

ANDREA
BLUFORD

JARROD
DIGIORGI

WOLFGANG
WEBER

EMPEROR
KAIYUS

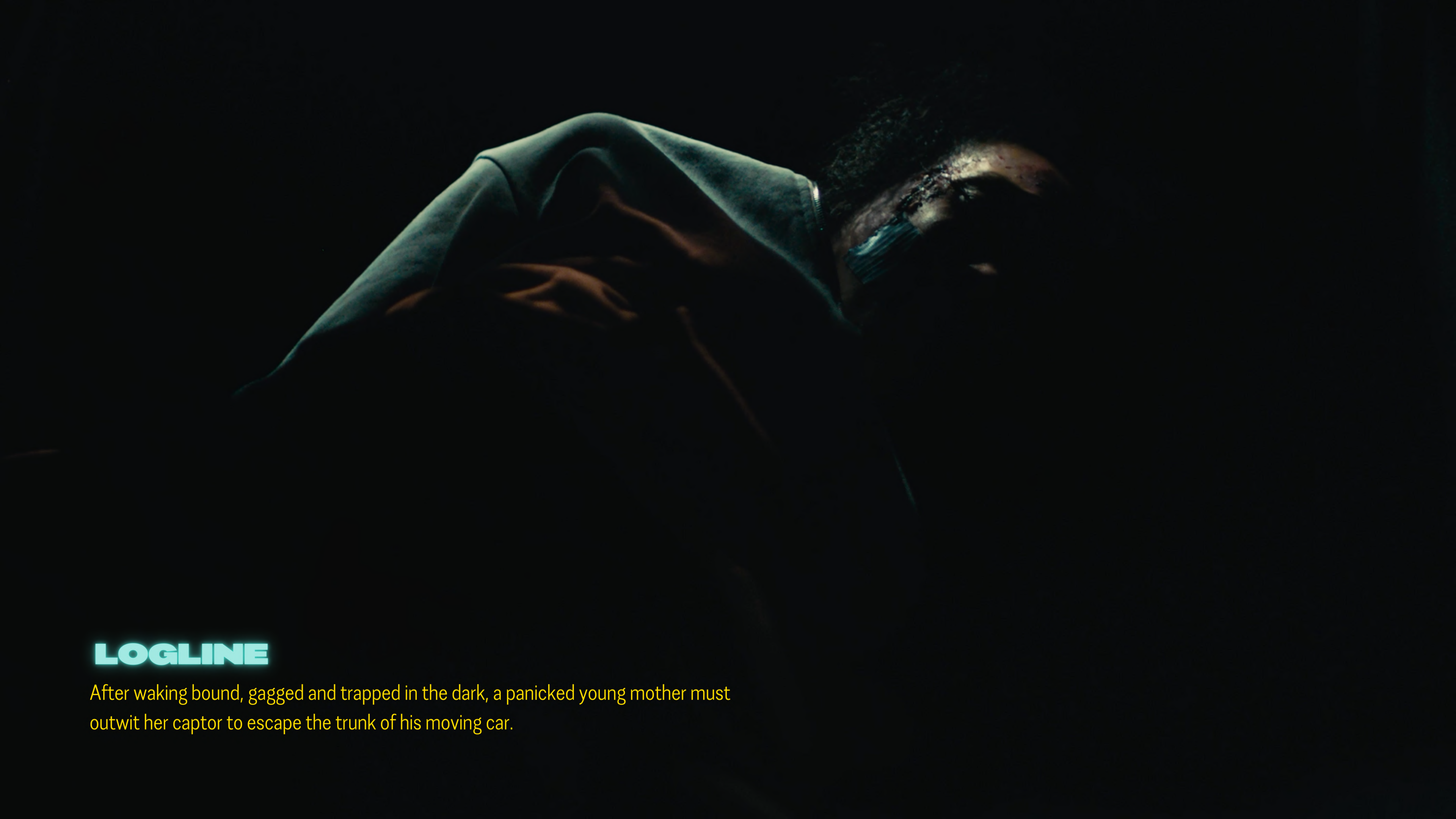
JULIA
SILVERMAN

HOMEBOUND

ESCAPE IS JUST THE BEGINNING

LEGACY BARB A MAD STREET FILMS ANDREA BLUFORD JARROD DIGIORGI
"HOMEBOUND" WOLFGANG WEBER EMPEROR KAIYUS JULIA SILVERMAN LAUREN KELLER HAILEY PETERS
JASON PELSEY MATT BROADFOOT DAVIS ROHRER SHAWN HOLMES MIKEY D'AMICO
PRODUCED BY SHAWN HOLMES LAUREN KELLER KYLIE KUNKEL AERYN MOORE DIRECTED BY ROBERT TINNELL WRITTEN BY SHAWN HOLMES

PRESS KIT



LOGLINE

After waking bound, gagged and trapped in the dark, a panicked young mother must outwit her captor to escape the trunk of his moving car.



"A gripping thriller where survival and redemption test the unbreakable bond between a mother and her child."

SYNOPSIS

Tyra, a mother fighting for a second chance with her son, wakes up bound and bloodied in the trunk of a moving car. As she pieces together the horrifying truth - she's been abducted by a predator who's done this before - she fights to escape, only to stumble into the home of an elderly woman, Grace, who offers shelter and comfort.

But safety is an illusion.

As the night unfolds, Tyra uncovers a chilling truth: her captor is Grace's son, a decorated detective, and the walls around her are closing in. With her life hanging by a thread, Tyra must outwit them both if she ever hopes to see her son again.



CAST

Andrea Bluford, Emperor Kaioyus
