



THANKSGIVING

THE TIME OF YEAR WHEN WE LEAVE THE
ONES WE LOVE TO BE WITH OUR FAMILY.

THANKSGIVING



THE PITCH

LOGLINE:

When a failed game designer is coerced home for the holidays, he discovers his reclusive father has built a quantum computer in the basement and has been secretly crossing into alternate dimensions searching for the one thing none of his real family ever gave him — a reason to keep going.

WHY NOW?

Part dark holiday comedy, part quantum mechanics thriller, *Thanksgiving* taps into today's zeitgeist with family dysfunction, mental health awareness, and the multiverse. It's bold, funny, and emotionally resonant—exactly the kind of story audiences crave.



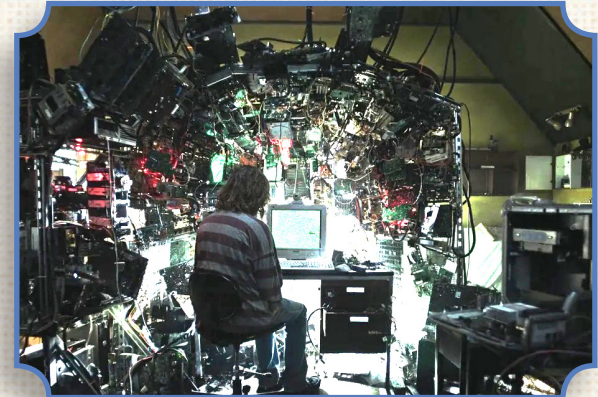
THE STORY

At its heart, **Thanksgiving** is about a man confronting his family and himself across multiple realities. It's a darkly comic, surreal holiday movie where...



The film avoids traditional genre boxes—mixing biting satire with human drama, while keeping the mystery intact for viewers.

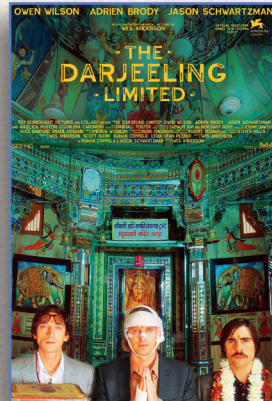
- ⚙️ A fractured family reunion spirals out of control.
- ⚙️ Sci-fi elements amplify real emotional stakes.
- ⚙️ Themes of grief, legacy, and identity collide.



TONE & COMPS

Tone: Dark comedy × existential sci-fi × family drama.

Genre Blend: Think Everything Everywhere All At Once × Succession × Darjeeling Limited.



Everything Everywhere
\$100M+ box office worldwide



The Menu
\$79M box office on a \$30M budget

This mix of commercial appeal and artistic credibility positions Thanksgiving Day! as both **festival-ready** and marketable to **streamers**.



Coherence
Cult classic made for \$50K continuous ROI



VISION STATEMENT FROM THE DIRECTOR

When I first read David Folwell's *Thanksgiving*, I was struck by how funny it is — genuinely laughing out loud as I turned the pages. As I kept reading, the laughter progressed to a deeper experience. I found myself really empathizing with Mike and with all the characters — each searching for identity, belonging, and connection in their own flawed human way. Beneath the humor, I could feel the pulse of something profoundly poignant. At the same time, the story's sci-fi and futuristic elements pulled me in even further. This world fascinated me with the inspired and intriguing premise of a multiverse. By the final act, I was completely captivated — not just by its imagination, but by its heart.

My vision for the film is to take the audience on that same journey. It begins as a sharp, hilarious comedy, but gradually reveals layers of empathy, wonder, and heartbreak. These characters, despite their flaws, (or maybe because of them) are undeniably human. The film's science fiction elements will be both thought-provoking and playful, allowing the audience to question reality while enjoying the ride. By the end, I want viewers to be moved — to laugh, think, and maybe even see themselves reflected in the chaos of this family.

The story unfolds almost entirely within and around a family home, a setting that feels both intimate and suffocating. I want to lean into that tension—using Dutch angles, confined framing, and subtle visual techniques to evoke unease and instability. The film shifts across different planes of existence, and with that, we'll experiment with color palettes and visual textures that will define each reality.

Tonally, the humor will live in the space between absurdity and truth — films like *The Favorite*, *The Death of Stalin*, and *Knives Out* are touchstones. The world can be heightened, even extreme, but it must always feel emotionally authentic and rooted in honesty. Ultimately, *Thanksgiving* is a bold comedy, a modern twist on science fiction, and a deeply personal story about family — the pain it causes, the comfort it gives, and the impossible and inexplicable ways it holds us together. A dramedy with heart, wit, and wonder.

