



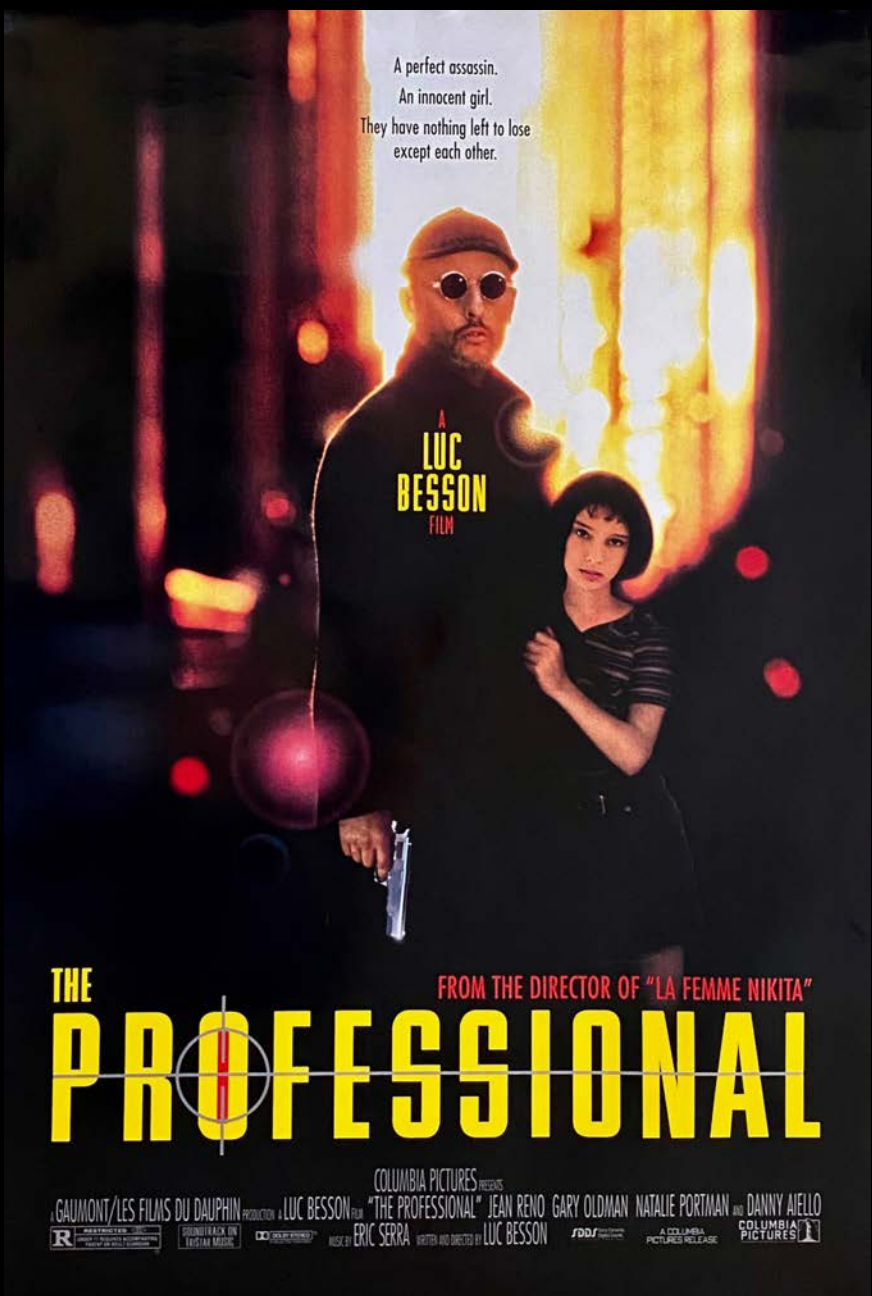
