

THE LAST THING I HAVE TO WRITE

EVERY WISH
COMES AT
A PRICE.

May all your dreams come true.
I am rich and famous.
I am better off dead.

the
NIGHTLINE
TALK SHOW

TONIGHT...
BESTSELLING AUTHOR
JOHN GRIMALDI

WRITTEN AND DIRECTED BY SAMUEL HAUN • A DREAMSKETCH FILMS PRODUCTION

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LOGLINE

When a writer nearing sixty, still waiting for his breakthrough, discovers an antique typewriter that grants whatever wish he writes, his sudden success becomes a destructive whirlwind, forcing him to confront the true cost of his ambition before it destroys the life that should have mattered most.





THE STORY

After thirty years of putting his family first, John Grimaldi approaches sixty with one dream still unresolved: to be known as a writer. When an antique typewriter proves it can make any wish he types come true, cautious experiments give way to the request he has carried for decades. With Jane beside him and their modest life still intact, John wishes for the success he believes will make everything perfect.

The wish arrives all at once. Calls and interviews pull John from his kitchen into a crowded Hollywood gala and the glare of a late-night talk show, where praise quickly becomes pressure and everyone demands more. As the noise builds and Jane disappears into the spectacle, John must decide whether the dream he spent a lifetime chasing is worth losing the person who believed in him before anyone else did.

WHY THIS STORY MATTERS

THE QUESTION AT THE HEART OF THE FILM

Ambition can begin as something hopeful: a desire to create, provide, and prove that years of sacrifice meant something. But when recognition becomes the measure of a life, the people who gave that life meaning can slowly disappear behind the pursuit.

John's story asks whether achieving the dream is worth losing the love, family, and identity that sustained it. That question belongs to no single profession, generation, or circumstance. Rich or poor, nearly everyone carries regrets, deferred dreams, and the knowledge that time cannot be reclaimed. The film asks whether success and a meaningful life are truly the same thing.





DIRECTOR'S STATEMENT

For much of my life, I measured myself by what I could create and how far the work might carry me. That ambition gave me purpose, but it also took time—time from relationships, from fatherhood, and from moments I can never recover. As a filmmaker and a veteran, I learned how easily survival and forward motion can become identities of their own.

Now, I see ambition through the eyes of an older man rather than the kid I was when I began. Time has clarified what achievement can give us—and what it can never replace. John's struggle is personal because I understand the temptation to believe the next accomplishment will make everything whole, and the regret that comes when the pursuit begins to eclipse the people standing beside us.

This film marks a transition in who I am as a filmmaker: from the artist I once believed I had to be to the voice I have discovered in myself. I want to tell stories of the human condition—of love, regret, responsibility, and the choices that define us. I need to tell this story now because I finally understand its question: what is a dream worth if we lose the life that gave us something to dream for?

TONE & GENRE



PSYCHOLOGICAL DRAMA • DARK FANTASY

SUSPENSE WITHOUT HORROR

INTIMATE • EMOTIONAL • INCREASINGLY DISORIENTING

VISUAL APPROACH

VISUAL MOTIFS & TONE

The film begins inside John and Jane's modest home, photographed with warm practical light and quiet, restrained compositions. As John's success grows, the world becomes brighter, cleaner, and more staged. The gala is a packed Hollywood party, with people pressing in from every side; the talk show is even more controlled, artificial, and difficult to escape.

The typewriter is the film's supernatural element, but its appearance remains completely ordinary. It is old, mechanical, and easily overlooked—the kind of object someone might pass in an antique mall without a second glance. The wishes begin quietly, but the consequences gather speed until they tear through John's life like a runaway train.

ANAMORPHIC & COLOR

Anamorphic lenses allow the frame to hold more of John's world while also heightening claustrophobia as that world closes in. Home is warm, tactile, and restrained. Success arrives in bold color, bright light, heavier makeup, and polished glamour that becomes absurd. One is the life John enjoys. The other is entertainment as circus.

CAMERA MOVEMENT

At home, the camera remains stable and considered: dolly moves, locked frames, and stabilized shots. Once John's dreams come true, the movement becomes far more kinetic. Shoulder-rig work, faster



SOUND & MUSIC



THE SONIC ARC

THE CALM BEFORE THE STORM

At the antique mall, we meet John through the quiet frustration of his stalled writing life. The clacking keys interrupt the natural room tone as the words “May all your dreams come true” appear without explanation. John does not understand where they came from, but the sound and mystery of the typewriter compel him to bring it home. Before its magic takes hold, the house is grounded in warm, familiar diegetic detail: Jane cooking in the kitchen, an old record playing on the turntable, and the ordinary sounds of their shared life. These sounds establish the comfort and intimacy John already possesses—and what he will place at risk when he gives in to the typewriter’s promise.

