

A close-up, profile shot of a man with a full, grey beard and mustache, looking out of a window. The window is covered in raindrops, and the background outside is dark and blurry, suggesting a night scene. The man's expression is serious and contemplative. The lighting is dramatic, highlighting the texture of his beard and the rain on the glass.

COME BACK TO ME

This Ride Means Everything

Story by Emmanuel Dixon

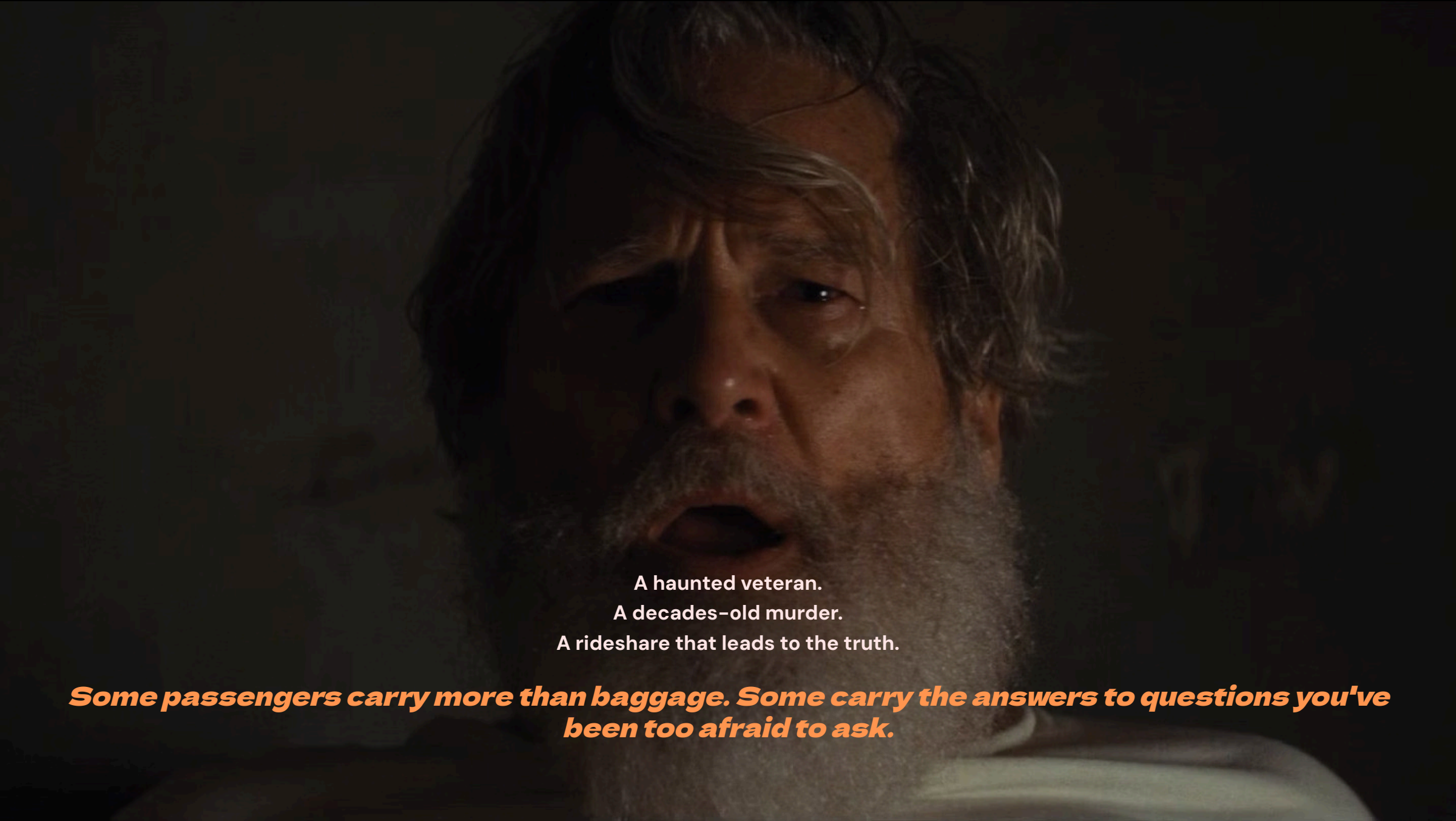
Screenplay by Taioni Micaela & Emmanuel Dixon

THE STORY

Logline

Haunted by a terrible loss, a PTSD inflicted war veteran commits to ride-share and drives strangers through the night - each ride drawing him closer to the truth behind his wife's age-old, brutal murder.