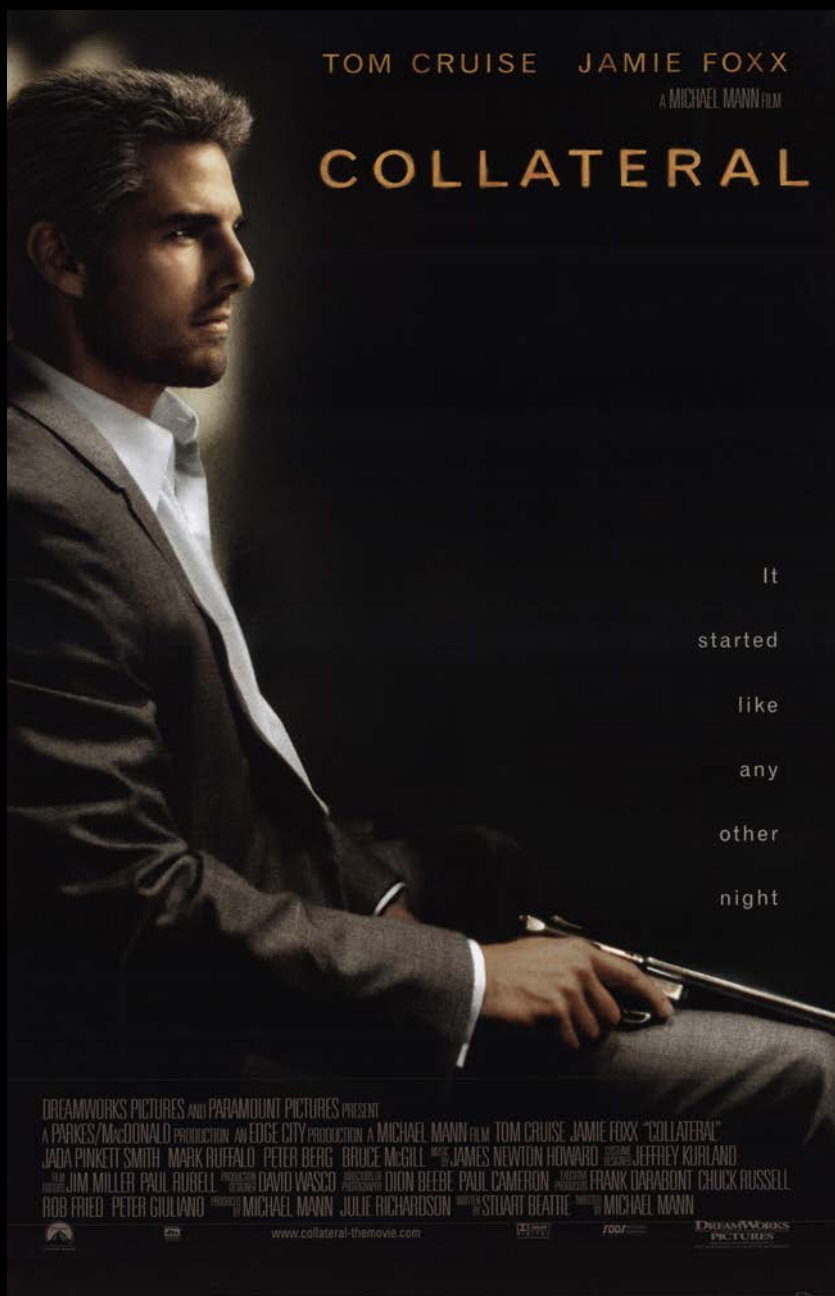
REDEMPTION

