

A photograph of two men sitting on the ground in a field of tall grass, leaning against a large tree. The man on the left has long hair and a beard, wearing a grey t-shirt and white pants. The man on the right is wearing a blue t-shirt, blue jeans, and a baseball cap. The background shows a line of trees under a soft, hazy light.

NIGHT FOLLOWS DAY

Genre: Drama

Subgenre: Emotional Family Drama, Rural Texas Thriller, Thought-Provoking, Gritty, Crime

Runtime: 120 Min.

Year of Production: 2026

Year of Release: 2027

Language: English

Country of Origin: USA

Format: 4K | Color | 24fps

Filming Locations: Cedar Creek, Tx | Wimberley, Tx | Smithville, Tx | Fort Worth, Tx |

CONTACT

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A photograph of a rural Texas landscape. In the background, there is a white house with blue trim and a satellite dish. To the left of the house is a garage with a Texas state flag painted on its side. A silver pickup truck and a dark blue car are parked on a dirt road in front of the garage. The foreground is a grassy field. The sky is overcast.

LOGLINE AND SYNOPSIS

The lives of two families collide in a whirlwind of grit and loss in the sun drenched hill country of rural Texas.

Emotional, cinematic and steeped in the beauty of the rugged Texas countryside. Night Follows Day tells the story of two Texas families who run small blue collar businesses. Jeff and River Clayton work on their father's pecan farm and share a strong brotherly bond. Nearby, their friends Riley and Lukas Williams, work at their father's landfill. After a night of drinking on the Clayton's property, River is accidentally shot by Lukas. The death of River fractures the once close families, eventually spilling over and splintering the tight knit community as a whole. Jeff, reeling from the loss of his brother and the financial struggles of his aging fathers business must take a dangerous chance to save the farm or risk losing it all.

A TALE OF TWO FAMILIES

CLAYTON FAMILY

TOM CLAYTON

Owens family pecan farm.
Father to River and Jeff

WIFE DECEASED

RIVER CLAYTON

Younger brother to Jeff. Works
on family pecan farm

JEFF CLAYTON

Older brother to River.
Works on family pecan farm

MARISSA LOVELY

River's girlfriend. Works
at Williams landfill

CASEY THOMAS

Jeff's girlfriend. Works at
Williams landfill

WILLIAMS FAMILY

CHET WILLIAMS

Owens landfill. Father to
Lukas and Riley

WIFE DECEASED

RILEY WILLIAMS

Younger brother to Lukas.
Works on family landfill

LUKAS WILLIAMS

Older brother to Riley.
Works on family landfill

SAM BATIE

Lukas's girlfriend. Works
at Williams Landfill

CHARACTER BREAKDOWN

TOM CLAYTON

63. Tom Clayton is the father of River and Jeff. He owns and lives on a pecan farm. He is a hardworking, entrepreneurial Texan full of grit and resilience. His sons both work on the pecan farm for him alongside Lazaro Cisneros. Tom opened the business many years ago. He makes an honest living but with rising costs and times changing from small family businesses to larger corporations, his business has started to struggle. Tom has begun to feel he has outlived his era. He worries about the farm's financial hardships and what he'll be able to leave behind for his sons.

RIVER CLAYTON

22. River Clayton is the youngest son of Tom Clayton and the heart of our film. He shares a close bond with his older brother Jeff. He works alongside his brother on their father's pecan farm. He is a sweet, gentle and hard working young man. His ideas of the world are innocent yet he has a deep maturity that comes with the grit of hard work. River dates Marissa Lovely. He dreams of leaving his small town to see and explore the world but is beholden to his responsibilities of work and family.

JEFF CLAYTON

27. Jeff Clayton is the oldest son of Tom Clayton and brother to River. Since the passing of his mother, Jeff became the straight edge, no nonsense, responsible older brother that the family needed. He respects his father and the pecan business. He tries to steer River in the right direction and offers the kind of brotherly protection one would hope for in an older sibling. His girlfriend Casey Thomas lives with him on the family pecan farm.

RILEY WILLIAMS

23. Riley Williams is the youngest son of Chet Williams and brother to Lukas. Riley is a close friend to River and the Clayton family. He works with his brother on the garbage truck for his father's waste management business. He is somewhat shy and reserved in comparison to his loud and reckless brother. Riley often finds himself acting as the mature voice of reason for his older brother.