A deeply personal story about one man's descent into the truth — and whether the truth, once found, can set a broken man free. *Come Back to Me* is equal parts character study, cold case thriller, and redemption arc, driven by a performance-ready lead role and a world ripe with moral complexity.



A haunted veteran.
A decades-old murder.
A rideshare that leads to the truth.

Some passengers carry more than baggage. Some carry the answers to questions you've been too afraid to ask.

The Rideshare as Narrative Engine

George's rideshare job is not just a profession — it is the film's **structural and thematic spine**. Each ride is a new world. Each passenger is a mirror. Each conversation moves him closer to a truth he has spent years avoiding.



→

Confession Booth

Strangers speak freely in the back seat — unburdening secrets they'd never share anywhere else

→

Investigation Vehicle

The car becomes George's unintentional mobile investigation unit, connecting threads he didn't know existed

→

Moral Battlefield

Every passenger tests George's sense of justice, complicity, and the line between forgiveness and accountability

CHARACTER

George Thompson

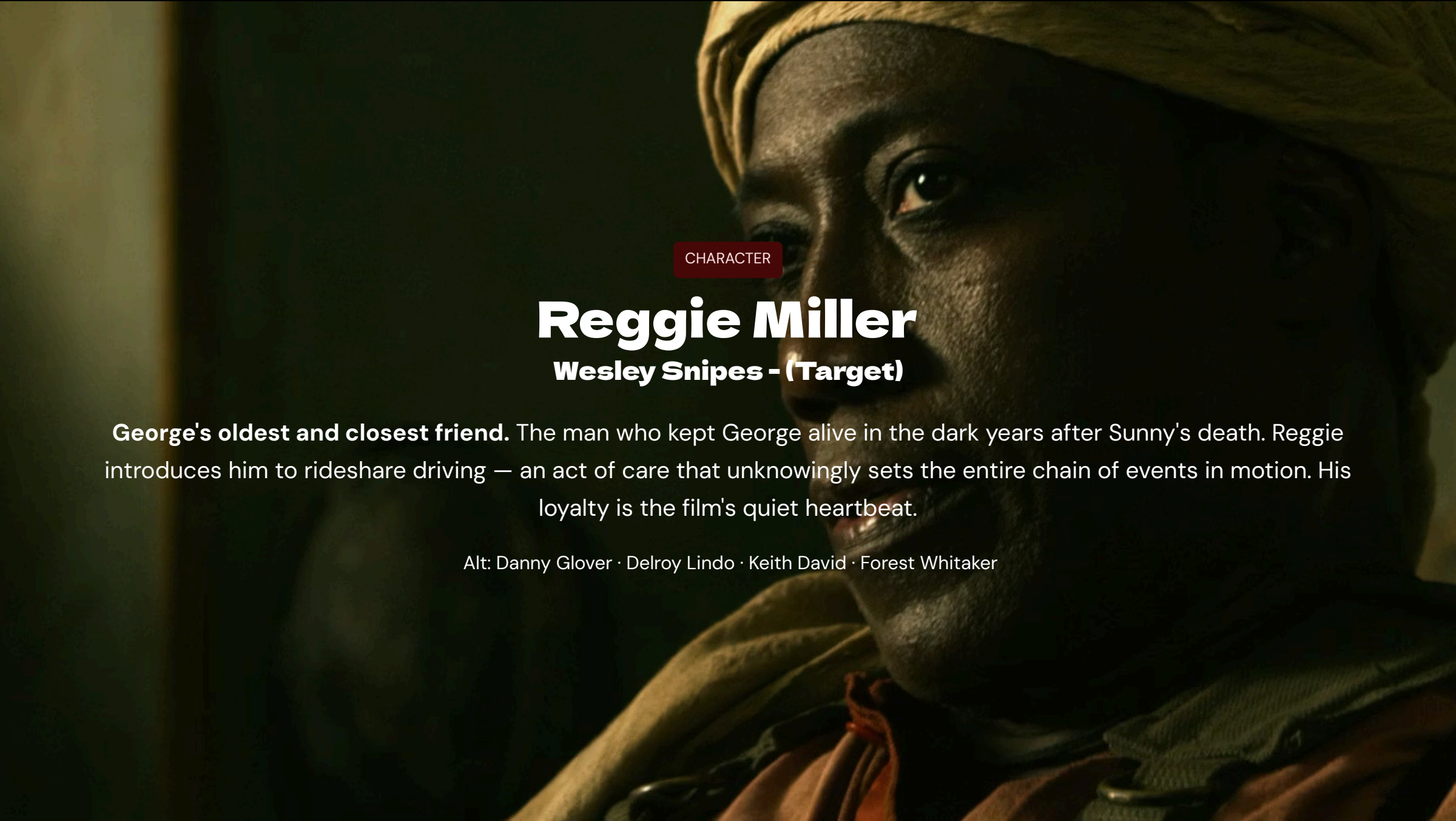
Jeff Bridges - (Target)

