BOOKLET.

IF WHAT FOLLOWS RESONATES, I WOULD BE GRATEFUL TO HAVE YOUR SUPPORT TO BRING THIS PROJECT TO LIFE.

PLEASE VISIT THE FOLLOWING LINK TO CONTRIBUTE:

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IN REAL REMEMBRANCE

OF AN OLD MAN AND HIS

DEAD BROTHER

Introductory Rites



An old, lonely man coping with the death of his only brother is reunited with his emotionally troubled son for the upcoming funeral. When the old man disapprovingly learns his brother was cremated (a decision he's sure was made by his brother's widow, Diane), he and his son formulate an odd, disturbing plan to set things right.

"KEEP THINKING YOU KNOW EVERYTHING.

SOME PEOPLE ARE SO FAR BEHIND IN A

RACE THAT THEY ACTUALLY BELIEVE

THEY'RE LEADING."

-Junior THE SOPRANOS







"I DON'T WANT TO PUSH MY CHIPS
FORWARD AND GO OUT AND MEET
SOMETHING I DON'T UNDERSTAND."

-Sheriff Bell NO COUNTRY FOR OLD MEN



Much to his horror, an old man, JOHN, learns that his recently deceased brother RICHIE has been cremated, Surely, he thinks, this was a decision made by Richie's widow, DIANE.

The night before the funeral, John's estranged and emotionally unstable son CARL returns home. When Carl learns of the cremation himself, he becomes enraged, and convinces his father to arrange for Richie's remains to be properly buried in the family cemetery.

Knowing Diane will never approve, the two concoct a plan to obtain Richie's remains secretly. John visits Diane's home under the guise of an overdue apology for his years of indifference and unkindness toward her, and waits for a moment alone with his brother's urn.

But before he can swap out the ashes, John uncovers several secrets about Richie he finds disturbing, and begins to question if he really knew his only brother at all.



DIANE

Well. I think people change.

JOHN

No they don't. People try to make people change. But they don't change.

DIANE

But John, you can't argue: you did stop coming to everything.

JOHN

What, all those fuckin holiday doings? Jesus, have those gotten out of hand. All the fuckin people now, Christmas, Easter. I don't know half these people!

DIANE

That's what happens. Families grow. People get married, have kids...

JOHN

I just prefer quiet, intimate conversation. Personally.

DIANE

But you never called. You never stopped by to ask how he was doing, or invited us over for coffee. I mean really, when is the last time you two actually spoke to each other?

JOHN

Don't tell me what you're telling me, Diane. I knew my brother. Better than anyone. And the last thing he'd want on this goddamn earth is to be burned to fuckin smithereens, sitting in a fuckin jar somewhere!

