

THE SHOW MUST GO ON.

MERCY.



THE LOGLINE

Black Mirror meets **Westworld** meets **Galaxy Quest**.

When a washed-up TV cowboy joins an immersive fan event to revive his career, he discovers the western town is real, the bullets aren't fake, and the only way out is to play his part perfectly, or die trying.



People

SPECIAL
COLLECTOR'S
EDITION

Inside
Real
Housewife
Drama!

Ryan & Eva
Hollywood's
Most Private
Couple

TV's
Toughest
Cowboy!



Plus
Amanda
Fields's
Big Confession!

TIM MADDOX
Full 'Duke' Mode!

The Character. The Man. The **HIT SHOW!**



THE SKINNY

**Black Comedy | Thriller | Industry Satire |
Psychological Suspense | Elevated Genre |
Contained Event Film**

Inside a story that refuses to end.

Target Audience 18-54

Rating Target "R"

The Hooks

Cult TV legacy meets immersive horror.

Actors trapped inside their own myth.

Live-streamed narrative with hidden control.

Current commentary on content culture & celebrity.



THE STORY

ACT I

The Invitation

Tim Maddox used to be **The Duke**, the lead of the cult western series **West of Mercy**. Now he's broke, divorced, and shooting embarrassing commercials in Europe. When he's offered 100,000 euros to headline an immersive fan event in the Italian Dolomites, he takes it.

The town is a **full-scale replica of Mercy**. No crew. No visible production. Three hundred residents living in character.

There he reunites with his old co-stars. **Isaac**, who played the preacher-gunslinger **Elijah Smokes**, **Reynaldo**, who played the outlaw **Cuchillo** and **Adam**, who once played The Duke's son, **Danny**.

The reunion is uneasy but familiar. They assume it's high-end cosplay. *It isn't.*



Phones are confiscated. No one breaks character. The townspeople speak in fractured English, quoting old lines from the series as if scripture, treating **Tim** and the other actors as if they are the legends they once played.

A staged duel is called in the street at sunset. Crowds gather. Coins exchange hands. The air feels rehearsed.

The guns fire. A bullet rips through **Tim's** sleeve and grazes skin. **Isaac** fires back and drops a man hard into the dust. The body lays still.

No one screams. No one rushes in. The crowd watches, breath steady, as if this is exactly how it was written.

This is real life.



ACT II

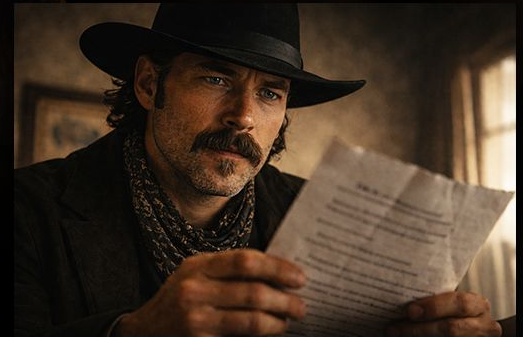
No Way Out

Each morning, new script pages arrive under their doors, scenes performed as the town responds on cue with applause, silence, judgment. Silver coins stamped "**Mercy Is Earned**" are handed out like sacrament.

Isaac tries to leave but finds riders blocking the mountain road, calm, armed. **Reynaldo** becomes the villain they crave. **Adam** attempts to improvise, but the town corrects him. They want **Danny**, the character, not **Adam**, the actor.

Lara, the replacement saloon madam, stays in character but watches closely. She quietly helps **Tim** see how controlled this world truly is.

Then it escalates. A rooftop gunman fires during a public scene. A man drops. The town does not panic. It adjusts. And **Tim** realizes someone watching is directing every move.



ACT III

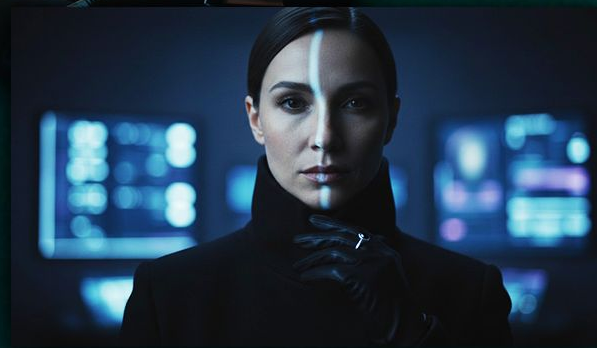
The Collapse

The town builds toward a public execution with **Cuchillo** at the center. **Reynaldo** is dragged into the street as part of the spectacle. A rooftop sniper fires again. **Reynaldo** is killed.