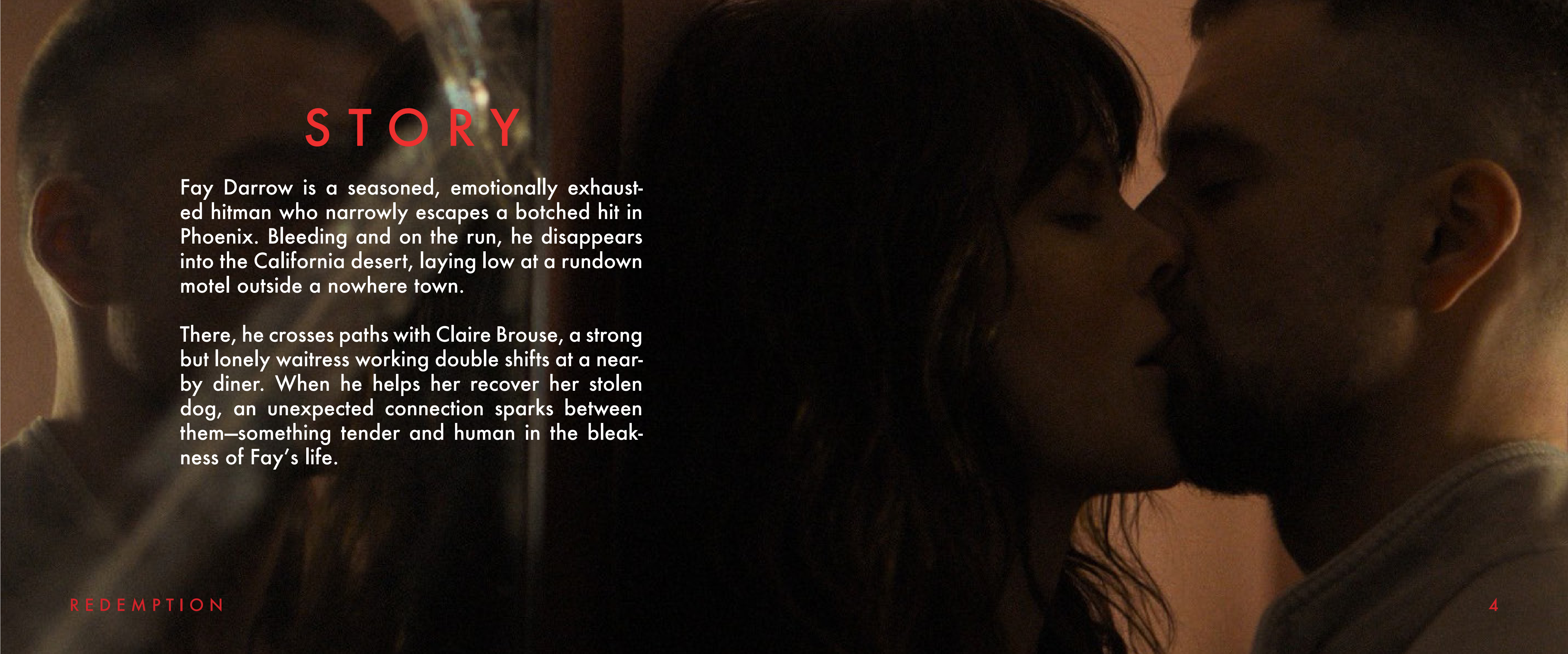
LOGLINE

A hitman who has lost his nerve has one mark left until retirement.

Unable to finish the job, he is thrust into the middle of a gang war where both sides want him dead.

COMPS



A man and a woman are shown in a close, intimate embrace, nearly kissing. The scene is dimly lit, with warm, low-key lighting that creates a romantic and sensual atmosphere. The woman's face is in profile, looking