CHARA

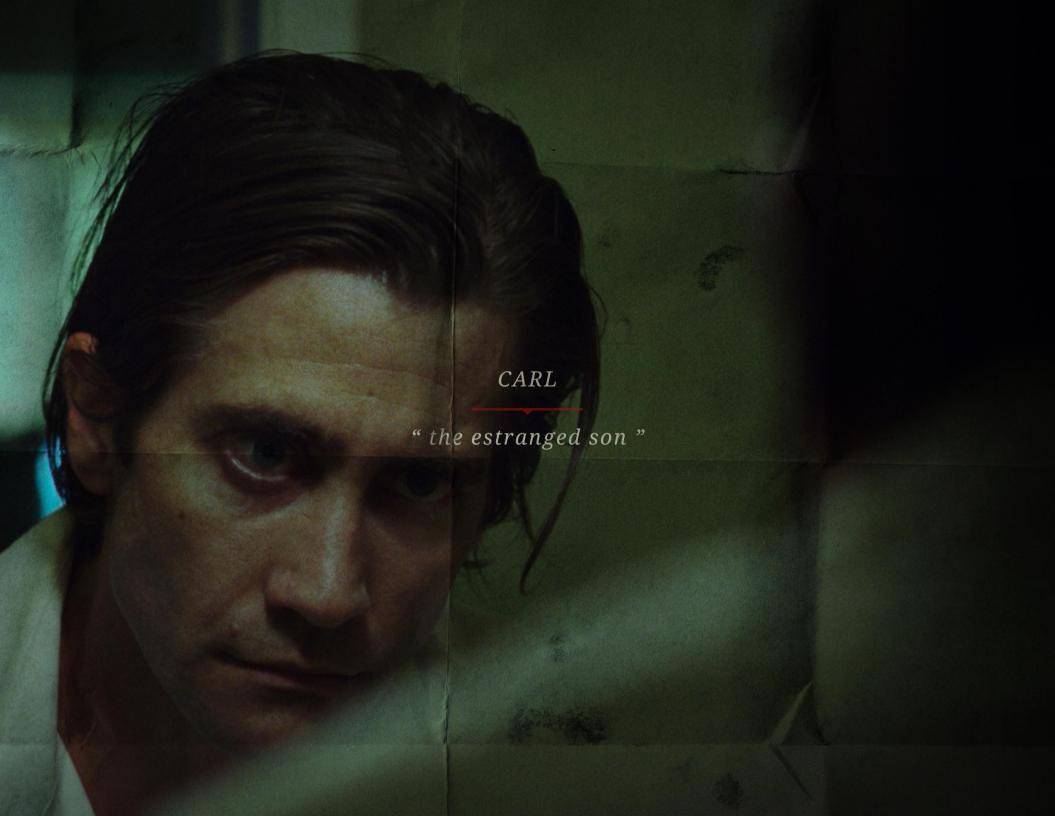
CTERS



Following the death of his wife years ago, and the disappearance of his emotionally-troubled adult son, John now lives an isolated existence, cut off from friends and family, welcoming death's impending visit.

But John is no martyr. With his rigid opinions and lack of sympathy for anyone but himself, his growing self-isolation has come as a welcome relief for most of his family. Even so, John believes his relationship with his only brother Richie is still as intimate as it was when they were boys, despite their recent years of radio silence.

When his brother dies, John learns an uncomfortable secret about Richie that forces him to reexamine just how well he knew his beloved only brother, and if his own lonely existence is the life he really desires.



For the past decade, Carl's whereabouts have been unknown.

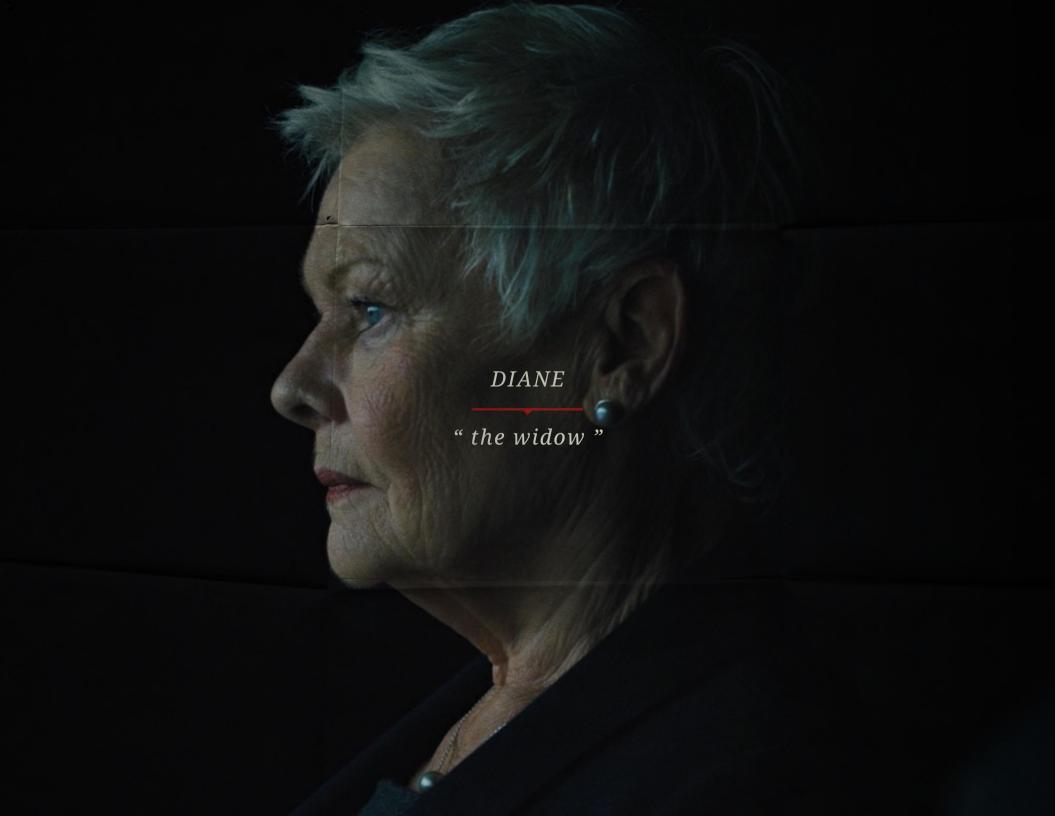
As John's only son, he has spent most of his life grappling