As chaos spreads, we cut to a secured control room beneath **Mercy**. The town is live-streamed to a private network of ultra-wealthy subscribers, tech founders, collectors, financiers, watching from penthouses and private clubs around the world.

They are the ultimate fans. They vote in real time on story turns, punishments, and who survives.

At the center sits **The Benefactor**, calm and businesslike, running it like a premium production. She studies live polling and engagement metrics and approves escalation without hesitation. For her, and for the audience, this is curated entertainment.



Tim refuses to deliver the ending as **The Duke**. He grabs **Isaac, Adam,** and **Lara** and heads for the mountain pass. They're chased into the snow.

At a suspension bridge over a ravine, gunfire erupts. The wind is violent. The bridge starts to fail as they fight across. Planks give out and cables snap.

The bridge collapses behind them, taking the pursuers down with it. They make it out.

Authorities later call it an immersive theater accident. One dead actor. No larger investigation.

In the control room, **The Benefactor** orders the script revised and the town redressed. The hero survives. The system doesn't.

And somewhere, a new story is already being written.







THE FILM

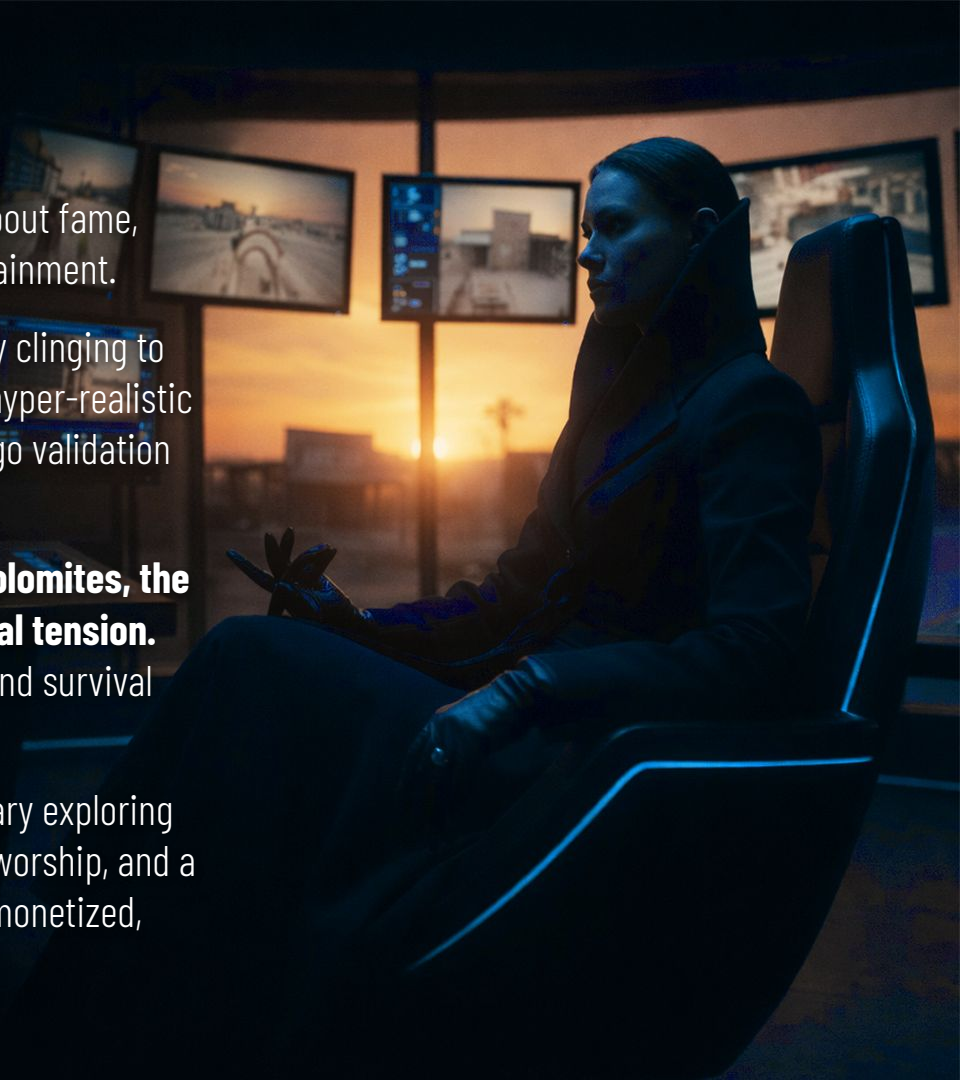
MERCY is a sharp, character-driven black comedy thriller about fame, nostalgia, and the dangerous evolution of immersive entertainment.