THE TEMPTATION

When John begins to type, the sound design makes the typewriter’s power tangible. The keys respond to his words, confirming that the antique can grant whatever he writes. The mechanical rhythm and score transform its earlier mystery into temptation, pulling John deeper until he types his heart’s desire: to become a famous writer and make their life perfect.

THE WHIRLWIND

Once John makes the wish for success, the soundscape begins to accelerate and the mix becomes increasingly dense. At the gala, overlapping voices, loud music, laughter, and constant praise crowd the soundtrack. By the talk-show sequence, the audience’s roaring laughter and applause create a whirlwind around John, while a sustained hum builds underneath it all.

THE DECISION

At the climax, the accumulated laughter, applause, voices, and music collapse into silence. Only the sustained hum remains, resonating gently beneath John’s breath and tears as he confronts his life-altering decision. The score withdraws, allowing the sound design and performance to carry the moment.

THE CYCLE

In the final moments, the clacking keys return. The same sound that beckoned John now calls to someone new—completing the cycle and beginning it again as a sonic metaphor for the next person stepping forward to live the experience.

PROJECT TIMELINE

AUGUST-OCTOBER 5, 2026

Pre-Campaign & Partnerships

Finalize fiscal sponsorship, campaign assets, sponsor outreach, grant applications, the \$49,800 cash budget, and community partnerships while continuing early casting and department development.

OCTOBER 6-NOVEMBER 2026

Campaign, Casting & Department Build

Launch the fiscally sponsored crowdfunding campaign; continue grant and sponsorship outreach; pursue a recognizable actor for John; secure the remaining cast and department heads; and confirm locations, vendors, equipment, and local partners.

DECEMBER 2026

Final Preproduction

Complete rehearsals, technical scouts, shot lists, storyboards, permits, insurance, contracts, location preparation, and the final five-day production schedule.

JANUARY 2027

Principal Photography

Film the 24-page short over five shooting days in Terrell, Texas, with a professional cast and crew and scenes grouped by location for efficiency.

FEBRUARY-APRIL 2027

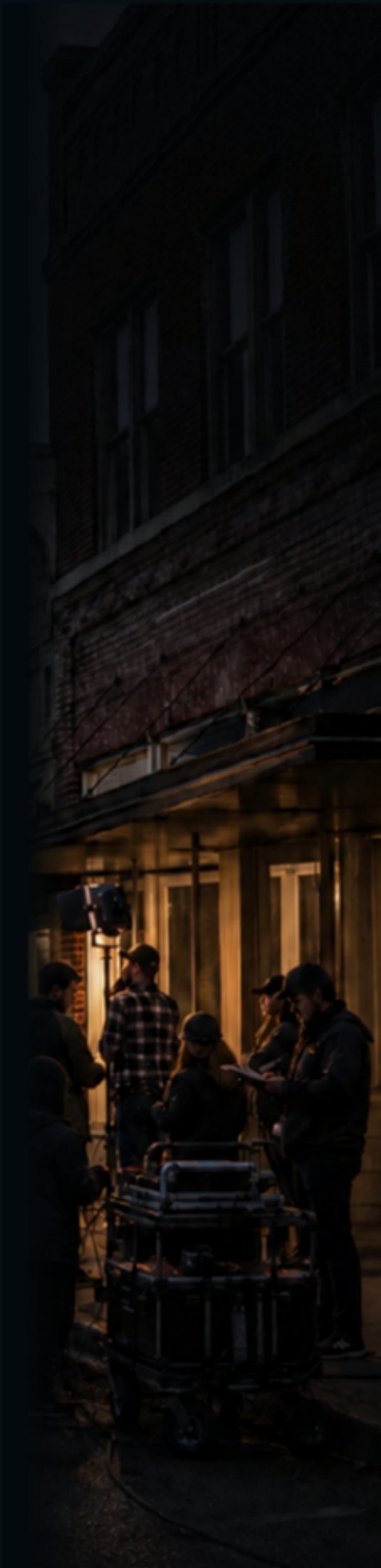
Postproduction

Complete picture editing, Samuel Haun's sound design, visual effects, Amin Emam's original score and final mix, color, titles, closed captions, and final review.