LUKAS WILLIAMS

25. Lukas Williams is the oldest son of Chet Williams and brother to Riley. He works with his brother on the garbage truck of his father's business. Lukas is a hardworking, hard drinking young man. He has a dark side that shows itself from time to time, but to his friends and family he is extremely loyal and protective. He is close friends with the Clayton brothers.

MARISSA LOVELY

22. Marissa Lovely is caring and loyal. She works for the William's landfill with her friends Sam and Casey. She loves River deeply and although they are young they share a strong, and meaningful relationship. Following the tragic death of River, her friendship with Sam Batie begins to erode.

CASEY THOMAS

24. Casey Thomas works alongside her close friends Marissa and Sam at the William's landfill. She is responsible, rule abiding, and a friend to all. She is respected in the community; values structure and honesty, and is a good Christian woman. Casey is the perfect match for the like-minded Jeff who she lives with on the Clayton's family farm.

LAZARO CISNEROS

65. Lazaro Cisneros works on the Clayton's pecan farm. He has worked for Tom since the beginning and is close with the family. Lazaro is a honorable man who is growing weary from years of hard work. Like Tom and Chet, he is the last of a dying breed of men. He loves both River and Jeff as family, he is second dad to the boys. He lives in a small cabin on the Clayton's property with his wife. In the film's final act he makes the ultimate sacrifice to save Jeff.

CHARACTER BREAKDOWN CONTINUED

SAM BATIE

22. Sam Batie is a strong, passionate Texas woman. She works for the Williams Landfill. She is close friends with both Marissa and Casey. Her relationship with Lucas can be intense but she is one of the few people who can handle and match Lucas' unpredictable nature.

JIM

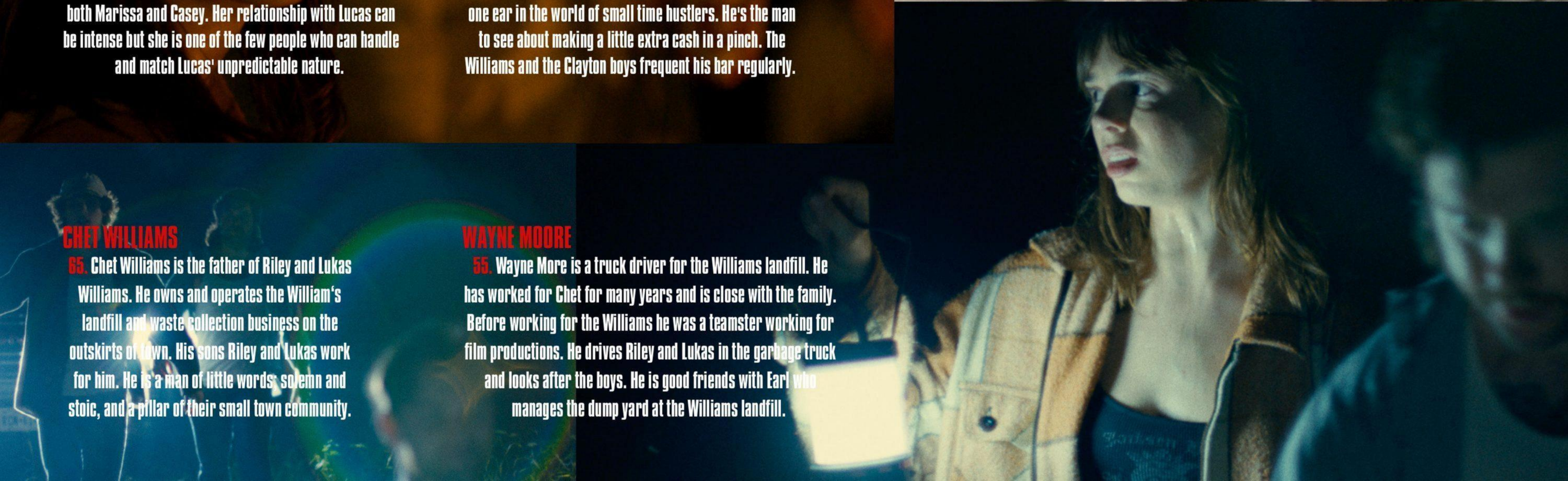
55. Jim runs the local bar "Last Chance." He's owned the bar for many years and knows the community well. He has one ear in the world of small time hustlers. He's the man to see about making a little extra cash in a pinch. The Williams and the Clayton boys frequent his bar regularly.

