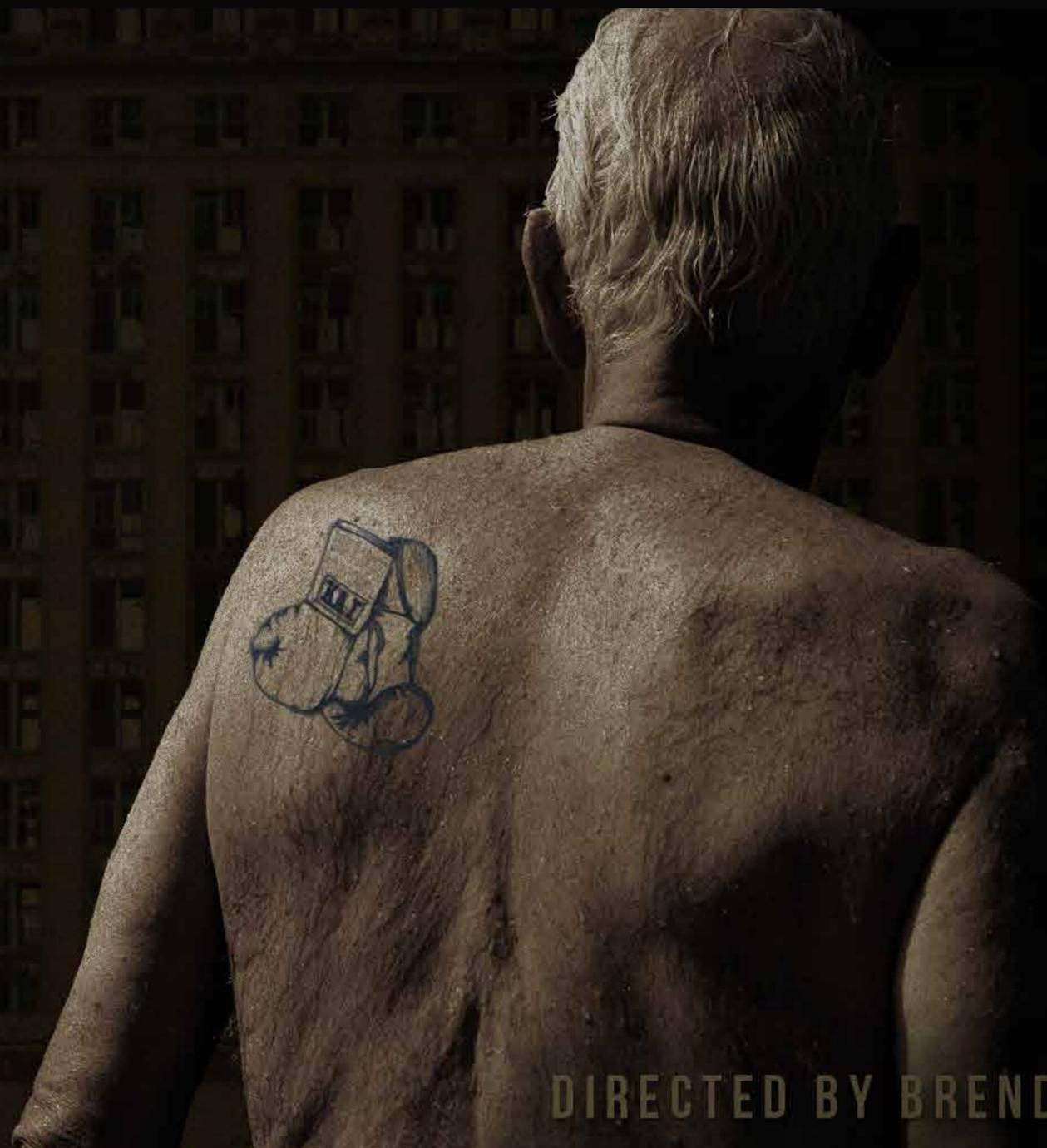