towards the man, and the man's face is partially visible as he leans in. The background is dark and out of focus, suggesting an indoor setting like a bar or a private room.

STORY

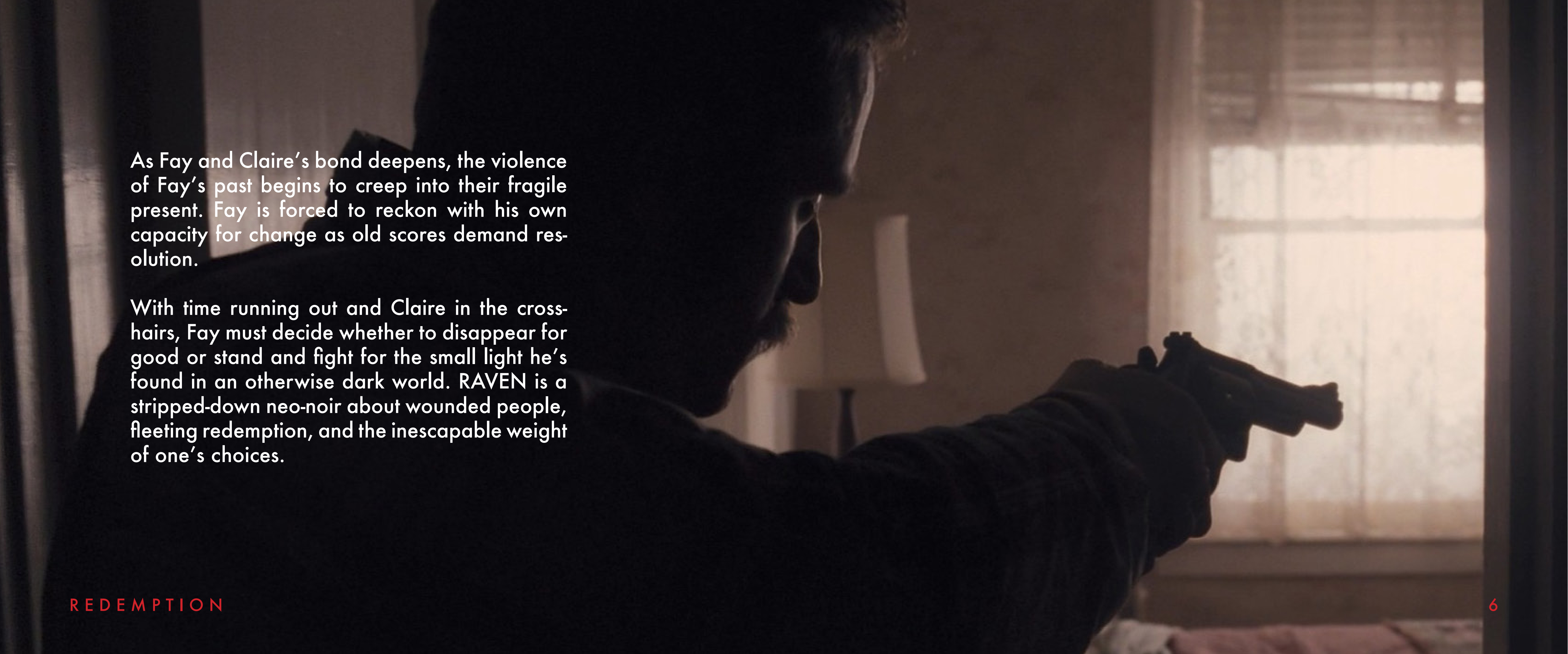
Fay Darrow is a seasoned, emotionally exhausted hitman who narrowly escapes a botched hit in Phoenix. Bleeding and on the run, he disappears into the California desert, laying low at a rundown motel outside a nowhere town.