CHET WILLIAMS

65. Chet Williams is the father of Riley and Lukas Williams. He owns and operates the William's landfill and waste collection business on the outskirts of town. His sons Riley and Lukas work for him. He is a man of little words, solemn and stoic, and a pillar of their small town community.

WAYNE MOORE

55. Wayne More is a truck driver for the Williams landfill. He has worked for Chet for many years and is close with the family. Before working for the Williams he was a teamster working for film productions. He drives Riley and Lukas in the garbage truck and looks after the boys. He is good friends with Earl who manages the dump yard at the Williams landfill.



Filmed on location in Central Texas in the rural hill country and Edwards Plateau region. The majority of the film will be shot on the outskirts of Bastrop, Wimberley, Smithville and Dripping Springs Texas. Utilizing the beauty of our natural locations we will shoot at live businesses for the pecan farm (Berdoll Farms) and landfill (Del Valle). By filming on “real” locations we will create a raw and authentic look that can not be recreated on a traditional Hollywood set, and is paramount to our story.

LOCATIONS



DAN BERDOLL
OWNER OF BERDOLL PECAN FARM
CEDAR CREEK, TEXAS



STILLS GALLERY



STILLS GALLERY



STILLS GALLERY



STILLS GALLERY



STILLS GALLERY



DIRECTORS STATEMENT AND VISUAL NARRATIVE

Night Follows Day is a deeply personal exploration of place, memory, and identity, told through the lens of two working-class Texas families facing emotional and economic upheaval. Artistically, this film is rooted in realism—not just in its performances and narrative structure, but in the very soil of its setting. The Texas Hill Country is not a backdrop but a living, breathing character in this story. My directorial approach centers on capturing this natural environment with honesty and reverence, employing wide-angle, mostly stationary compositions that allow the landscape to speak and the silence between characters to resonate. This approach is inspired by filmmakers like Terrence Malick and Jeff Nichols, whose works embrace the poetic stillness and raw emotion of the American South.

Dialogue in Night Follows Day will be understated and naturalistic, reflecting how people really speak—where meaning often lies in what's left unsaid. In that silence, the audience will discover a sense of intimacy with the characters. Voice-over, used sparingly and drawn from multiple perspectives, will deepen the emotional texture and immerse viewers further into the characters' internal lives—much like in *The Tree of Life* or *Days of Heaven*.

Visually and tonally, the film will embrace contrast: the mechanized decay of a landfill set against the organic cycles of a pecan farm; the chaos of a cantina raid against the quiet stillness of rural life. These juxtapositions form the heart of the film's visual language, creating a sense of unease and inevitability that mirrors the characters' internal and external struggles.

But more than just a stylistic endeavor, Night Follows Day is a story that feels urgent and necessary today. In an era where the American Dream is increasingly elusive, this film centers voices that are often unheard: blue-collar families, small-town youth, immigrants, and aging patriarchs grappling with obsolescence. It explores how legacy, land, and identity are threatened by technological expansion, corporate takeover, and social displacement. Tom and Chet are men who built something from nothing—only to watch the world move on without them. That struggle, that ache of being left behind, is a distinctly American story that deserves to be told. Night Follows Day is a love letter to a vanishing way of life. It's a call to witness, to feel, and to remember. That's why it must be made now.

13. EXT. PECAN FARM - SUNSET

WIDE

The tractor goes by as the sun sets behind the hills. The land is black in shadow as the sky beams with orange and red light.



..."Lot of these families that live out here been here for awhile now. Proud to be from here... you know?"



TOM CLAYTON

I don't want to leave you a sinking ship. You want to give your kids everything.
Leave em with something...
When you get to my age you'll understand. Start feeling times running out. I'm
old, ain't got much fight left in me. Want to spend it on whats important.

JEFF

You ain't got to fight anymore. Let me do it.

Tom sits back at his desk. He knows Jeff wont back down.