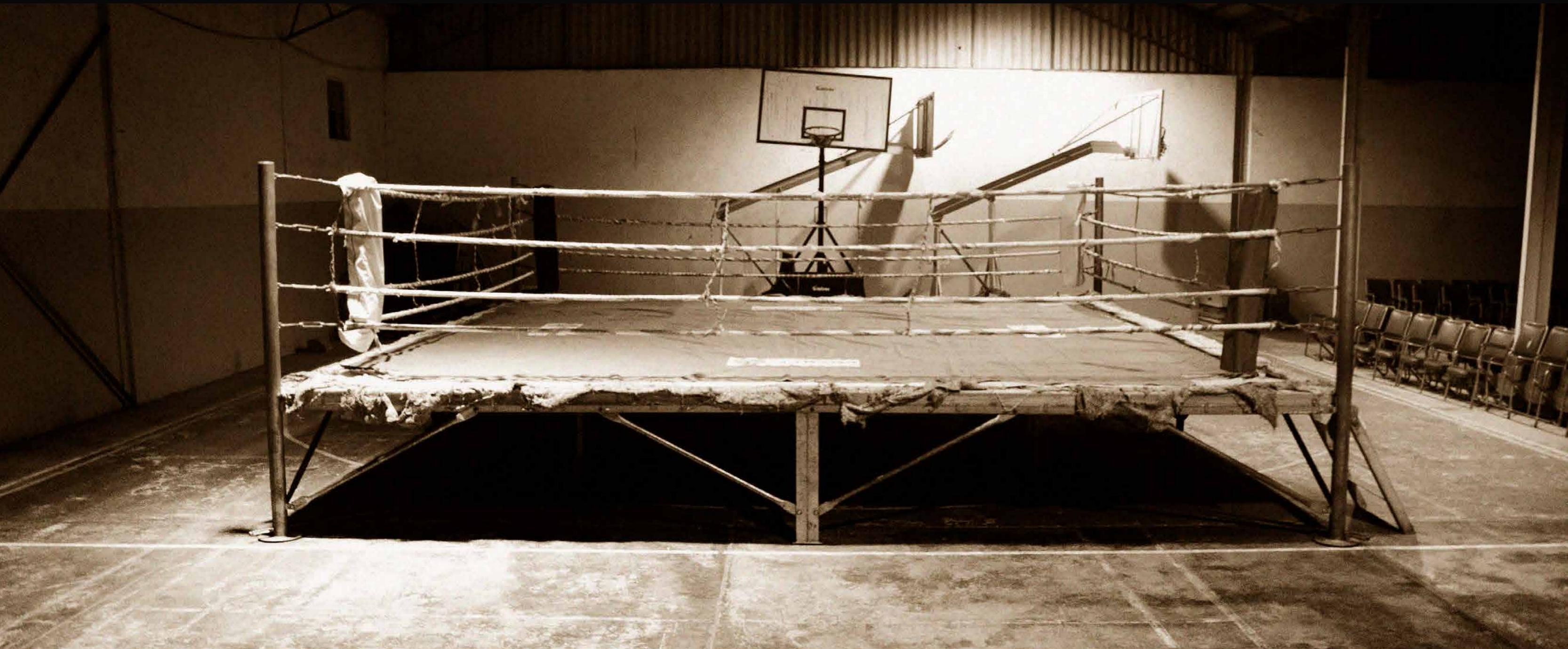


