

DR. MIDKNIGHT

A dark, atmospheric landscape featuring a man standing on a hilltop. The scene is set at night or in low light, with the man appearing as a dark silhouette against the dark blue and black background. In the distance, a range of mountains is visible under a dark sky. The overall mood is mysterious and somber.

A FILM BY LAURD MILIAN



EVEN IN THE
DARKEST SILENCE,
CONNECTION CAN
SAVE A LIFE.

LOGLINE

After his daughter's suicide, psychologist Dr. Knight, struggles with guilt and grief and seeks to escape from his pain.



SYNOPSIS



The story begins with Dr. Alexander Knight, a respected psychologist who has made a career out of guiding others through their pain. One day he receives the call no parent should: his daughter has taken her own life.

At the funeral, beneath a heavy sky, Dr. Knight stands apart from the rest mourners—his grief buried under layers of stoic control. But grief has a way of demanding attention. Some time after the death of his daughter, the weight becomes unbearable. He drives to a hilltop, ready to end his life.

As Puccini's *Madama Butterfly* plays from his car, he lifts the gun—only to hear the faint sound of someone crying. There, on the edge of the same cliff, is Bianca, a young woman moments away from jumping.

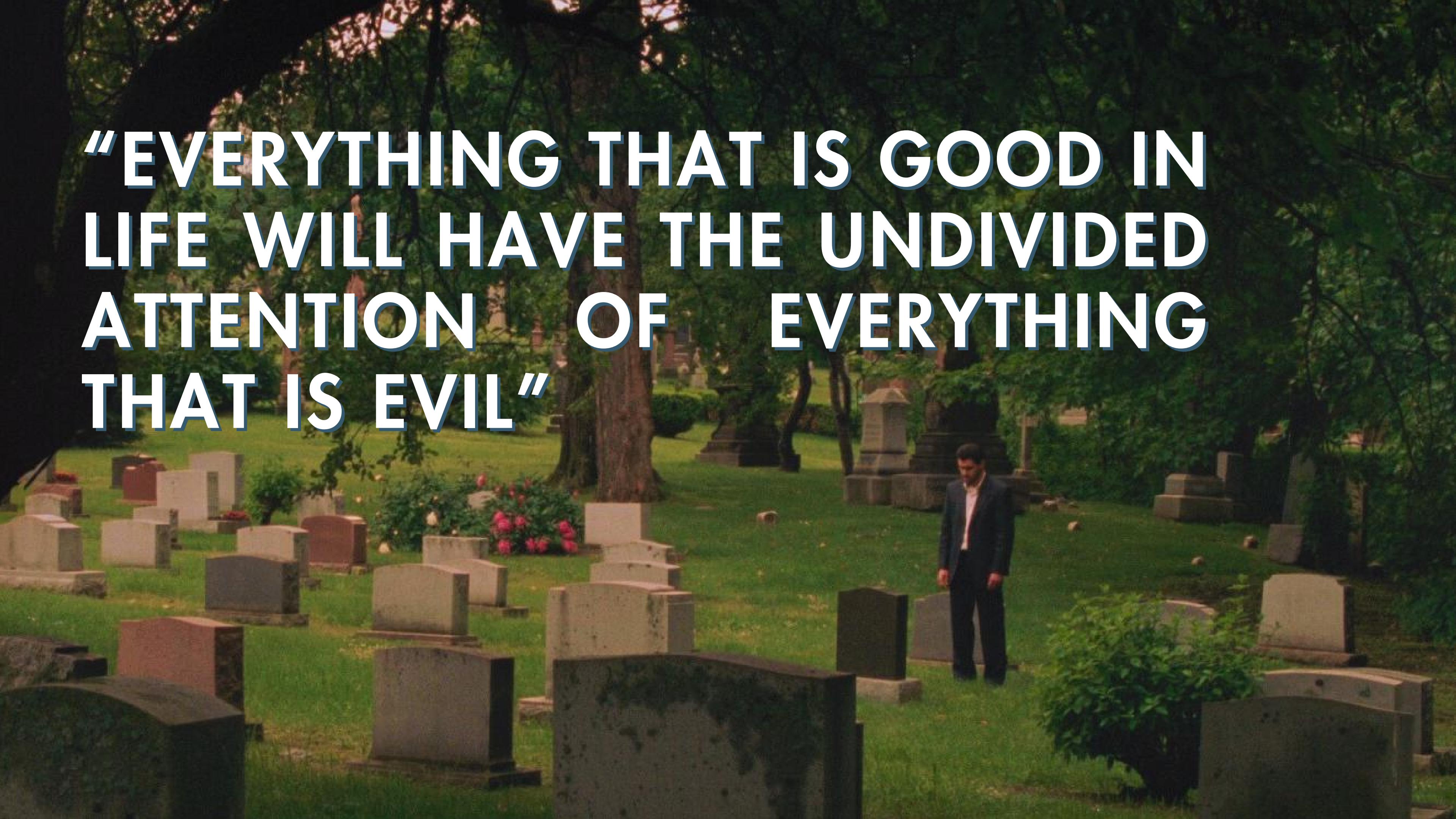
What follows is an intimate, high-stakes conversation where two strangers—one ready to give up, the other desperate to escape her pain—become lifelines for each other.