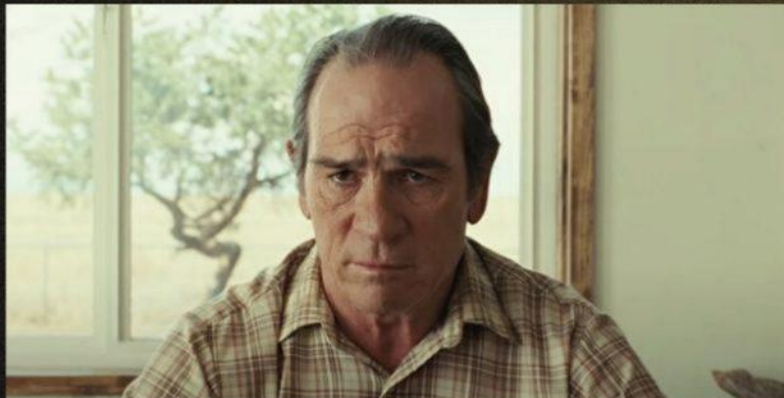
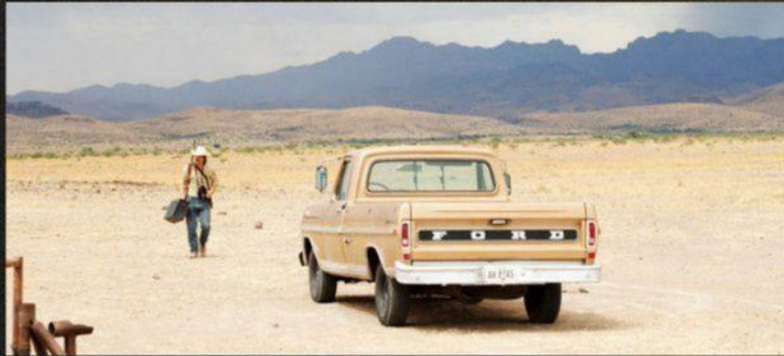
TOM CLAYTON

I'm sorry son. A man got to be responsible for his life, he alone... I feel I let
you down.