BANG
BANG



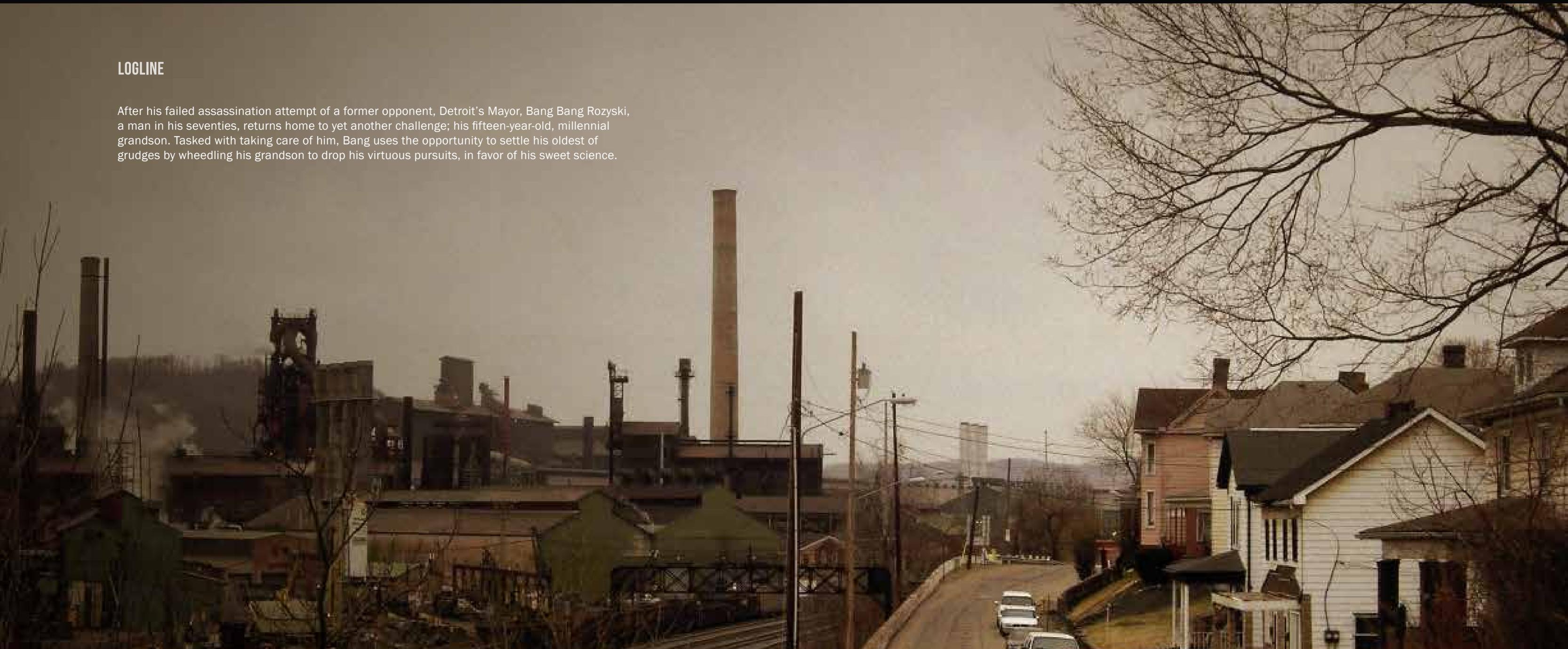
DIRECTED BY BRENDAN WALSH





LOGLINE

After his failed assassination attempt of a former opponent, Detroit's Mayor, Bang Bang Rozyski, a man in his seventies, returns home to yet another challenge; his fifteen-year-old, millennial grandson. Tasked with taking care of him, Bang uses the opportunity to settle his oldest of grudges by wheedling his grandson to drop his virtuous pursuits, in favor of his sweet science.