Themes in the film

- Grief & Silence – The quiet ways we carry unbearable pain.
- Fatherhood & Legacy – Becoming what we never had, and the fear of failing those we love.
- Stoicism vs. Vulnerability – Enduring with dignity while wrestling with the need to break.
- Isolation vs. Connection – Two strangers, united by despair, finding strength in each other.
- Redemption & Healing – Saving another as a path to saving oneself.
- The Ripple of Empathy – How listening and compassion can interrupt tragedy.

**“EVERYTHING THAT IS GOOD IN
LIFE WILL HAVE THE UNDIVIDED
ATTENTION OF EVERYTHING
THAT IS EVIL”**



THE CAST AND CREW



BIANCA FOSCHT

BIANCA

Bianca Foscht is an Austrian actress and filmmaker from Graz with Slovenian and Italian roots. She began making films at age 12 with her father's video camera and quickly set her sights on a career in storytelling.

Trained in dance from an early age, Bianca competed internationally before moving into theater, where she landed a leading role in a modern Austrian production while still in high school. That same year, she won the first-ever Movieoke Award at Dieselkino cinemas, standing out as the only contestant to perform in English. After working in theater and film across Germany, Bianca moved to North America to expand her career. She has since trained with renowned teachers including Larry Moss, David Lee Strasberg, and John Homa, and continues to build her work in film with the same energy and drive that first defined her artistry.

LAURD MILIAN

WRITER. DIRECTOR. PRODUCER

Laurd Milian is a Cuban-born filmmaker based in Los Angeles. He discovered his passion for cinema early and refined his craft at The Los Angeles Film School, where he graduated Summa Cum Laude with a Bachelor of Science in Film Direction. His debut short film, *Suono*, earned awards and international festival recognition, establishing him as a bold new voice. In 2023, he was selected from over 7,000 applicants for the Academy of Motion Picture Arts and Sciences' Academy Gold Rising program. He also founded Royal Calm Entertainment to explore philosophical storytelling through films that question what it means to be human and the nature of humanity itself.





JAY BECKETT PRODUCER

Jay Cameron Beckett, best known as Jay Beckett, is an American director, actor, and filmmaker. He began his formal education in filmmaking and directing at The Los Angeles Film School. Jay has written and directed several award-winning short films, including *Daddy* and *Say Grace*. He also produces and directs films through his production company, 2nd Act Films. His work is marked by a strong narrative voice and a commitment to compelling storytelling.

NICK AZZARO

CINEMATOGRPAHER

Nick Azzaro is a Los Angeles-based cinematographer originally from Italy. His work spans numerous narrative shorts that have screened at festivals such as Holly Shorts, LA Shorts, and WorldFest Houston. Nick holds an MFA in cinematography and is an Associate Member of the Society of Camera Operators. He combines a technical eye with a deep sensitivity for emotional storytelling. In 2023, he was selected for the Academy of Motion Picture Arts and Sciences' Gold Rising program. Nick is passionate about stories that explore identity, isolation, and belonging, often through genre and visually expressive worlds. He aims to collaborate with fellow artists to create work that challenges perspective and sparks conversation.



RAY TAYLOR

PRODUCTION DESIGNER

Ray Taylor is a Los Angeles based production designer and art department professional whose work spans short films, music videos, and national commercials. With experience as a Property Master, Art Lead, and Production Design peer mentor in the Academy Gold Rising program, Ray brings a sharp eye for detail and a collaborative spirit to every project. Passionate about storytelling through visual design, Ray specializes in creating immersive worlds and compelling props that elevate narrative and character.