LATE SPRING 2027

Delivery & Launch

Prepare final masters and deliverables, sponsor-supported community screenings, premiere events, festival submissions, publicity, and the continuing social campaign.



CASTING CONSIDERATIONS

WILLIAM FICHTNER AS JOHN SHEREE J. WILSON AS JANE

Two potential performers whose presence would bring immediate recognition and emotional weight to the central relationship at the heart of the film.



WILLIAM FICHTNER

PRISON BREAK
THE DARK KNIGHT
BLACK HAWK DOWN



SHEREE J. WILSON

WALKER, TEXAS RANGER
DALLAS
OUR HOUSE

WILLIAM FICHTNER

Fichtner has built a career around men who carry authority, intelligence, and pressure beneath the surface. From Prison Break to Black Hawk Down and The Dark Knight, he can make a character formidable without losing the human being underneath. That is the tension John needs.

SHEREE J. WILSON

Wilson’s work in Dallas and Walker, Texas Ranger gave her a lasting connection with television audiences. She brought strength and warmth to Alex Cahill, a character whose intelligence and steadiness grounded the people around her. That combination speaks directly to Jane.

THE PAIRING

The film’s emotional turn depends on the audience believing that John and Jane shared a real life before success pulled him away. Wilson and Fichtner would bring history, maturity, and contrast to that relationship. Their presence could make John’s final choice feel personal rather than merely thematic.

[VIEW WILLIAM FICHTNER'S FULL CREDITS ON IMDb →](#)

[VIEW SHEREE J. WILSON'S FULL CREDITS ON IMDb →](#)

AUDIENCE, FESTIVALS & MARKETABILITY

AUDIENCE & MARKET POSITION

At its core, this is a love story about John and Jane—a marriage tested by ambition, regret, and the temptation of a life that looks better from the outside. The wish-granting typewriter gives that intimate relationship an immediate, easily communicated supernatural hook.

The clearest audience is adults 30–65 balancing ambition, relationships, family, and the passing of time. Women may especially connect with Jane’s perspective: a partner who believes in John while recognizing what their shared life already means. The film also speaks to writers, couples, parents, and younger viewers navigating visibility and validation.

FESTIVAL & GENRE POSITION

The film is well positioned for prestige narrative, dark-fantasy, psychological-suspense, relationship-drama, actor/performance, and Texas/regional festival lanes. Its strongest positioning is a psychological drama with dark-fantasy and suspense elements.

The premise, typewriter imagery, gala spectacle, and emotionally consequential ending create strong material for trailers, posters, social content, press, and festival publicity.

MARKETABILITY & PACKAGING

The concept can be sold in one sentence: a struggling writer discovers a typewriter capable of granting anything he writes in complete sentences. That creates an immediate audience question—What would you write?

John is also a substantial packaging role for a recognizable actor near sixty, offering humor, warmth, seduction by status, public humiliation, panic, and an emotionally restrained final realization.

MARKET ASSESSMENT

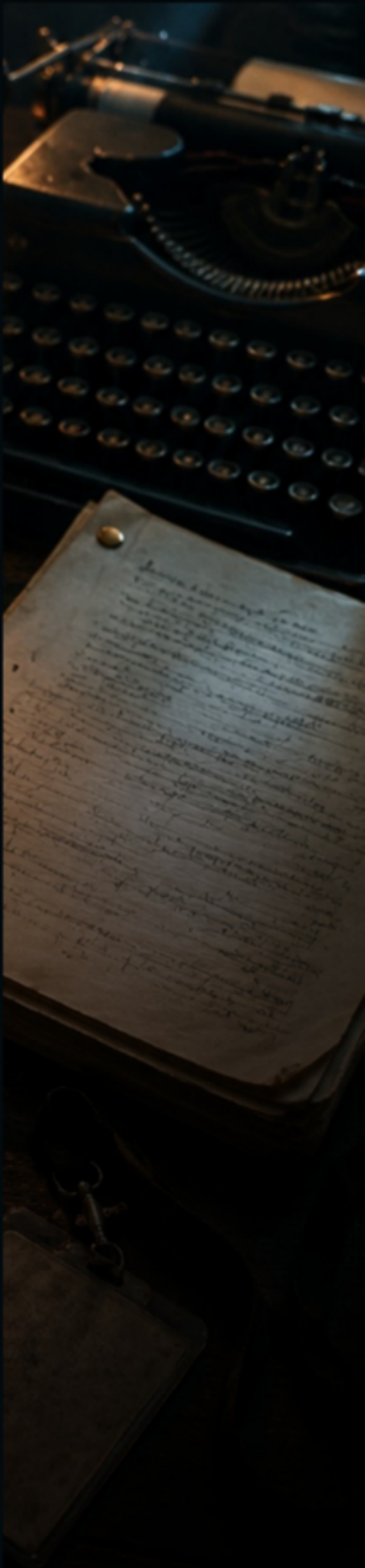
The film combines a clear supernatural hook with a mature emotional story, giving it strong audience appeal and meaningful sponsor value. Its local production, community participation, and substantial lead role support credible festival positioning across narrative, genre, regional, and performance-focused programs.