STORY

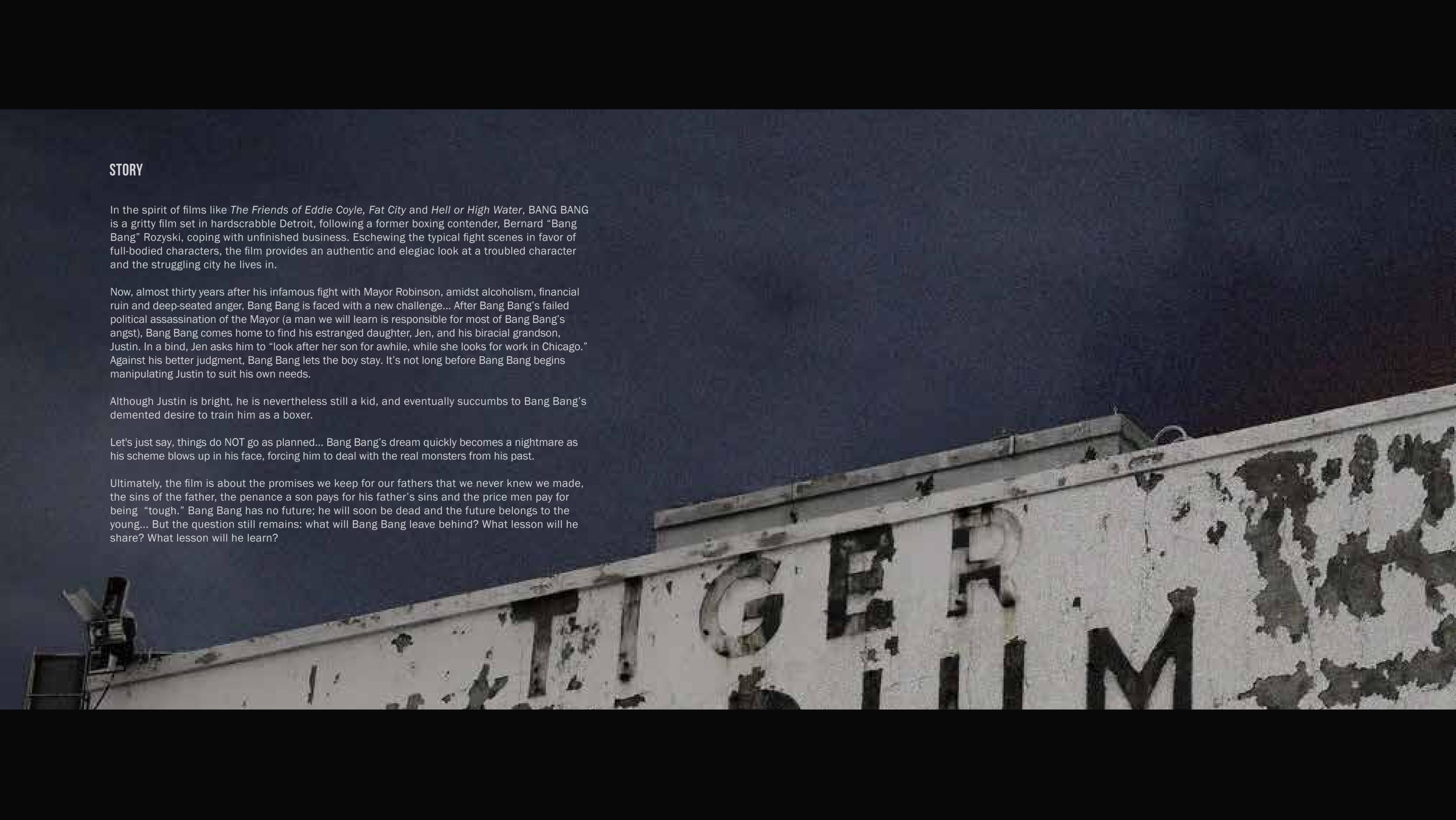
In the spirit of films like *The Friends of Eddie Coyle*, *Fat City* and *Hell or High Water*, BANG BANG is a gritty film set in hardscrabble Detroit, following a former boxing contender, Bernard “Bang Bang” Rozyski, coping with unfinished business. Eschewing the typical fight scenes in favor of full-bodied characters, the film provides an authentic and elegiac look at a troubled character and the struggling city he lives in.