There, he crosses paths with Claire Brouse, a strong but lonely waitress working double shifts at a nearby diner. When he helps her recover her stolen dog, an unexpected connection sparks between them—something tender and human in the bleakness of Fay's life.



Meanwhile, back in the criminal world he abandoned, mob lieutenant Remus Carvalho sends a crew to clean up the Phoenix mess. At the center of this cleanup is Guy Ippolito, a volatile and insecure underling with something to prove.

As Ippolito's reckless search for Fay leads him closer to Claire, the situation escalates—and Remus eventually dispatches a more surgical threat: the Taxman, a calm, cold-blooded assassin who handles unfinished business without question.

A man in silhouette is shown from the chest up, holding a handgun with both hands, pointing it towards the right. He is looking out a window with multiple panes, through which bright light is streaming. The scene is dimly lit, with the man's face and the handgun mostly in shadow.

As Fay and Claire's bond deepens, the violence of Fay's past begins to creep into their fragile present. Fay is forced to reckon with his own capacity for change as old scores demand resolution.

With time running out and Claire in the crosshairs, Fay must decide whether to disappear for good or stand and fight for the small light he's found in an otherwise dark world. RAVEN is a stripped-down neo-noir about wounded people, fleeting redemption, and the inescapable weight of one's choices.

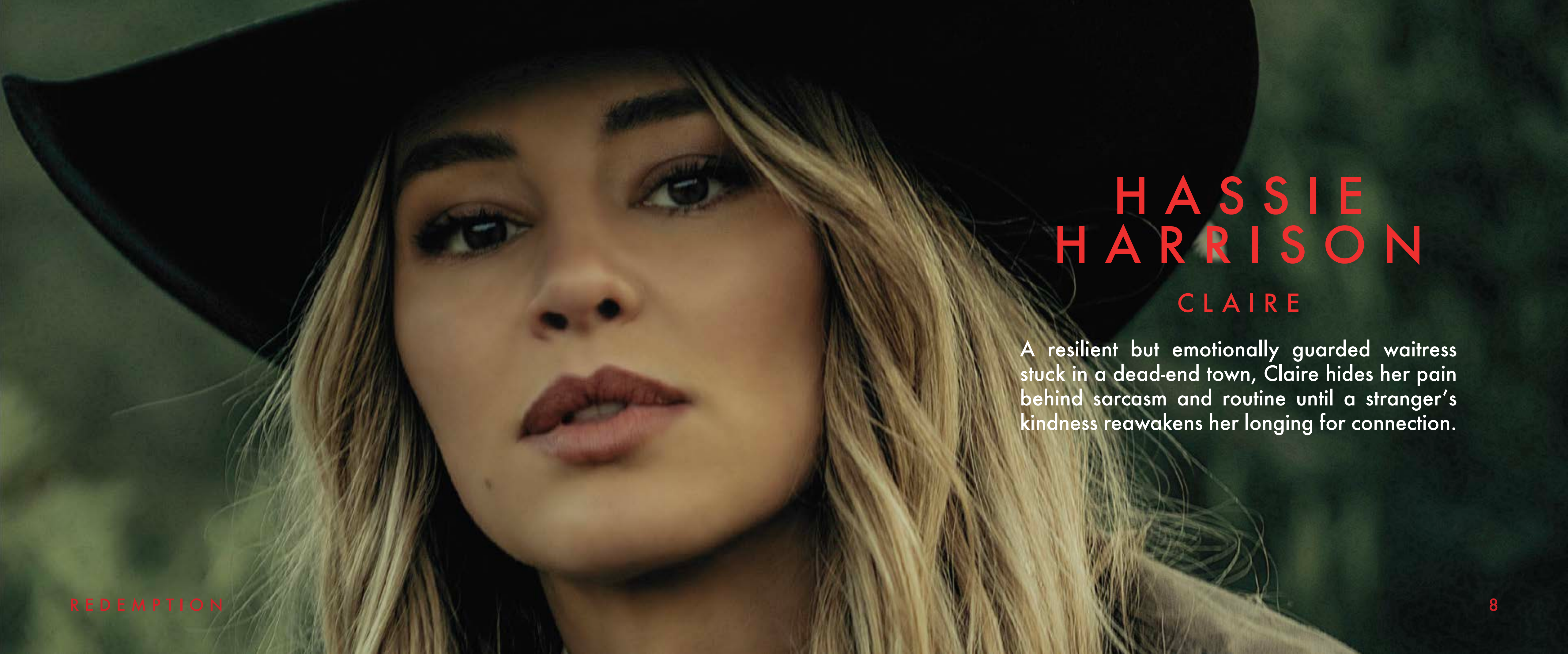
CHARACTERS

JOSH DUHAMEL

FAY

Fay is the fallen knight who is desperately clamoring to find his way back to the light.

He will learn that the cost of redemption is more than he can bare.



HASSIE HARRISON

CLAIRE

A resilient but emotionally guarded waitress stuck in a dead-end town, Claire hides her pain behind sarcasm and routine until a stranger's kindness reawakens her longing for connection.

ANTHONY MACKIE

IPPOLITO

A measured and pragmatic mob boss who prizes order and loyalty, Remus pulls strings from the shadows, letting others get their hands dirty to preserve the calm exterior of his empire.

