

INVESTMENT OVERVIEW

ON SUCH A DARK NIGHT

A FILM BY: David Lombroso

DECK: [LINKED](#)

PHYSICAL PRODUCTION: December 2026

FINAL DELIVERY: June 2027

BUDGET: \$400K

THE OPPORTUNITY | *A specific story for a universal market*

On Such a Dark Night is a mockumentary feature that unfolds over a single Passover Seder, as a Jewish family fractures over identity, legacy, and a long-buried secret. In the vein of *My Big Fat Greek Wedding*, we aim to build a following from our niche audience outwards, and achieve the asymmetric upside of similar low-budget feature film concepts that treat the specific as universal.

The film's core audience is the 7.5 million American Jews who see themselves in our characters on-screen, as they did in arthouse breakout *Shiva Baby* and grassroots phenomenon *Bad Shabbos*. This robust niche is the foundation we'll build upon to reach a mainstream audience that recognizes its own family dynamics within the specifics of a Jewish story.

- The subject matter is timely, the form is accessible, and an established distribution infrastructure — JCCs, student groups, Jewish film festivals — already exists to reach the film's built-in audience.
- Together with in-house and external marketing partners – from Jonah Platt's *Being Jewish* to a social media campaign that begins in pre-production and leverages the cast and crew's 500K+ followers – we plan to build a ground-up swell that doesn't wait for industry gatekeepers.
- Pre-release partners provide a base for us to generate concrete metrics to leverage towards foreign sales, leaving room for the traditional indie-film pipeline – festival premiere, theatrical release, streaming deal – as upside.

THE MODEL | *A path to recoupment that doesn't depend on a breakout*

The traditional independent path asks investors to gamble on a single low-probability event: a top-tier festival premiere followed by an acquisition deal large enough to recoup. A handful of films a year clear that bar. Everyone else waits to be found.

Instead of letting a distributor assign the film value, we deliberately build the theatrical footprint that the market prices on its own, creating a path to

recoupment before a single acquisition conversation begins. We don't wait to be discovered. We build the floor first, then let festivals, prestige, and streaming stack on top as pure upside that preserves the potential for a breakout.

THE MECHANISM | *A theatrical footprint, built with purpose*

Working through JCCs, synagogues, Hillels, and Jewish film festivals, we are assembling a real theatrical footprint across dozens of markets: paid bookings and self-hosted events that each generate audience and revenue directly.

A footprint of 100 eventized screenings would give the film something most microbudget independents lack: demonstrated theatrical demand across dozens of markets, with measurable audience and revenue data that can strengthen subsequent conversations with foreign, streaming, and ancillary buyers.

A 100-screen run also gives us a national press angle around the film's unconventional release strategy, creating another opportunity to amplify the theatrical metrics ahead of foreign and streaming sales.

By supplementing the campaign with non-dilutive donor support, the team aims to build this theatrical footprint without drawing materially on investor capital. At our \$400K negative cost, meaningful revenue from this pathway can materially reduce the amount to be recouped through traditional rights sales.

THE UPSIDE | *The old model as upside, not the only plan*

Because the floor is engineered separately, the entire traditional distribution path becomes upside layered on top of a baseline the film already owns:

- **Festival launch:** targeted premiere at a prestige festival (Venice, Berlin, Tribeca) to drive critical attention and acquisition interest, followed by screenings in the Jewish Film Festival circuit.
- **Strategic theatrical:** runs in major Jewish, arthouse, college town, and international markets.