Former Marine Special Forces veteran. A man who survived wars no one should survive — only to return to a world that moved on without him.

Haunted by PTSD and the unresolved, suspicious death of his wife Sunny, George now exists in his seventies as a rideshare driver — drifting through city streets, carrying strangers, and trying to outrun the memories that refuse to die.

He is the moral and emotional center of the film. A man whose story is not yet over — even if he believes it is.

Alt: Tommy Lee Jones · Kurt Russell · Sam Elliott · Nick Nolte

A close-up, low-angle shot of a man's face, likely from the movie 'Boyz n the Hood'. He is wearing a light-colored headwrap and looking slightly to the right with a serious expression. The lighting is dramatic, with strong highlights and deep shadows.

CHARACTER

Reggie Miller

Wesley Snipes - (Target)

George's oldest and closest friend. The man who kept George alive in the dark years after Sunny's death. Reggie introduces him to rideshare driving — an act of care that unknowingly sets the entire chain of events in motion. His loyalty is the film's quiet heartbeat.

Alt: Danny Glover · Delroy Lindo · Keith David · Forest Whitaker

CHARACTER

The Woman at the Heart of the Story



Charlie Baker

Faith Stowers (Primary)

Cold case detective. When her department refuses to reopen Sunny Thompson's murder, Charlie **investigates anyway** driven by instinct and a refusal to let the system win. Her investigation peels back layers of corruption hiding in plain sight.

CHARACTER

The Man Who Shapes George's Journey



Jeremy Harding

RJ Cyler (Primary)

A troubled young man **carrying a weight he cannot name**. His connection to the past is complex, layered, and deeply personal. As George and Charlie's paths converge, Jeremy's **hidden history slowly surfaces** — revealing the truth about what really happened to Sunny Thompson.

CAST VISION

Bringing the Story to Life

These are the faces we see when we close our eyes and watch the film play out. Each role has been envisioned with specific actors whose careers, gravitas, and screen presence align with the emotional weight of the character.



Captain Hall

Michael Keaton

(Primary)

Nicolas Cage · Mickey Rourke · Bryan Cranston · J.K. Simmons



Officer Hall

Lindsay Lohan

(Primary)

Shailene Woodley

Casting ideas for tone and packaging purposes



INVESTIGATION

Charlie & the Cold Case

The murder of Sunny Thompson was never truly solved — it was buried. When **Detective Charlie** begins pulling on threads that the department officially closed, she quickly discovers why no one wanted them pulled.

The Department Refuses

Sunny's case is marked closed. The official story is clean. Too clean. Charlie's instincts tell her someone with power made sure it stayed that way.

Corruption from Within

The deeper Charlie digs, the more she uncovers a web of complicity inside her own precinct — officers who looked away, and supervisors who rewarded their silence.

Two Investigations Converge

George's emotional journey and Charlie's procedural investigation are on a collision course — each one holding a piece of the truth the other cannot yet see.

SETTING

The Retirement Home

What begins as an unwanted destination becomes **George's unexpected sanctuary**. The retirement home introduces a cast of elderly residents who defy the quiet defeat of their surroundings — people who have survived their own wars, loves, and losses.