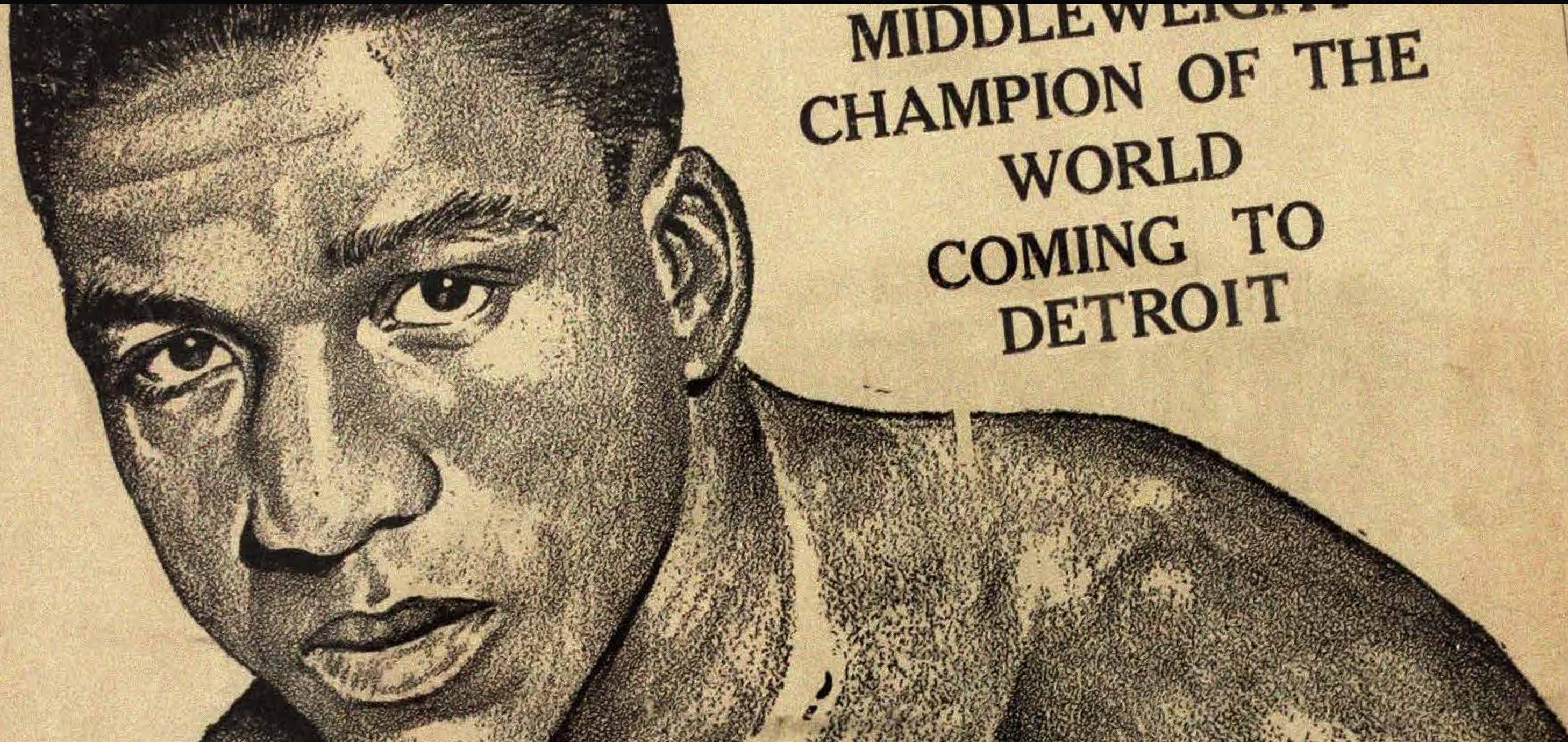
Now, almost thirty years after his infamous fight with Mayor Robinson, amidst alcoholism, financial ruin and deep-seated anger, Bang Bang is faced with a new challenge... After Bang Bang’s failed political assassination of the Mayor (a man we will learn is responsible for most of Bang Bang’s angst), Bang Bang comes home to find his estranged daughter, Jen, and his biracial grandson, Justin. In a bind, Jen asks him to “look after her son for awhile, while she looks for work in Chicago.” Against his better judgment, Bang Bang lets the boy stay. It’s not long before Bang Bang begins manipulating Justin to suit his own needs.

Although Justin is bright, he is nevertheless still a kid, and eventually succumbs to Bang Bang’s demented desire to train him as a boxer.