with Bipolar Disorder - something that his father would

never make an effort to fully understand.

Despite his difficulty making friends at school or keeping jobs as an adult, Carl could always find solace in the company of his Uncle Richie, who also struggled with his own issues of family and societal isolation - albeit for different recents.

When Carl arrives at his father's doorstep the night before Richie's funeral, he learns of Richie's cremation, and is immediately impassioned to make things right for his uncle. More than that, he uses the opportunity to salvage some sort of relationship with his father, something he has craved since he was a boy.



Though we'll never quite know why, Diane is the source of much disdain for her husband Richie's side of the family, seemingly from a series of incidents that occurred years ago. Now in old age, Diane has quietly spent the last several years quietly caring for Richie through his ugly battle with Alzheimer's.

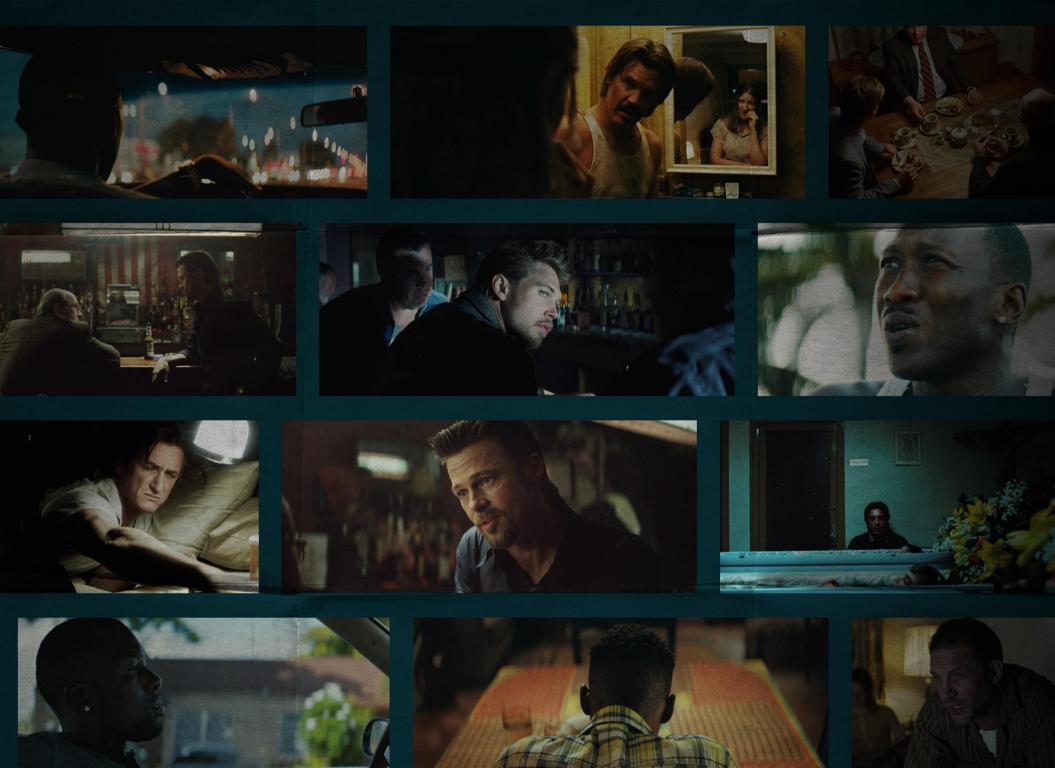
In the days after her husband's death, she'll find herself confronted once more by John, this time over her decision to cremate his brother. During this interaction, we'll begin to suspect that John's ill-feelings toward Diane may be misguided, or at the very least seriously misinformed.