They represent the future George might still reclaim. In their company, he finds not resignation but possibility — the fragile, stubborn insistence that life continues to hold meaning, even at the end of its chapters.

The retirement home functions as a counterweight to the darkness of the investigation: **warmth against shadow, community against isolation.**

STORY WORLD

A Film at the Intersection of Four Worlds

Psychological Drama

A man's fractured mind as the primary battleground

Police Corruption Thriller

A system designed to protect those it should expose

Redemption Story

The long road back from grief, guilt, and isolation

Character Mystery

Truth buried in memory, finally surfacing through strangers

Tone Comps: Mystic River · Prisoners · Gran Torino · Training Day

THEMES

What the Film Is Really About

PTSD & Memory

Trauma doesn't end when the war does. George's mind is both prison and evidence locker — the past lives in him whether he wants it to or not.

Redemption

Can a man make peace with the choices he made — or didn't make — when it mattered most? The film refuses an easy answer.

Systemic Corruption

Institutions designed to protect can become instruments of concealment. The film implicates not just individuals, but systems.

Aging & Isolation

What does it mean to grow old without the person who gave your life meaning? George's loneliness is one of the film's most quietly devastating elements.

The Cost of Truth

Truth is not free. For George, Charlie, and Jeremy alike — finding it will require sacrificing something they cannot get back.





SOCIAL RELEVANCE

A Story the World Needs Now

20M+

Veterans in the U.S.

Millions who served — and returned to a civilian world ill-equipped to receive them

30%

Experience PTSD

Nearly 1 in 3 veterans report significant PTSD symptoms affecting daily life

22

Veteran Suicides Daily

The crisis of veteran mental health remains chronically underfunded and underreported

Come Back to Me connects personal trauma to systemic injustice — making visible what American culture so often chooses to look past. This is a film that speaks to a real and urgent wound.

Films That Prove the Market

These prestige thrillers share *Come Back to Me*'s tone, character depth, and adult audience — and their box office performance proves the commercial viability of serious, character-driven crime drama.



5.2x ROI – *Mystic River* (2003)

Budget: \$30M · Worldwide: \$156M · Director: Clint Eastwood · 2 Academy Awards



7.7x ROI – *Gran Torino* (2008)

Budget: \$35M · Worldwide: \$270M · Director: Clint Eastwood · Eastwood's 2nd highest-grossing film



2.6x ROI – *Prisoners* (2013)

Budget: \$46M · Worldwide: \$122M · Director: Denis Villeneuve · Oscar-nominated cinematography



2.3x ROI – *Training Day* (2001)

Budget: \$45M · Worldwide: \$104.9M · Director: Antoine Fuqua · Academy Award Best Actor

Average ROI across comparables: 4.5x — Adult prestige thrillers consistently outperform their budgets when story and craft align.

Who This Film Is For

Primary Audiences

Prestige Thriller Audiences

Fans of *Prisoners*, *Mystic River*, *No Country for Old Men* — adult audiences hungry for serious, well-crafted genre cinema

Veterans & Military Families

A community that rarely sees its full emotional truth reflected on screen with this kind of craft and dignity

Character-Driven Crime Fans

Viewers who want the whodunit to matter less than the why — and who stay for performance over plot mechanics



The sweet spot: Adult audiences aged 35–65 who attend fewer films but invest more — emotionally and financially — when a story earns their trust. This is that story.

WHY NOW

Why This Film

Because the stories audiences remember are not about spectacle — they are about **recognition**. They see themselves in a broken man still trying. They believe in a detective who refuses to give up. They need stories that say: *the truth matters, and it is not too late.*

Healing

Audiences are searching for stories that make space for pain — and then light a way through it

Justice

In a world that doubts its institutions, a story about fighting for the truth still resonates with power

Truth

The act of uncovering what was buried — however painful — as a form of liberation

Redemption

The film's greatest gift: the possibility that it is never too late to reclaim yourself

Confronting the past. Reclaiming what remains.

COME BACK TO ME is a story about the weight we carry — and what happens when we finally set it down. It is a film about truth, about love that does not end with death, and about one man's long, difficult, necessary journey back to himself.

This ride means everything.

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