



**An Entire Body**  
*by bryan wizemann*



Of more than 2500 entries, the screenplay *An Entire Body* was honored as one of the top three winners in the 2007 Slamdance Feature Screenplay Competition. Past winners include Joshua Marston's *Maria Full of Grace* and Nicole Kassell's *The Woodsman*.

## Script Reviews



“Extremely well developed ...and overall it's just a very solid and moving piece.”

**Sundance Feature Film Program**

“This screenplay is the real deal; emotionally truthful, engaging characters, and a very strong ending. -The last ten pages of this screenplay are as gut-wrenchingly suspenseful and emotionally involving as anything I've read for the screen...a really wonderful film, Ken Loach meets John Cassavetes. My compliments!”

**Slamdance Screenplay Competition (1st round)**

“*An Entire Body* is a classic, linear and completely successful intimate drama boasting stunningly fine characterizations, right on plot development and a thoroughly satisfying (though poignant) ending. -This is a solid and emotionally compelling, good old fashioned drama, economically written and one that sticks faithfully to its story, illuminating and ultimately ennobling the resilience and persistence of human love and the human spirit in the face of crushing adversity.”

**Slamdance Screenplay Competition (2nd round)**

“*An Entire Body* is a sensitive and perceptive drama with an assured sense of character and structure. -The great strength in the story is its unrelenting tension. -The characters are strongly defined and multi-faceted. The story is also tightly structured, with a careful, subtle series of setups and payoffs.”

**Film Independent Screenwriter's Lab**

“I couldn't put it down...The story is very compelling. The dialogue is very good and distinct to each character. The structure is solid and the scenes are well paced. The characters are well drawn and unique.”

**Susan Kouguell, author of *The Savvy Screenwriter***

When Angela Jacobs, a single mother in Las Vegas, finds herself pressured to give up her eight-year-old daughter Sunny in an under the table adoption, she must decide: what would you give up to get by?



## Synopsis

*An Entire Body* is the heartrending story of a woman on the brink. Angela Jacobs, a single mother in Las Vegas, is one paycheck away from complete desperation. Living with her eight-year-old daughter Sunny is a day-to-day struggle to keep from going under. They have a dog named Casey, Sunny needs some new shoes, and they never have any money.

Angela is soon presented with an opportunity. Her boss, Ted, invites her to participate in a real estate investment deal, promising that if she gives him two-grand she can triple it. Angela has a crush on Ted, and struggles to find a way to raise the cash. She calls her absent ex-husband and makes a deal with him: wire the money and she won't come after any unpaid child-support. He obliges, and Angela picks up the wire.

Meanwhile, Angela strikes up a friendship with Max, a co-worker at the call-center where she works. Max is a part-time photographer at Sears and offers to take free portraits of Sunny for her upcoming birthday. Max tells Angela about his sister, Louise, a childless woman who has been trying in vain to adopt. Angela invites Max to Sunny's birthday party; Max invites Louise. At the party, Louise spends time with Sunny and really falls for her. She offers to baby-sit her, to tutor her, to help her. Angela, desperate for assistance, reluctantly agrees.

When Sunny's party ends, Angela's two thousand dollars is gone. She panics, blames Sunny, calls the police. The money is nowhere to be found. The next day Angela tells Ted that the money has been stolen, but he takes her for a liar and fires her. In a last-ditch effort Angela rushes home and tries to convince the next door neighbor's son to steal her car so she can collect the insurance, but he refuses. Angela has run out of options. She has nowhere to turn.

But another opportunity arises: Max takes her and Sunny out to dinner and tells her of how much his sister wants to help Sunny. Louise cares for Sunny very much. She and her husband want to give her all the opportunities that Angela cannot. They want to help Sunny, where they live, with people they know. Louise and her husband have money; they want to give it to Angela. Twenty thousand dollars, for a better life for all. Angela takes Sunny and rushes out of the restaurant.

A frantic Angela takes Sunny out into the night. They try to track down the shoes Sunny badly needs, but nothing is open. Angela takes them to the Ponderosa Motel and gets a room with the last of their money. She calls Max. Max arrives at the motel with an envelope. Angela tells Max and Louise to meet them at a spot by the side of the highway.