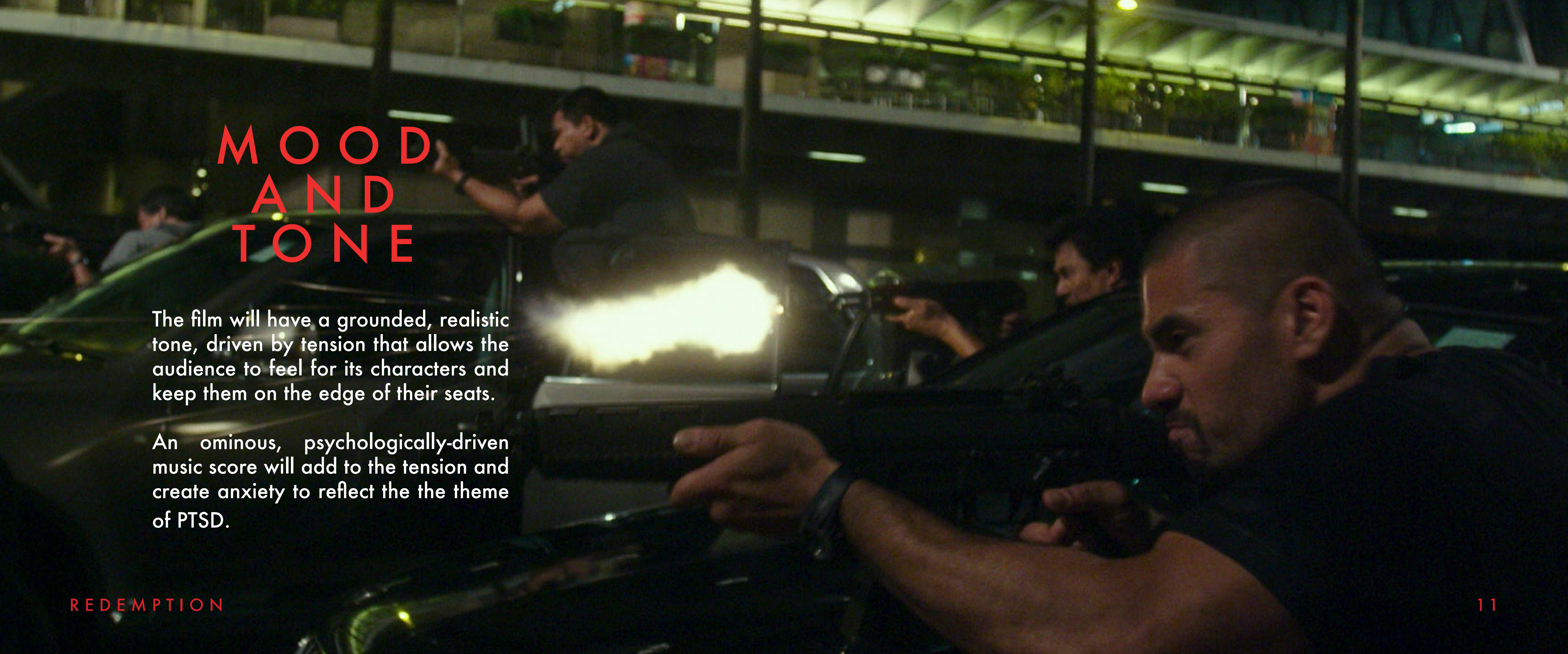
REDEMPTION



BEN FOSTER

TAXMAN

An eerily composed, near-mythic mob enforcer known for his precision and silence, the Taxman is the embodiment of inevitability—appearing only when there's no one left to talk, and nothing left to clean up but blood.



MOOD AND TONE

The film will have a grounded, realistic tone, driven by tension that allows the audience to feel for its characters and keep them on the edge of their seats.

An ominous, psychologically-driven music score will add to the tension and create anxiety to reflect the the theme of PTSD.