Let's just say, things do NOT go as planned... Bang Bang’s dream quickly becomes a nightmare as his scheme blows up in his face, forcing him to deal with the real monsters from his past.

Ultimately, the film is about the promises we keep for our fathers that we never knew we made, the sins of the father, the penance a son pays for his father’s sins and the price men pay for being “tough.” Bang Bang has no future; he will soon be dead and the future belongs to the young... But the question still remains: what will Bang Bang leave behind? What lesson will he share? What lesson will he learn?





MIDDLEWEIGHT
CHAMPION OF THE
WORLD
COMING TO
DETROIT





DIRECTOR'S STATEMENT

When I was 16, I used to wash dishes at a dinner theater just outside of Washington D.C. One of the other dishwashers, Kenny, turned out to be an ex Golden Gloves fighter from South Carolina. As we scrubbed, I told him I had always wanted to box and asked if he'd train me. The next day I head over to his day job at a carpet warehouse. I pounded a giant roll of carpet like a punching bag. After a while, he looked at me and said "Brendan, do you really want to box?" I nodded firmly. He grabbed the tape and wrapped my hands. However, this time he taped them together, behind my back. Without saying a word, he put a guard in my mouth and punched me with a quick, hard, right hook to the face. I bit on that guard, squeezed my eyes so tears didn't come out and shook my head. I'll never forget how Kenny looked when he asked me, "Now do you still want to box?" I shook my head yes and he socked me again. I took a few more blows to the gut and face before he finally stopped. I knew what he was doing and was determined not to break. He uttered, "most people want to box until they get hit in the face."

Kenny left D.C to seek medical care for his pulverized left kidney from years of getting knocked around by other fighters. When he left, that was the end of my boxing career, but every time I look at my scarred knuckles from punching carpets, I think about the man who lived to fight.

When I first read BANG BANG, I immediately thought about Kenny and strongly connected to the story. What I love about it is that it feels natural, real and offers us the opportunity to create a film that captures deep human emotion. It tells a tale of vengeance and encapsulates the essence of something so many of us have experienced—blaming others for our problems—but eventually realizing the real enemy all along was ourselves. As I quickly turned the pages of the script, I remember praying to myself, "Please don't turn out to be a Rocky." And it didn't. It doesn't glorify boxing and isn't about a boxer in the ring, but a boxer without the ring. Bang built his house on boxing, but once kicked out, barely lived at all.

As a filmmaker, I was drawn to this film's grittiness and deep-seated characters. It reminded me of projects I worked on that shaped me, like *The Wire* or *The Wrestler*. I watched David Simon's characters unfold in front of my eyes. When we needed a crack house, we didn't build one—we went to a real crack house. We did not fake anything. And this Detroit-based story allows us the same opportunity. You will touch and smell the sad, wretched streets of the city.

On *The Wrestler*, I watched Darren Aronofsky shape the story through the actors. He and Mickey Rourke kneaded out scenes to find the true and honest emotion within them. I was inspired by cinematographer, Maryse Alberti (*Taxi to the Dark Side*, *The Wrestler*, *Creed*) as she interwove her documentary experience with the narrative, making the most fictionalized moments feel real. This is also what I intend to do in BANG BANG.

Bang Bang, the character, is a relic with Detroit as his Mecca. He interprets the world by wins and losses—and he has been losing for forty years. We will take the audience down the streets of Detroit while subverting all boxing tropes, and hit the audience below the belt as they root for an old likable man that is dying for a win. Bang Bang preserves great old Detroit in the orbit of a changing, gentrified world of his millennial grandson. With your support and our great team, we will sweep the world with an untold story that is a playground for the eyes and a blow to the gut.



tone

Although Bang Bang may be ruled by the past, the world he lives in is not. This film will NOT be a nostalgic jaunt down memory lane, rather, BANG BANG will be more of an elaboration of a man's personal experiences and less an ideological portrait of its subjects. Therefore, the visual style of this film will hinge on the juxtaposition of old and new.