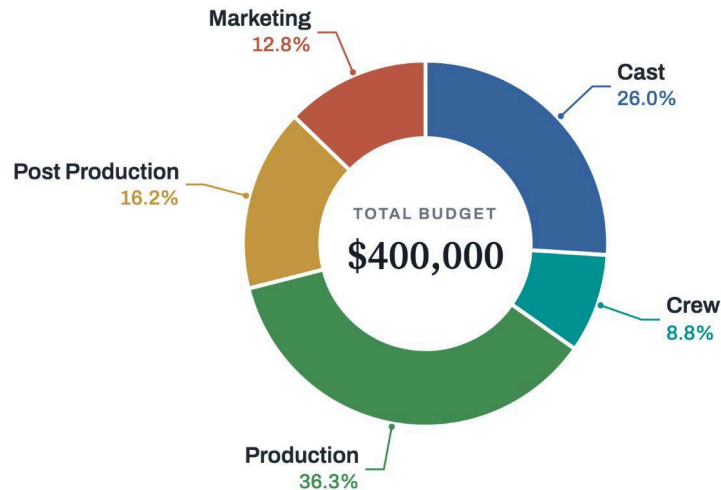
- **Non-theatrical screenings:** a second community screening run towards the tail end of the theatrical window, on a pay-to-play basis. We intend to carve out these rights from our distribution deal, preserving those proceeds for shareholders rather than splitting them with distributors.
- **Premium VOD:** pay-per-view via YouTube, Apple TV, and Amazon.
- **Streaming sale:** license SVOD rights to a major streamer off the back of festival, theatrical, press, and PVOD momentum.
- **Ancillary / TV:** television, airplane, and library rights via sales agents.

Since audience development begins before cameras roll, the film can arrive at festivals with an existing network of community partners and documented expressions of demand.

DE-RISKED BY DESIGN | *Structural advantages at a \$400K budget*

- **Low budget, high value.** Above-the-line talent — writer, director, producers, and cast — work below market rate for back-end points offered exclusively from the producer's side. With a concept purpose-built for lean production, the film's \$400K budget creates a low threshold for recoupment, where even modest commercial success can generate meaningful upside.
- **Marketing supplemented by donors.** Through our 501(c)(3) fiscal sponsor, the project can receive tax-deductible donations toward scaling our community screening campaign, allowing us to supplement investor capital without diluting equity.
- **Priced and secured.** A SAG production shooting 12 days in Brooklyn with donated locations and top-tier crew. Every phase is modeled, with key elements already priced and crew secured.
- **Clear recoupment terms.** Industry-standard 120 / 50 / 50: investors recoup 120% (principal plus a 20% premium) before splitting additional returns 50/50 with producers.

Budget allocation: Production 36.3% · Cast 26.0% · Post-Production 16.2% · Marketing 12.8% · Crew 8.8% — on a total of \$400,000.



THE ASK | *Raising \$135K to Greenlight Production*

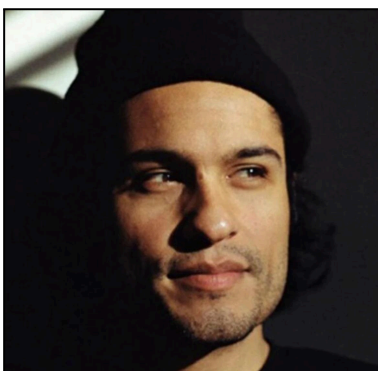
With \$85K already committed, we are raising an additional \$135K to reach our \$220K greenlight threshold by October 26 and enter full pre-production. We will raise the remaining balance of the \$400K budget through prep ahead of principal photography on December 7.

THE TEAM



DAVID LOMBROSO | WRITER & DIRECTOR

An early draft of *On Such a Dark Night* was a finalist for the Sundance Screenwriters Lab. David was a fellow of the Jewish Writers Institute, and his short films have premiered at the Chelsea and Brooklyn Film Festivals. David also distributed the feature doc *Oriented*, leveraging a grassroots screening campaign towards a sale to [Netflix](#).



CARLOS CARDONA | CINEMATOGRAPHER

Carlos is an award-winning Colombian American cinematographer whose work has screened at Sundance, Tribeca, and the Venice Biennale. With experience shooting both narrative and documentary features, Carlos's recent work includes *Mixtape* for Paramount+ and *Mostly Harmless* for HBO Max.



NATHAN MARCUS | PRODUCER

Nathan is a New York-born producer with Syrian roots who has a proven track record running operations on indie features like *Adam the First* and *The Wrath of Becky*. Nathan oversees the full life-cycle of production, and has been instrumental in the development of this project since its inception.



DARIA LOMBROSO | PRODUCER

Daria is a producer and strategist specializing in impact distribution. Recent work includes production and outreach for *The Quiet Epidemic*, as well as consulting for the rights holder of *Little House on the Prairie* on Netflix.



SEAN GLASS | PRODUCER

Sean is a producer, exhibitor, and grassroots marketing specialist with a pioneering distribution model that leverages community screenings towards foreign sales. Recent credits include *Mediha*, *Gazer*, and *The Plague*.