TONE & STYLE

At it's core, this film is about Pride, Perception, and Truth. What happens when we discover things are not as we thought? When our closest friends or family members happen to lead lives completely foreign to us, far from our reach of sympathy or comprehension? How does that change us, and our relationships with those individuals?

This film looks to explore that same gut-wrenching sentiment, but through themes of old age and messy family dynamics. To treat the material with honesty, everything about the production will aim to capture a raw, somber tone, as the story undulates between moments of dark humor, awkward tension, and bitter realization.

Leaning into this raw approach, we'll rely on locked-down camera angles and naturalistic lighting setups, in an effort to make this story feel as lived-in as possible, while keeping shot setups simple and efficient.



JOHN

When's the last time you talked to your uncle?

CARL

I guess it was a few months ago? I don't know, we talked pretty often.

JOHN

He ever bring me up?

CARL

Not really. He'd mostly just listen to all my bullshit, and then he'd try and give me advice or... Tell some story he'd already told me a hundred other times, from way back in the day. I guess you were always in those.

JOHN

Could you tell he was... slipping?

CARL

Fuck yeah. Couldn't you?

FROM AUSTIN, WITH LOVE Austin, Texas serves as the heart and soul of this film.

The entire film will be shot on location in two beloved Austin dives – THE SAHARA LOUNGE in EAST MLK, and CISCO'S on EAST SIXTH. A third location serving as Diane's home is situated near LAKE TRAVIS.

LEADING CAST

(all rooted in Austin)

SONNY CARL DAVIS

(Fast Times at Ridgemont High, Thelma & Louise, Bernie)

JON MICHAEL DAVIS

(Green Book, 1923)

JENNIFER GRIFFIN

(Boyhood)



"I SEE THE WORST IN PEOPLE, HENRY. I

DON'T NEED TO LOOK PAST SEEING THEM

TO GET ALL I NEED."

-Daniel Plainview THERE WILL BE BLOOD

ABOUT ME

Writer & director David Zuccarelli



Those closest to me likely know me as one of three things: (1) the sports video guy, (2) the documentary editor, or (3) the moonlighting screenwriter.

All of these are true. As I venture away from the commercial arena of documentary and sports, and deeper into the narrative world of filmmaking, I am excited to be exploring storylines closer to my own heart, all with the support of a supremely talented collection of creatives I've met and worked with in my commercial career.

This particular story is based on my real-life grandfather, and the mostlyreal events surrounding his relationship with his own little brother.

Now, with characters and narratives I am intimately connected to, and alongside a wonderfully talented team of filmmakers, I look forward to creating real, raw, and nuanced films that rely not on cinematic gimmicks or large budgets, but on truth and heart.

IF YOU HAVE ANY QUESTIONS, PLEASE CONTACT ME DIRECTLY.

[CONTACT INFO ON BACK COVER]

THANK YOU FOR READING.

IF THIS STORY RESONATES WITH YOU, OR YOU KNOW SOMEONE WHO MIGHT BE MOVED TO CONTRIBUTE, I WOULD BE GRATEFUL TO HAVE YOUR SUPPORT.

CROWDFUNDR.COM/DAVIDSHORTFILM



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