At its center is **Tim Maddox**, a washed-up television cowboy clinging to relevance, who accepts a lucrative invitation to headline a hyper-realistic fan experience based on his old hit show. What begins as ego validation quickly turns unsettling.

Set in a fully constructed Western town in the Italian Dolomites, the film blends industry satire with escalating psychological tension.

As the experience tightens, the line between performance and survival disappears.

MERCY works as a black comedy, a thriller and a commentary exploring the commodification of identity, the addiction of audience worship, and a world where entertainment is no longer watched but lived, monetized, and controlled.





THE WORLD OF MERCY

Mercy is not a theme park. It is a fully operational narrative ecosystem. Built in the Italian Dolomites, **Mercy** is a functioning replica of the fictional town from **West of Mercy**. The saloon serves real alcohol. The jail locks. The gallows creak in the wind. Everything is real.

Performers and devoted participants never break character. Phones are confiscated. Surveillance is constant. Scenes arrive as typewritten pages and unfold in real time.

Overseeing it all is **The Benefactor**, serving the 1% of the 1%. Ultra wealthy subscribers watch live streams and vote on narrative turns. Consequences do not matter. They want their heroes alive again.

Mercy is prestige television made physical, where entertainment and control converge. And once you enter, you are no longer an actor.

You are part of the show.



WHY THIS FILM WORKS

Elevated Thriller With Commercial Hook

A washed-up TV star trapped inside a deadly immersive fan experience. Clear concept. Immediate stakes. High trailer impact.

Cultural Commentary That Sells

Explores fandom, fame, and content culture without losing entertainment value. Smart, but accessible.

Recognizable Genre DNA

A psychological survival thriller with sharp comedic undertones and a clear, marketable hook: Actors trapped inside their own myth.

Contained Budget, Premium Feel

Single-location structure with cinematic Alpine scale. Designed for strong ROI in the \$5 to 10 mill range thriller space.



A man with a mustache, wearing a black cowboy hat and a black leather jacket, is shown in profile, looking towards the right. He is on a film set, with various crew members and equipment visible in the background. The scene is brightly lit, suggesting an outdoor setting. The word "CHARACTERS" is overlaid in large, bold, yellow letters across the lower part of the image.

CHARACTERS



TIM ROZON IS *TIM MADDOX*

Former star of the cult TV western ***West of Mercy***.

Charming, bitter, self-aware, a fading actor trying to stay relevant.

Divorced, broke, scared of losing custody of his daughters.

Cynical but likable, the straight man to the madness around him.



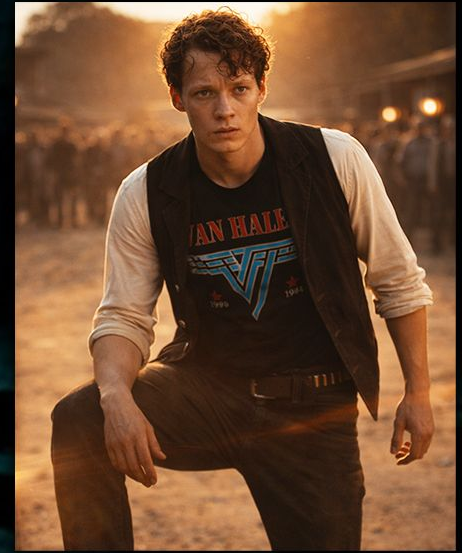
ISAAC aka **ELIJAH SMOKES** (Late 40's)
Tim's old co-star. Former Emmy nominee now acting in low-budget Tubi movies with titles like *Love Screwed the Hell Out of Me*. Witty, sarcastic, deeply aware of how the industry has failed him.