Angela takes Sunny to a remote spot on the Boulder Highway. Max and Louise are there. Angela tells Sunny that she is going to visit Louise in Canada for a while. Sunny does not understand why. Angela tries to get Sunny into her jacket, preparing her for the trip. Her heart is torn apart. Max and Louise are waiting. Angela struggles to find the courage to give away her child...

#### FILMOGRAPHY

- Film Makes Us Happy HD color, 12:20min. - 2007
- Cooklyn HD color, 22min. - 2006
- The Morning Sun HD color, 5:30min. - 2006
- Losing Ground DVCam color, 90min. - 2004
- Sense 16mm color, 85min. - 1998
- Button Soup 16mm b&w sepia, 14min. - 1995

Writer/Director



#### DIRECTOR'S STATEMENT

*An Entire Body* is an unflinching portrait of the daily trials and choices confronting America's working poor. It realistically dramatizes the experience of the struggling single mother – a segment of the population rarely represented with dignity on-screen – and does so with compassion and humor and without a hint of moralizing. An emotional journey that builds to a shattering climax, *An Entire Body* seamlessly merges closely-observed realism with taut suspense, resulting in a story that is as important as it is moving.

Through a strict, unadorned commitment to realism of story and subject, my hope is for the film to get outside of itself, to become, for lack of a better word, artful. This film has no prescribed agenda, no singular insights to any given truth, but by remaining interested in a kind of radical empiricism, it does aim to reveal something of the current human condition. Poverty is the actual antagonist in this film, the ghost in the machine, and our goal is to allude to that constant pressure dramatically and visually.

#### BRYAN WIZEMANN BIOGRAPHY

Bryan Wizemann is an award winning screenwriter, producer 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* (in development with Ithaca productions), and *FILM MAKES US HAPPY*, which documents the last fight he will ever have with his wife about making films (Hamptons Int'l Film Festival | IFF Boston).

His experimental feature film *SENSE* screened in the IFFM at the Angelika Film Centre. His feature film *LOSING GROUND* was adapted from his critically acclaimed New York stage play and features the original cast. It screened at the Cinequest, CineVegas, and Santa Fe film festivals, was called "fascinating filmmaking that gets to the core of humanity" by *Film Threat*, and is available from Netflix. His screenplay *AN ENTIRE BODY* was recently selected as one of the top three winners of the 2007 Slamdance Feature Screenplay Competition.

Bryan Wizemann is the author of a collection of dramatic monologues, two stage plays, and seven screenplays. He is currently the director and founder of Ballast Films, an independent film production company in Brooklyn, New York. More information on film and television projects can be found at [www.ballastfilms.com](http://www.ballastfilms.com).

*An Entire Body* features Lauren Ambrose in the lead role of Angela Jacobs. She is supported by Denis O'Hare, Jayne Atkinson, and David Conrad.

## Cast





ANGELA - LAUREN AMBROSE

(film: WHERE THE WILD THINGS ARE, LOVE AND OTHER IMPOSSIBLE PURSUITS, A DOG YEAR, STARTING OUT IN THE EVENING, COLD SOULS, DIGGERS, theater: ROMEO & JULIET, EXIT THE KING, AWAKE AND SING!, BURIED CHILD, tv: HBO series SIX FEET UNDER as Claire Fisher, received two Emmy nominations for Outstanding Supporting Actress in a Drama Series)



MAX - DENIS O'HARE

(film: DUPLICITY, CHANGELING, CHARLIE WILSON'S WAR, MICHAEL CLAYTON, A MIGHTY HEART, HALF NELSON, STEPHANIE DALEY, GARDEN STATE, 21 GRAMS, theater: 2003 Tony Award Best Actor TAKE ME OUT, tv: BROTHERS & SISTERS)



LOUISE - JAYNE ATKINSON

(film: SYRIANA, TWELVE AND HOLDING, THE VILLAGE, theater: Nominated for Tony Award as Best Actress The RAINMAKER and ENCHANTED APRIL, tv: 24, JOAN OF ARCADIA, THE EDUCATION OF MAX BICKFORD)



TED - DAVID CONRAD

(film: THE WEDDING CRASHERS, ANYTHING ELSE, MEN OF HONOR, THE WEEKEND, RETURN TO PARADISE, tv: GHOST WHISPERER, BOSTON PUBLIC, HOUSE, MISS MATCH, RELATIVITY)

*An Entire Body* is being produced by Mike S. Ryan, whose feature film credits include Phil Morrison's *Junebug*, Todd Solondz's *Life During Wartime*, Clark Gregg's *Choke*, Kelly Reichardt's *Old Joy*, Ira Sachs's *40 Shades of Blue*, and Hal Hartley's *Fay Grim*.