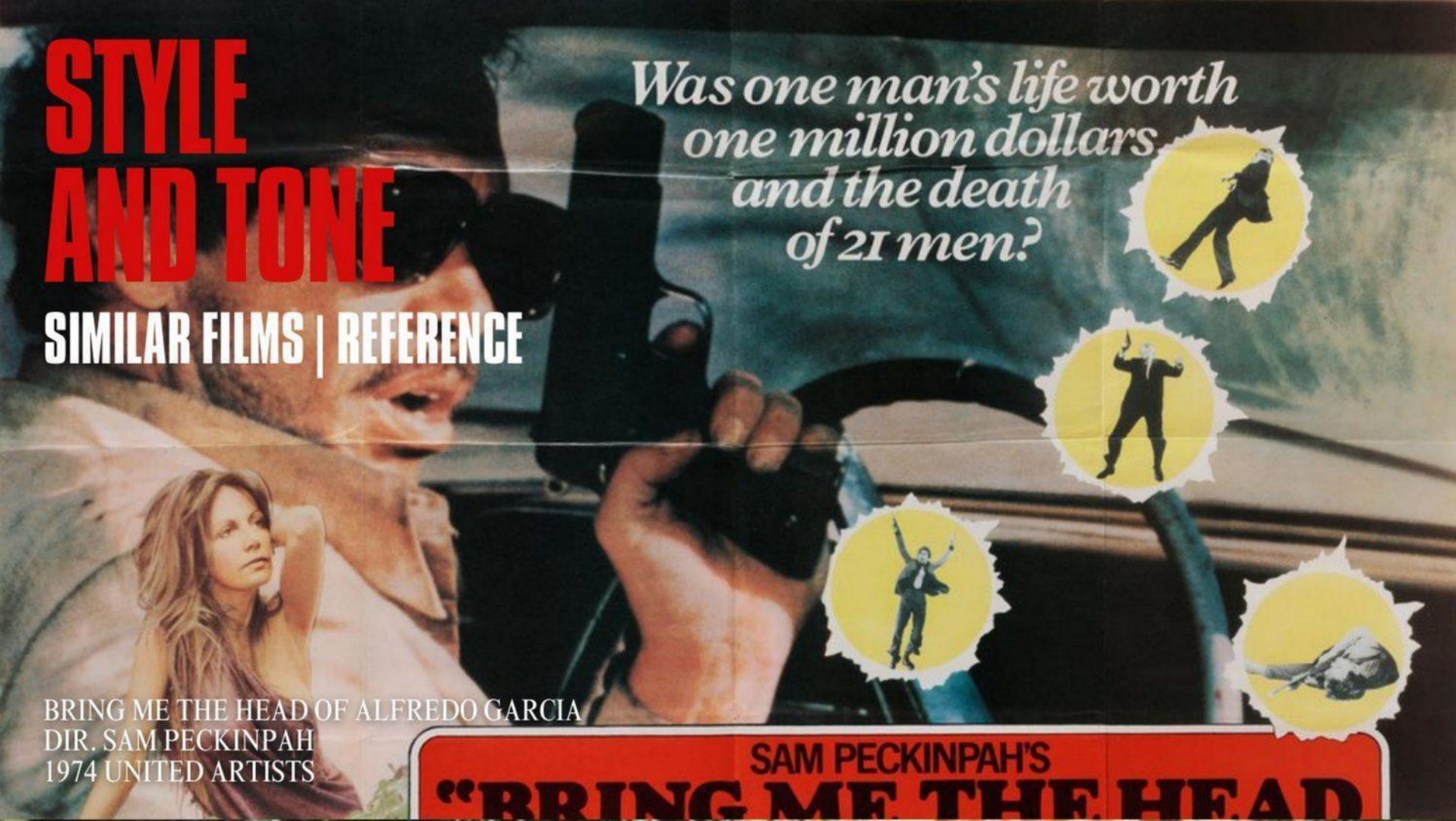
STYLE AND TONE

Told through the beauty and ruggedness of the Texas countryside evoking the works of Terrence Malick.
Days of Heaven meets Cormac McCarthy.



STYLE AND TONE

SIMILAR FILMS | REFERENCE



BRING ME THE HEAD OF ALFREDO GARCIA
DIR. SAM PECKINPAH
1974 UNITED ARTISTS

SAM PECKINPAH'S

"BRING ME THE HEAD OF ALFREDO GARCIA"



AIN'T THEM BODIES SAINTS
DIR. DAVID LOWERY
2013 IFC FILMS



THE TREE OF LIFE
DIR. TERENCE MALICK
2011 FOX SEARCHLIGHT PICTURES



OUT OF THE FURNACE
DIR. SCOTT COOPER
2013 RELATIVITY MEDIA

DEMOGRAPHICS

COMPARABLE FILMS



TITLE: DAYS OF HEAVEN

BUDGET: \$3,000,000

BOX OFFICE: \$3,500,000

SIMILARITY TO OUR FILM:

Low budget exploring similar themes of harsh working conditions with beautiful landscape photography. Also implores use of voice over.



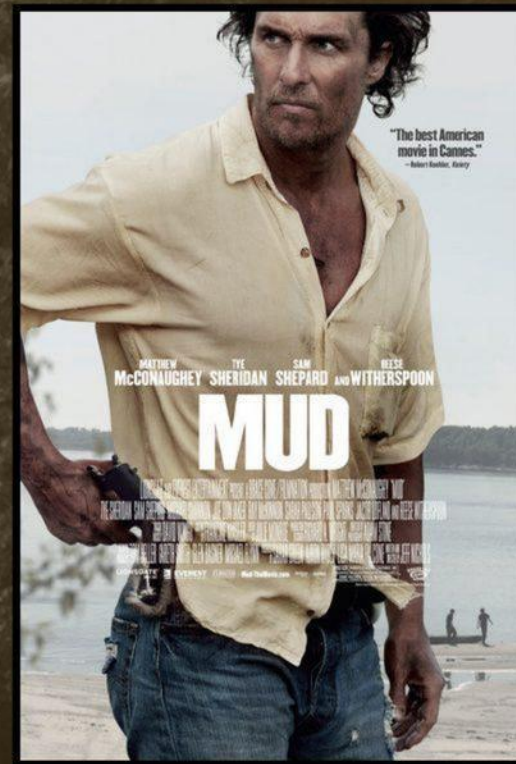
TITLE: WINTER'S BONE

BUDGET: \$2,000,000

BOX OFFICE: \$16,000,000

SIMILARITY TO OUR FILM:

Low budget exploring similar themes of poverty and family ties in a rural setting.



TITLE: MUD

BUDGET: \$10,000,000

BOX OFFICE: 32,000,000

SIMILARITY TO OUR FILM:

Stylistically similar in a rural setting. Location and atmosphere central to story.