FUNDING GOALS

Low-End ~\$15K

We can tell the story in its purest form, but with heavy compromises. The film is shot in 4 days with a minimal crew, borrowed/discounted equipment, and basic coverage. No insurance, no festival campaign, and production value is limited. It ensures the film exists — but it won't travel far.

- Cast & Crew stipends: \$9K
- Equipment (basic camera + lights): \$3K
- Food & Crafty: ~\$2K
- Props/Wardrobe/Transport: \$1K
- Total: \$15K

Middle ~\$21K

This is the professional baseline. Still 4 days, but now with insurance, a full crew, makeup & hair, and proper props/wardrobe. We can also begin submitting to festivals. The film is safe, professional, and market-ready.

- Cast & Crew: ~\$10K
- Equipment & Locations: ~\$5K
- Insurance: ~\$2.5K
- Makeup, Hair, Props, Wardrobe: ~\$2.5K
- Festival submissions: ~\$1K
- Total: ≈ \$21K

Ideal ~\$27K

We elevate the production value while keeping 4 shoot days. Paid permits for real locations, expanded gear (steadicam, extra lenses, more cinematic lighting), and dedicated production design push the visuals into prestige territory. We also capture a full BTS/EPK package to market the film effectively while ensuring a good representation in film festivals.

- Cast & Crew: \$11K
- Equipment & Expanded Gear: \$7.5K
- Locations & Permits: \$3K
- Design, Makeup, Wardrobe: \$2.5K
- Festival & BTS/EPK: \$3K
- Total: \$27K

Ultimate ~\$30K

At this level, Dr. Midnight is positioned as a top-tier short film. With the same 4 shooting days, but all departments fully resourced, we maximize every frame. We can invest more in our crew and make sure everyone gets paid. We can invest in polished post-production (professional color, sound design, original score with live players), and a real PR push. This version gives us the strongest chances at film festivals.

- Cast & Crew: \$12K
- Equipment & Locations: \$8K
- Post-Production (color, sound, score): \$4.5K
- PR & Marketing: \$3.5K
- Festivals & Distribution: \$2K
- Total: \$30K

INSPIRATION

I'M MAKING DR. MIDKNIGHT BECAUSE I'VE LIVED THE SILENCE IT EXPLORES.

WHY ME? AS A FILMMAKER SHAPED BY BOTH PERSONAL LOSS AND STOIC PHILOSOPHY, I'M DRAWN TO STORIES THAT ASK WHAT IT TRULY MEANS TO ENDURE. I'VE SEEN HOW EASY IT IS TO WEAR A MASK OF COMPOSURE WHILE QUIETLY BREAKING INSIDE, AND TO REALIZE HOW UNAWARE PEOPLE CAN BE. THAT'S WHY THIS STORY MATTERS TO ME—IT'S DEEPLY PERSONAL, BUT ALSO UNIVERSAL.

WHY THIS STORY? DR. MIDKNIGHT SHOWS WHAT HAPPENS WHEN TWO PEOPLE ON THE EDGE—ONE READY TO GIVE UP, ONE DESPERATE TO ESCAPE—FIND A LIFELINE IN EACH OTHER. IT'S A REMINDER THAT LISTENING, EVEN FOR ONE MOMENT, CAN CHANGE THE COURSE OF A LIFE.

WHY NOW? CONVERSATIONS AROUND MENTAL HEALTH CAN'T WAIT. SUICIDE IS THE SECOND LEADING CAUSE OF DEATH FOR YOUNG PEOPLE, AND SILENCE IS OFTEN THE BIGGEST ACCOMPLICE. THIS FILM IS NOT JUST A STORY—IT'S A CALL FOR EMPATHY, FOR CHECKING IN, FOR REALIZING THAT SOMETIMES THE STRONGEST FACE IN THE ROOM COULD BE THE ONE IN MOST NEED OF SAVING.

THE WORLD DOESN'T NEED JUST ANOTHER FILM—IT NEEDS THIS FILM. A STORY THAT TELLS US: SILENCE IS NOT SAFETY, AND CONNECTION IS SURVIVAL.

LAURD MILIAN



THANK YOU

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About the Project
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