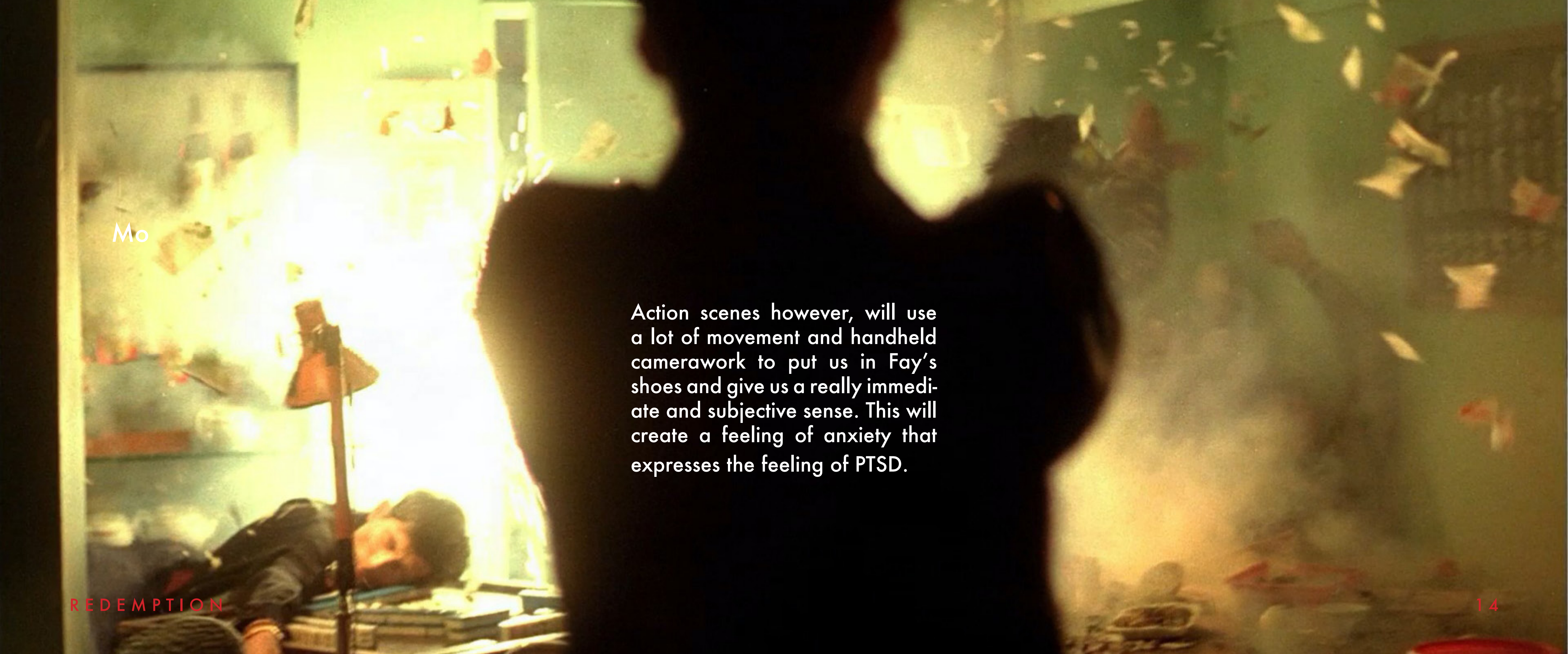


The film will draw inspiration from other atmospheric, tension-fueled thrillers like **Drive**, **Killing Them Softly**, **The Drop**, **Dragged Across Concrete** and **Sicario**.

A cinematic still from a film. In the foreground, a man with a beard and mustache, wearing a green patterned short-sleeved shirt over a dark t-shirt, looks off to the side with a serious expression. In the background, a woman with long, wavy hair is seen from behind, looking towards a stack of cardboard boxes. The setting is a warehouse or storage room with wooden walls and various boxes, including 'Success' brand rice and 'Presidente' brand cigars, visible on shelves and stacked. The lighting is dim and moody, with a greenish tint.

STYLE

The filmmaking will utilize two distinct cinematic approaches. A restrained and deliberate style will be used during dialogue scenes, with simple, beautifully composed master shots and short depth-of-field close-ups of our talent.

A film still from the movie 'Redemption'. The scene is dimly lit, with a strong light source from the left creating a bright, hazy glow. In the foreground, a man is lying face down on a desk, his head resting on his arms. The desk is cluttered with papers and books. In the background, a desk lamp with a red shade is visible. The air is filled with many small, white, paper-like objects floating around, creating a sense of chaos or a storm. The overall mood is somber and intense.

Mo

Action scenes however, will use a lot of movement and handheld camerawork to put us in Fay's shoes and give us a really immediate and subjective sense. This will create a feeling of anxiety that expresses the feeling of PTSD.

TOM SIERCHIO

DIRECTOR

Tom Sierchio was born in 1961 and grew up in the working class town of Bloomfield, New Jersey until 1973 when his family relocated to Toms River, NJ. After two years as a theater major at Trenton State College, he pursued an acting/stunt career in NYC. He later moved to Los Angeles in 1988 with screenwriting in mind and in 1989 signed with the William Morris Agency. Three years and ten screenplays later, his spec script, "The Baboon Heart" was purchased by MGM and made into the 1993 film "Untamed Heart" starring Marisa Tomei, Christian Slater, and Rosie Perez, and directed by Tony Bill. Tom also served as the film's Associate Producer, Stunt Coordinator and played the part of Marisa's blind date, Ronnie.

As a screenwriter, Tom did assignment work for various studios (MGM, TriStar/Sony, Touchstone, Castle Rock Ent., Warner Bros.) and has worked with industry notables and Academy Award winners including director/producer Tony Bill, screenwriter William Goldman, and Academy and Thalberg Award winning director Norman Jewison. Tom has written over fifty feature film screenplays, four novels, numerous short stories, and a full thirteen-episode season of the one-hour drama "Men Of Goodwill", which is in development with his longtime manager/producer. As a stuntman he has appeared in dozens of films and television shows.

In 2017 Film Mode Entertainment released Tom's directing debut "The Girl Who Invented Kissing" starring Suki Waterhouse, Abbie Cornish and Luke Wilson and based on Tom's original screenplay. Tom's most recent screenplay, the action-mystery film "Gasoline Alley" starring Bruce Willis, Luke Wilson and Devon Sawa is currently available. Tom lives in New Jersey with his wife and two mutts.