FESTIVAL STRATEGY & RUNTIME

Priority lanes include Austin Film Festival, HollyShorts, Dances With Films, FilmQuest, Heartland, Dallas International Film Festival, and other Texas/regional programs. The projected 25-minute runtime remains eligible at many festivals, but it is the principal programming consideration because it occupies more of a shorts block than a micro-short.

CORE MARKET POSITION

A visually distinctive, emotionally accessible prestige short with a clear supernatural hook, a strong mature lead role, and credible festival lanes across narrative, genre, regional, and performance-focused programs.



THE PRODUCING TEAM

The producing team brings together long-standing collaborators with experience in independent film, creative development, marketing, community partnerships, and production execution.

Jessica King

PRODUCER · MARKETING & PUBLICITY

Works with the Terrell Heritage Society and remains active in the Terrell community. Promotes Terrell's film-friendly status while leading the film's marketing, publicity, and audience outreach.

Jamey Whitley

PRODUCER

Longtime DreamSketch producer, actor, and collaborator with independent screen credits, supporting the film's development and path into production.

Sarah Victoria Wells

CREATIVE PRODUCER · PRODUCTION DESIGNER

Film and television professional experienced in scripted production, creative development, visual storytelling, and production design.

Mark David Anthony

PRODUCER · SCREENWRITER

Producer, screenwriter, and actor with independent film credits, including lead producing and acting work on Wicked Season. Continues his creative partnership with DreamSketch Films.

Jeff Baska

LINE PRODUCER · COMMUNITY & BUSINESS PARTNERSHIPS LIAISON

Established and respected Kaufman County businessman and community leader with professional film experience. Interested in serving as line producer while helping secure locations, build partnerships, pursue sponsorship, and connect the film with civic and business leaders.





SAMUEL HAUN

EXECUTIVE PRODUCER · DIRECTOR · WRITER



A TEXAS FILMMAKER WITH TWO DECADES OF EXPERIENCE

Samuel Haun is an award-winning Texas filmmaker whose work spans narrative features, genre shorts, documentaries, music videos, and branded content. He writes stories that explore aspects of the human condition, often wrapping them in a fantastical story framework. He founded DreamSketch Films in 2006 and has built a career across directing, cinematography, writing, producing, and editing—with an emphasis on character, atmosphere, and performance.

His award-winning feature directorial debut, *Wicked Season*, earned festival honors before securing domestic and international distribution through UnCork'd Entertainment. His cinematography credits include *Warhorse One*; he has also worked in second-unit, camera, and editorial roles on *Daylight's End* and *Washington's Armor*.

He is now bringing *The Last Thing I Have to Write* to production in Terrell, Texas, while continuing development on *Dead Man's Game* and *Where the Monster Lives*. His creative focus remains on stories about ambition, identity, consequence, and the relationships that give life meaning.

[VIEW FULL CREDITS ON IMDb →](#)



JOHN KEENAN · JOHN P. GORDON

EXECUTIVE PRODUCERS

Two experienced film professionals expanding the project's producing, production, and industry leadership.



JOHN KEENAN

EXECUTIVE PRODUCER

John Keenan is an actor, producer, and financial adviser whose professional experience spans film, television, and long-term financial planning. His advisory practice focuses on personal financial management, wealth preservation, insurance planning, and helping families and small businesses structure their goals. As an Executive Producer on *The Last Thing I Have to Write*, he brings practical production knowledge, creative judgment, and financial perspective to the project's development and financing.

[VIEW FULL CREDITS ON IMDb →](#)



JOHN P. GORDON

EXECUTIVE PRODUCER · ASSISTANT DIRECTOR

John Gordon began his career as a production assistant on *Walker, Texas Ranger* in 1993 and went on to work as an Assistant Director, Second Unit Director, Producer, and UPM. His credits include *Prison Break*, *Breakout Kings*, *Dallas*, *Agents of S.H.I.E.L.D.*, *The Green Knight*, *Pistol*, *Washington Black*, and *The Old Man*. His experience leading professional crews and coordinating complex productions strengthens the film's path from preparation through principal photography.