Plays a spiritual cowboy type on *Mercy*, but in real life he's over it, and himself.



REYNALDO aka **CUCHILLO** (Late 40s)
Used to be heartthrob material. Now doing terrible YouTube shows and playing villains in Japanese vertical dramas. Angry, hilarious, opinionated. Hates being typecast.

Played a fan-favorite villain on *West of Mercy*, now getting spat on in town for it.



ADAM aka **DANNY** (20s)
Played Tim's son on the show when he was 14. Now a grown man, but still treated like a boy by the fans. Eager to impress, stuck in arrested development.

Represents a different kind of struggle: the child star with no career after the peak.



LARA (30s)

Italian actress that plays the Saloon Madam. Reserved, graceful, never breaks character, yet never fully surrenders to the fantasy. Brought in at the last minute after a sudden cancellation, replacing a devoted fan in the role.

Unlike the others, she watches the mechanics beneath the performance.

Tim is drawn to her because she is real in a world of play acting, and she becomes essential to his understanding of what *Mercy* truly is.



MINNIE & MINDY

Superfans cast as the devoted couple of Mercy. Cheerful, relentless, and fiercely committed to the mythology of *West of Mercy*, they speak in rehearsed harmony and quote dialogue verbatim.

They enforce the rules of the world with smiling precision. What feels playful at first slowly reveals something far more controlled.



BOONE RECKS (30s)

Head of security and former military, Boone keeps the peace with polite menace. He never breaks character and makes the rules unmistakably clear.

A mortal enemy to Tim within the mythology of the show, Boone's rivalry bleeds dangerously into reality.



JUDGE KREFELD (60s)

Mercy's moral authority and chief enforcer of its code. Measured, articulate, and eerily calm, he delivers rulings with theatrical gravity while quietly ensuring the narrative stays on track.

Beneath the powdered civility is a man fully aligned with the system.



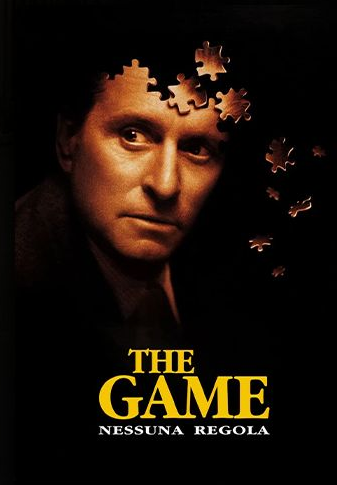
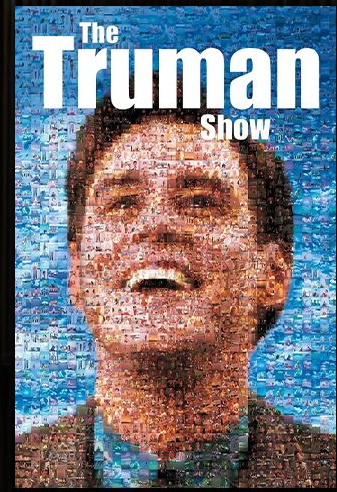
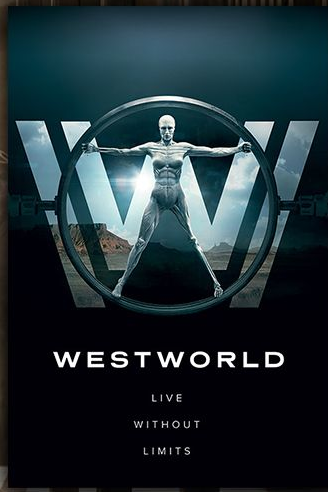
THE BENEFACTOR

The unseen architect of *Mercy* and the ultimate authority behind its design. Operating from a remote, surveillance heavy control room, The Benefactor curates every narrative turn, approves every escalation, and serves an ultra wealthy clientele who demand total immersion.

To the outside world, this figure is a visionary innovator of experiential entertainment. Inside *Mercy*, they are judge, producer, and executioner. Calm, strategic, and morally untethered, The Benefactor believes story is sovereign and that those who enter *Mercy* consent to its logic.

For the one percent of the one percent watching from afar, The Benefactor ensures the fantasy is preserved at any cost.







CONTACT

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