## Creative Team



#### MIKE S. RYAN (PRODUCER)

Mike S. Ryan is an Independent Spirit “Producer of the Year Award” Nominee, one of Variety’s 2007 “10 Producers to Watch” and an IFP advisory board member. His films have garnered nominations and prizes from the Academy Awards, Independent Spirit Awards, Gotham Awards and many more. JUNEBUG made its international premiere at Cannes in 2005 and went on to be the lowest-budgeted feature film ever nominated for an Oscar (Best Supporting Actress, Amy Adams.) Todd Solondz’s LIFE DURING WARTIME will premiere this year at the Venice, New York and Toronto film festivals. Other credits include Todd Solondz’s PALINDROMES, Clark Gregg’s CHOKE, Kelly Reichardt’s OLD JOY (winner, Rotterdam International Film Festival 2006) Ira Sachs’s 40 SHADES OF BLUE (winner, Sundance Film Festival 06), Hal Hartley’s FAY GRIM, starring Parker Posey and Jeff Goldblum; LAKE CITY, starring Sissy Spacek, Ilya Chaiken’s LIBERTY KID, Frank V. Ross’s upcoming AUDREY THE TRAINWRECK and Kelly Reichardt’s next film.

Mike is a New York City native and NYU Tisch School of the Arts graduate with a background as a location manager on films like FAR FROM HEAVEN, THE ICE STORM, MEET JOE BLACK, THE MIRROR HAS TWO FACES and RIDE WITH THE DEVIL.

#### MARK SCHWARTZBARD (DIRECTOR OF PHOTOGRAPHY)

Mark’s cinematography credits include six narrative feature films, three documentary features, and numerous shorts. He’s worked with every film format from Super-8 to VistaVision, and nearly every video and HD format from Pixelvision to the Arri D20. In 2004 he was honored for Artistic Achievement in Cinematography by the International Cinematographers Guild. He’s most recently been operating for Larry Charles on the comedy documentaries BORAT and RELIGULOUS.

#### ELLEN NOVACK (CASTING DIRECTOR)

Ellen has been in the entertainment business for over 25 years. Working for five years with Joseph Papp at the New York Shakespeare Festival, she cast over 25 major projects. She has been Casting Director for the daytime drama ANOTHER WORLD and, more recently, ONE LIFE TO LIVE for which she won two Artios Awards for Best Soap Casting. She cast the show for four years, became its Coordinating Producer and then Producer. She was also the Managing Director of the Classic Stage Company in New York City. She continues to cast (most recently, the future CBS series, REDEMPTION), produces films independently, and is a Lecturer at the Yale School of Drama.

#### BRAD STUDSTRUP (EDITOR)

Brad cut Tom Noonan’s WANG DANG (The Hamptons) and Lawrence Levine’s TERRITORY (Cinequest and Durango). In Bryan Wizemann’s LOSING GROUND, Brad was especially interested in the respiration of the film, creating space for resonance. When he’s not editing, Studstrup teaches at an NYC film-editing workshop. He is a graduate of the fiction writing program at Brown.



## THE PRODUCTION

We have budgeted the 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 deferred fees. We anticipate that the finished film will have a strong festival run, which we will leverage to obtain a favorable distribution deal.

Please note that this is not an offer to purchase securities. An offer only may be made pursuant to the official offering documents. If you are interested in reviewing these documents or receiving an offer, please contact Ballast Films.

## COMPARABLES

### **Brick** (2006)

Budget: \$450,000 (estimated)

Dom + Int'l BO: \$3,919,254

### **Half Nelson** (2006)

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

Dom + Int'l BO: \$4,659,461

### **Transamerica** (2005)

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

Dom + Int'l BO: \$15,151,744

### **Junebug** (2005)

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

Dom + Int'l BO: \$3,399,228

### **The Station Agent** (2003)

Budget: \$500,000 (estimated)

Dom + Int'l BO: \$8,679,814

### **Raising Victor Vargas** (2003)

Budget: \$800,000 (estimated)

Dom + Int'l BO: \$2,816,116

### **You Can Count on Me** (2000)

Budget: \$1,200,000 (estimated)

Dom + Int'l BO: \$11,009,079



**LOSINGGROUND**  
a film by **bryan wize**mann

*Previous Work*

## PRAISE FOR BRYAN WIZEMANN'S DEBUT FEATURE FILM

"A fine, stark, totally uncompromised drama."