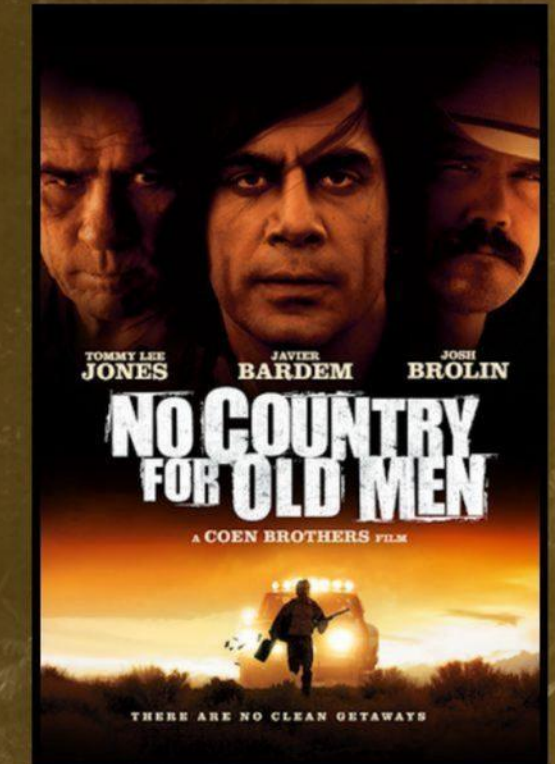
TITLE: THE WILD BUNCH

BUDGET: \$6,000,000

BOX OFFICE: \$11,000,000

SIMILARITY TO OUR FILM:

Changing of times, outliving ones era, and the death of the old way/world of doing things. Atmospheric and similarly beautiful and gritty.



TITLE: NO COUNTRY FOR OLD MEN

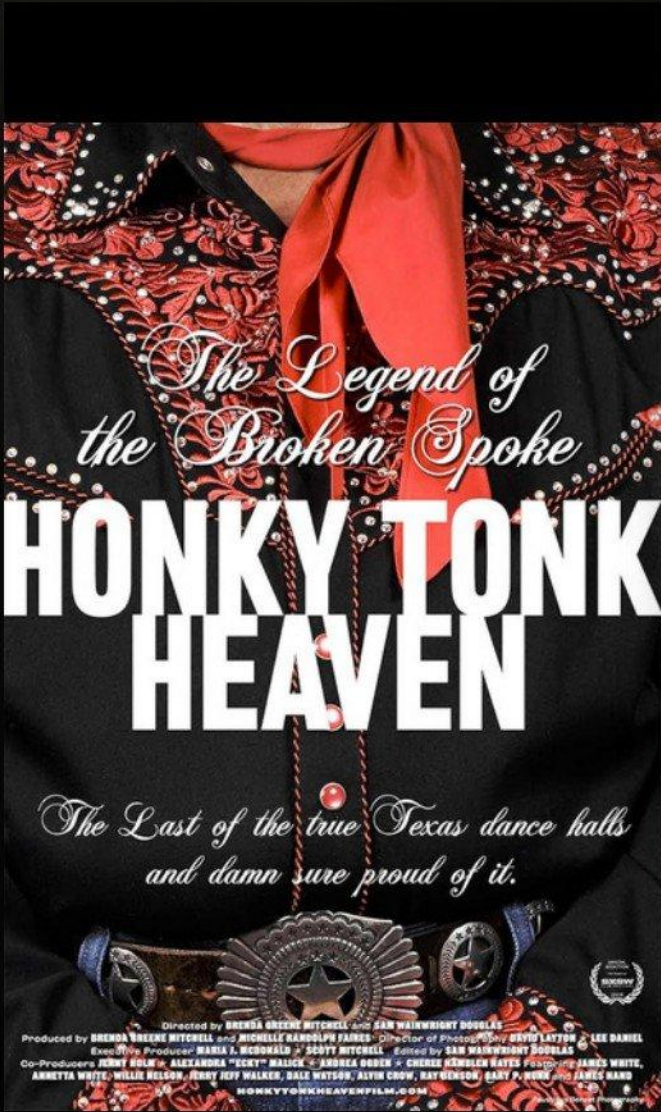
BUDGET: \$25,000,000

BOX OFFICE: \$171,000,000

SIMILARITY TO OUR FILM:

Rustic Texas setting exploring similar themes of the changing times, fate, and the sense of inevitability.

PREVIOUS PROJECTS



CREW EXPERIENCE

KILLERS OF THE FLOWER MOON

Art Department, working under production designer Jack Fisk. The experience directly shaped this film's visual approach.

GRANGER COATS

CREW EXPERIENCE

1923

Key Location Manager for the Paramount+ series.

JOHN CROWLEY

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