Visually, BANG BANG will have a voyeuristic feel at times, as if we are dropping in on our subject mid-story. In other moments it will have a pace which suggests that time is not at all our friend. Or more specifically, not our protagonist's friend. Ultimately, BANG BANG will be a visceral exploration of a man stuck in the past, dodging his future in a city which has been left behind.

Part of the fun of shooting with older and younger actors together is the story that exists between the lines. We've all been there, when old meets young...so much is said in the silence. BANG BANG will not avoid those awkward moments, in fact, it will wallow in them...and why, you ask? Cause they're fucking fun to watch! Old people at odds with young people is endlessly fascinating, and young people being stupid is hilarious... we will drink these moments in, shooting long takes where characters have time to process in silence.







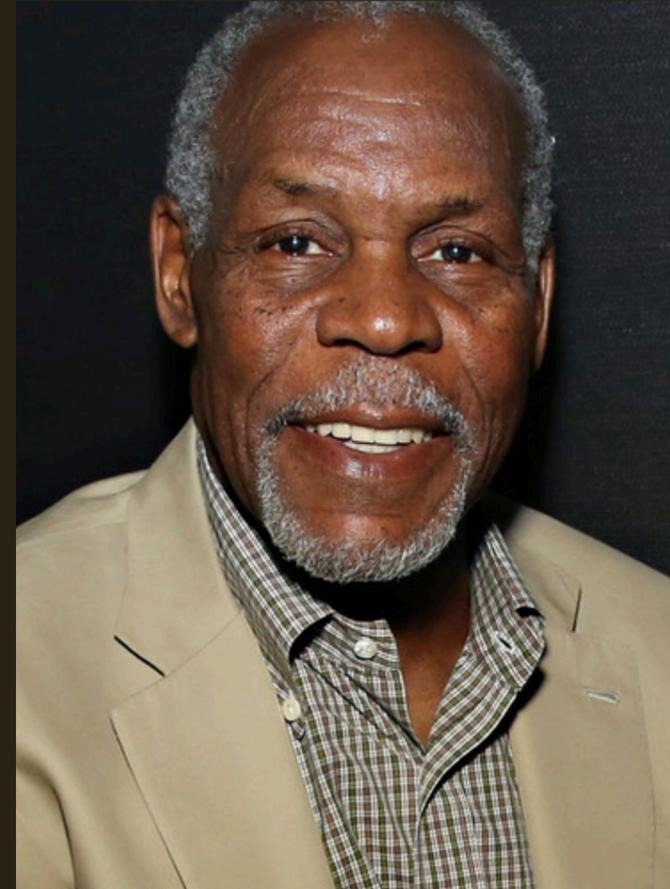


TALENT



JAMES CAAN

JAMES CAAN began his career on stage in the 1961 off-Broadway production of *La Ronde*. He followed with a powerful slate of guest appearances in many television series of the day, including *The Untouchables*. He made his screen debut in Billy Wilder's *Irma La Douce* in 1963 and went on to appear in Howard Hawks' *Red Line 7000* and *El Dorado*, alongside John Wayne. He then starred in Francis Ford Coppola's *The Godfather Part II* in 1974.



DANNY GLOVER

DANNY GLOVER made his film debut in *Places in the Heart* (1984) but gained his first major success in Alice Walker's *The Color Purple*, directed by Steven Spielberg. A versatile actor, Danny Glover has played villains and heroes in all types of films, notably in *Lethal Weapon* (1987) and its sequels (1989, 1992, 1998). In March 1998 he was appointed a United Nations goodwill ambassador.

CREATIVE TEAM

BRENDAN WALSH (Director) is an award-winning director residing in New York City where he has been active in the film industry for over 13 years. Brendan has worked alongside acclaimed directors like Lasse Hallstrom, Darren Arofnosky, Doug Liman, and Ross Katz on various films and series like *THE WRESTLER*, *BOURNE LEGACY*, *THE WIRE*, *RESCUE ME*, and *30 ROCK*.