Jarrod DiGiorgi, Wolfgang Weber, Julia Silverman

CREW

Director & Scriptwriter : Shawn Holmes
DOP : Mikey D'Amico
Production Design : Hailey Peters
Hair & Makeup : Bridgette Hardy, Jaime Green
Sound Design : Matt Broadfoot
Editing : Davis Rohrer, Shawn Holmes
Casting : Lauren Keller
Aerial Cinematography : Rob Watt
Drone Pilot : Wolfgang Weber

PRODUCTION

Executive Producer : Robert Tinnell
Produced by : Shawn Holmes, Lauren Keller
Kylie Kunkel, Aeyron Moore

Legacy Barb Entertainment presents

In association with
Mad Street Films

With the support of
George A. Romero's Filmmaking Program
Artist-In-Residence Initiative

Set Photography and Videography :
Rob Watt ,Trey Jablinske

SHAWN HOLMES

Writer, Director, Producer

Shawn Holmes owes his distinctive narrative voice to growing up a rare black, gay filmmaker in the hills of rural West Virginia.

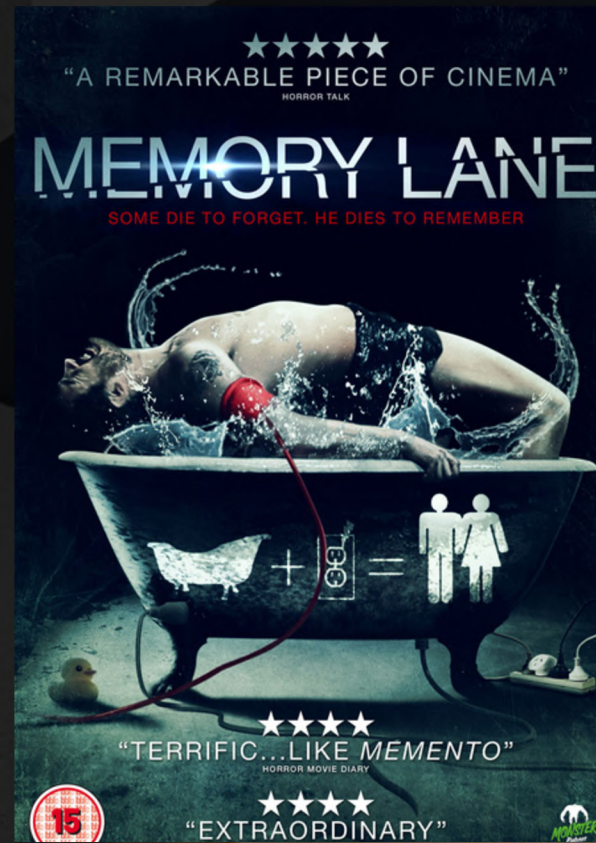
His journey through the industry has been marked by his work with renowned directors Tasha Smith and Lee Daniels, where he honed his skills making pitch decks and sizzle reels. This experience laid the groundwork for his own directorial voice, culminating in the award-winning sci-fi thriller "Memory Lane". His short film "How to Tie a Tie," won accolades at multiple film festivals, including the Philadelphia International Film Festival, Silicon Valley Queer Film Festival, and the Oscar-Qualifying Peachtree Village International Film Festival.