[VIEW FULL CREDITS ON IMDb →](#)



Together, Keenan and Gordon add experienced producing leadership and on-set production discipline as the film moves toward its Terrell shoot.

AMIN EMAM · ALLAN WESTBROOK

VISUAL & SONIC TEAM

Experienced creative collaborators bringing original sound and disciplined visual storytelling to the production.



AMIN EMAM

COMPOSER

Amin Emam is a composer, producer, songwriter, and audio engineer whose professional work spans film, television, recording, and music supervision. He is known for Ghost of Goodnight Lane, Flashes — The Director’s Cut, and The Lucky Man, and has worked through Perfect Timing Media as a composer and music producer. A longtime DreamSketch Films collaborator, he created the original score for Wicked Season and will shape this film’s emotional movement between intimacy, pressure, and psychological disorientation.

[VIEW FULL CREDITS ON IMDb →](#)



ALLAN WESTBROOK

DIRECTOR OF PHOTOGRAPHY

Allan Westbrook is a veteran Director of Photography whose screen credits include The Rookie: Feds, Cruel Summer, Marvel’s Agents of S.H.I.E.L.D., Prison Break, Chase, Walker: Texas Ranger, and Washington Black. His work combines precise camera craft, lighting, and location problem-solving across television, features, and commercial production. For this film, he will translate the contrast between John and Jane’s intimate home life and the artificial spectacle of public success into a disciplined, emotionally grounded image system.

[VIEW FULL CREDITS ON IMDb →](#)

Together, Emam and Westbrook extend the project’s creative range—building a sound and image language that supports the story’s emotional stakes.



DREAMSKETCH FILMS



DreamSketch Films is an award-winning Texas production company led by filmmaker Samuel Haun, developing and producing independent features rooted in character, genre, and the human condition.

A PROVEN TERRELL PARTNERSHIP

In late 2022 and early 2023, DreamSketch Films brought the feature *Wicked Season* to Terrell. Production was made possible through the cooperation of the city, the Chamber of Commerce, the Police Department, local businesses, property owners, residents, and other community organizations.

That support extended beyond locations. The local airport provided secure space for the production's grip truck between weekend shoots, while community partners helped us film throughout the Anderson Building, Main Street, the historic cemetery, and other locations across town.

FROM TERRELL TO INTERNATIONAL DISTRIBUTION

Wicked Season went on to earn multiple festival honors, including seven first-place awards at International Horror Hotel and Best Feature Film and Best Produced Feature Screenplay at Hollywood Horrorfest. It then secured domestic and international distribution through Uncork'd Entertainment.

The film was released across Apple TV, Amazon Prime Video, Tubi, Fandango at Home, Google TV, and Xbox.

SELECTED FEATURES IN DEVELOPMENT

WHERE THE MONSTER LIVES

FEATURE-LENGTH PSYCHOLOGICAL HORROR

A selectively mute teenager is drawn into four dark stories by a Monster that embodies the pain, fear, and depression he cannot express.

DEAD MAN'S GAME

FEATURE-LENGTH ACTION THRILLER

A Marine struggling with fragmented memories is forced into a brutal wilderness hunt, where surviving means uncovering the truth about a deadly Afghanistan firefight.

AMERICAN KARMA

FEATURE-LENGTH SUPERNATURAL CRIME THRILLER

Lives collide at a roadside diner as a violent robbery and a mysterious stranger set a supernatural reckoning into motion.

THE LIFE I WANT

FEATURE-LENGTH GRITTY DRAMA

An aging paramedic battling complex PTSD, addiction, and an estranged family leaves emergency medicine in search of peace—only to be called back when a catastrophic gas-plant explosion places his son's life in his hands.

CONTACT

PROJECT CONTACT

For project information, casting conversations, or introductions, contact Samuel Haun.

PROJECT CONTACT

SAMUEL HAUN
EXECUTIVE PRODUCER · DIRECTOR · WRITER

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FOLLOW THE PRODUCTION

WEBSITE
DreamSketchFilms.com

FACEBOOK
facebook.com/LastThingIHaveToWrite

INSTAGRAM
@thelastthing_shortfilm

TIKTOK
@thelastthingihavetowrite

YOUTUBE
@DreamSketchFilms

IMDb
Visit the film's IMDb page for official cast and crew developments.

Thank you for considering becoming part of The Last Thing I Have to Write.