Brendan recently directed the new hit Netflix series *FRIENDS FROM COLLEGE*, six episodes of the final season of *NURSE JACKIE* for Showtime, including the season premiere, Amazon's *Z: THE BEGINNING OF EVERYTHING*, the CBS network series *BULL*, and an episode for the final season of *ROYAL PAINS*.

In 2011 Brendan was awarded the *DGA* Award for Outstanding Directorial Achievement for his work on the hit film *TAKING CHANCE*.

BRADLEY ROSS (Producer) spent a decade editing and producing a wide variety of content in New York City. His work earned him multiple Emmy Nominations and Awards. He recently edited and co-produced the hit documentary feature *CARTEL LAND*, which was nominated for the Oscar for Best Documentary in 2016.

In 2012 Bradley Co-Produced and edited *ESCAPE FIRE*, which was a Sundance 2012 official selection and got nominated for an EMMY. He also Executive Produced *HERE ALONE*, which won the audience award at Tribeca Film Festival in 2016.

His editorial spirit drives his work. With story, pacing, and music always in mind, he has a knack for developing rich, emotive content that leaves you thinking and wanting more.

Awards:

3 Primetime Emmy Awards (*Cartel Land*)

2 Primetime Emmy Nominations (*Cartel Land*, *Escape Fire*)

1 Oscar Nomination (*Cartel Land: Best Documentary*)

1 BAFTA Nomination (*Cartel Land: Best Documentary*)



CREATIVE TEAM

MARY JANE SKALSKI (Producer) Mary Jane Skalski began her career at Good Machine where she worked on the early films of Ang Lee, Ed Burns and Nicole Holofcener. As a producer, her credits include four films with director Tom McCarthy (*THE STATION AGENT*, *THE VISITOR*, *WIN WIN AND THE COBBLER*); Gregg Araki's *MYSTERIOUS SKIN* which premiered at the 2004 Venice Film Festival, the Fox Searchlight film *WILSON*, directed by Craig Johnson and starring Woody Harrelson, Todd Louiso's *HELLO I MUST BE GOING* which opened the 2012 Sundance Film Festival, Adam Salky's *DARE*, Peter Callahan's *AGAINST THE CURRENT*, Julian Goldberger's *THE HAWK IS DYING*, Jem Cohen's *CHAIN* and Naomi Foner's *VERY GOOD GIRLS*. Mary Jane was an executive producer on *PARIAH*, *TRICK AND PUTZEL*. Currently Mary Jane is in post production on Bart Layton's narrative debut, *AMERICAN ANIMALS*.

Mary Jane's films have screened at the Toronto, Venice, Berlin, Cannes and Sundance Film Festivals and have received numerous awards and nominations, including several appearances on the National Board of Review 'best of' list, a BAFTA best screenplay win for *THE STATION AGENT* and an Academy Award nomination for Best Actor for Richard Jenkins in *THE VISITOR*. Mary Jane received the Independent Spirit Award for Producing in 2004 and was selected as one of Variety's Producers to Watch in 2003.

Since 1997 she has been an active adjunct in the graduate film program at Columbia University and regularly serves as an advisor at the Sundance Creative Producing Lab. In 2016 she served as the Alleesee Chair at Wayne State University. She is also the Senior Advisor to Game Changer, a financing entity focused exclusively on films directed by women.

CREATIVE TEAM

WILLIAM JANOWITZ is a producer, writer and actor. Most recently, he was the star of the 2015 Sundance Festival Film, *H*. He has recurred on *BOARDWALK EMPIRE*, *THE SOPRANOS* and more. Will attended NCSA conservatory where he worked along the likes of David Gordon Green, Jeff Nichols and Danny McBride.

Will got his start writing by interning at the esteemed Naked Angels theater, working under playwright/screenwriter, Kenneth Lonergan. Will's first written play was performed in New York City at age 19 at the Zipper Theater. After premiering a pilot at the NYTF Will landed a development deal with Fox Television Studios and later sold his show to Spike.

He is currently producing a film based on the Pulitzer nominated novella by Denis Johnson with Casey Affleck directing. *TRAIN DREAMS* is an elegiac telling of a man's complicated life on the railroad.