*Matt Zoller Seitz, **NYP**ress*

"...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***

"—An arresting independent film about the human propensity for addiction. LOSING **GROUND** isn't a melodramatic anti-gambling screed. The film viscerally evokes the atmosphere of a circle of hell populated by people desperately willing themselves into blindness."

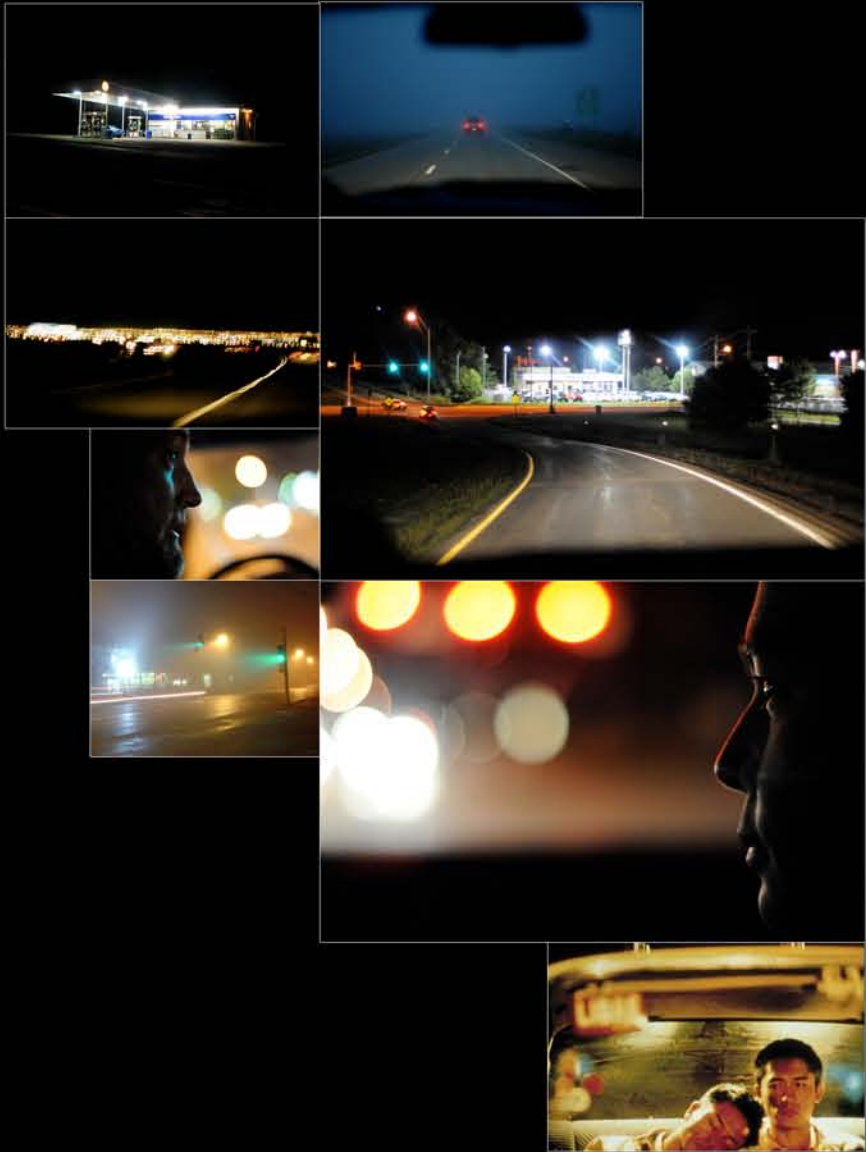
*M. Faust, **ArtVoice***

"You think you already know its handful of losers in a place where time and life itself seems to have stopped. And maybe you do. But they get to you anyway in their unitalicized, cumulative way. 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***

The following images have been assembled to better illustrate the visual look, as well as help describe the themes and tones of *An Entire Body*. They have been gathered from actual location scouts, personal photographs and images from other films.

*Look Book*



Angela's Car at Night



Las Vegas Night Exteriors



Boulder Highway Motel



Angela's Apartment



Angela's daughter Sunny



Angela Jacobs



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