— David Arrow

CREATIVE TEAM

"THE DAVIDS"



David Arrow - Director

David wrote and directed the short films *Five Questions* and *The Drive*, which is currently playing at film festivals worldwide and has won multiple awards.

David has appeared in several feature films, including; *Joseph's Gift*, *Igby Goes Down*, *Hostage*, *Moon Creek Cemetery*, and the lead roles in *The Dot Man* directed by Bruno Coppola, and *Rules of Love* opposite Judy Greer. David trained as an actor at the prestigious Bristol Old Vic Theatre School.



David Folwell - Writer

The other David was born and raised in Houston, Texas and studied with Edward Albee at the University of Houston and Marsha Norman and Christopher Durang at The Juilliard School.

His play, *Boise*, was performed at Rattlestick Playwrights Theater in 2004 and was nominated for a John Gassner Award by the Outer Circle Critics. His play *Drug Buddy* was work-shopped at Manhattan Theater Club with Anna Paquin in 2003 and was staged at the Cherry Lane Theater in 2006. His play *Men on the Moon* was included in the book, *The Best 10-Minute Plays of 2018*. David has written for and developed several shows for television.



CREATIVE TEAM

Leon Derriey (Producer) is a New York and London-based producer of branded content, music videos, and short films. Leon produced award-winning content for Skater's Vote, Converse's Cons Campaign, Cautious Clay's Wildfire, and Nowness' MB dance series. He went to Bard College and majored in Film and History. His passion for film came at an early age when noticing matching scenes between Battleship Potemkin and The Untouchables. He met David Arrow in 2022 and produced his award-winning films Five Questions and The Drive.

Fred Fuchs (Exec. Producer) has produced and executive produced over 60 films and television series. He was president of American Zoetrope for many years and also produced several of Francis Ford Coppola's films, including Dracula, Godfather Part Three and The Rainmaker. His other producing credits include The Virgin Suicides, The Tudors, and The Virtuoso. Fred was nominated for Emmy Awards in 1988, 1997, and 1998 for producing the TV series: Tall Tales and Legends, the TV miniseries The Odyssey and the TV miniseries Moby Dick. He enthusiastically brings his vast experience and expertise to this project.

Casting: We plan to have a diverse cast of exceptional actors, including experienced and high caliber artists like **Amber Paul**, who has already committed to playing Theodora. Amber starred in David Arrow's previous two films and has won numerous awards for her performances in both The Drive and Five Questions. The casting of the lead roles of Mike and Arthur gives us an opportunity to reach out actors with strong name recognition.

Mark Raker (Director of Photography) is a cinematographer who has been creating award-winning film and television programs and national television spots since the 1980s, including Peabody Award winning A Letter to Elia directed by Martin Scorsese and Kent Jones, Netflix's An Unreasonable Man, Emmy Award winning Moment of Impact, and Rose d'Or winning Michael Moore's The Awful Truth. Mark shot David Arrow's previous films Five Questions and The Drive, both of which won numerous awards for his cinematography.

David Robbins (Composer) has been immersed in music all his life. The son of Gil Robbins, member of the folk group "The Highwaymen," David was introduced at a young age to a wide variety of folk, classical, jazz, rock and ethnic music, and to this day never passes up an opportunity to discover and learn something new from this vast musical world. These experiences have contributed to his ample reservoir of musical styles, which he evocatively weaves into his film scores and compositions. David composed the scores for more than 30 films, including: Five Questions, The Drive, Bob Roberts, King of California, and Dead Man Walking.

MARKET POTENTIAL

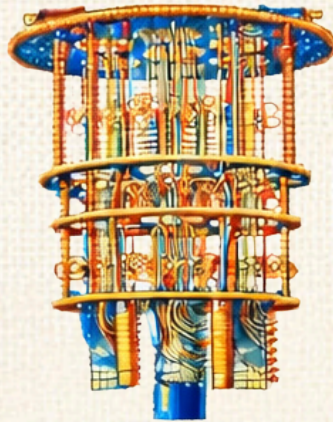
Budget Model: Contained setting, small cast, high concept efficient production with strong upside.

Festival Track: Sundance, SXSW, Tribeca, Fantastic Fest.

Distribution Targets: A24, Neon, Netflix, Prime Video, FX.

Audience: 18–45, film-savvy, lovers of dark humor & metaverse sci-fi.

Fans of: Knives Out, The Menu, Everything Everywhere All at Once.



Thanksgiving is well positioned to succeed, following the proven track record of genre-bending, financially prudent films that deliver outsized returns relative to their budgets.

The script is camera-ready, and with a significant portion of financing already secured, the project is set for final financing discussions.

Budget is available upon request.

LET'S TALK ABOUT BRINGING THIS
THANKSGIVING TO LIFE!

CONTACT: DAVID ARROW
DAVIDARROW@ME.COM