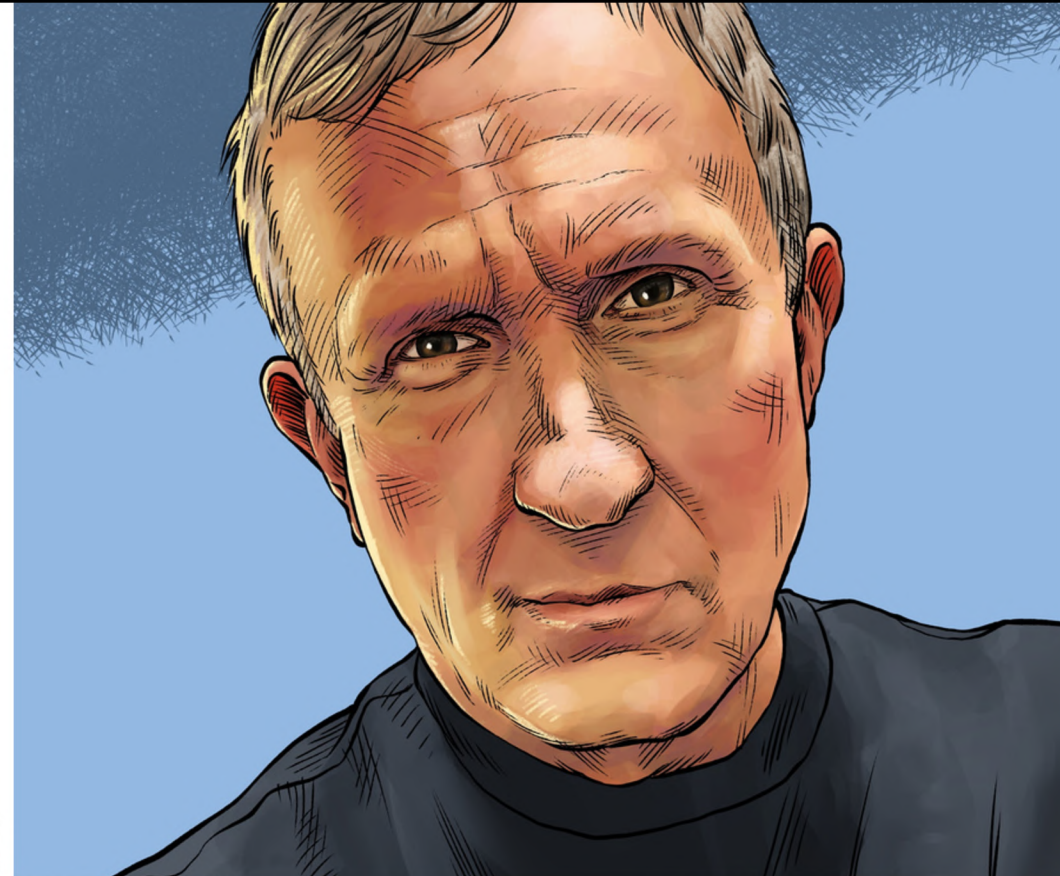
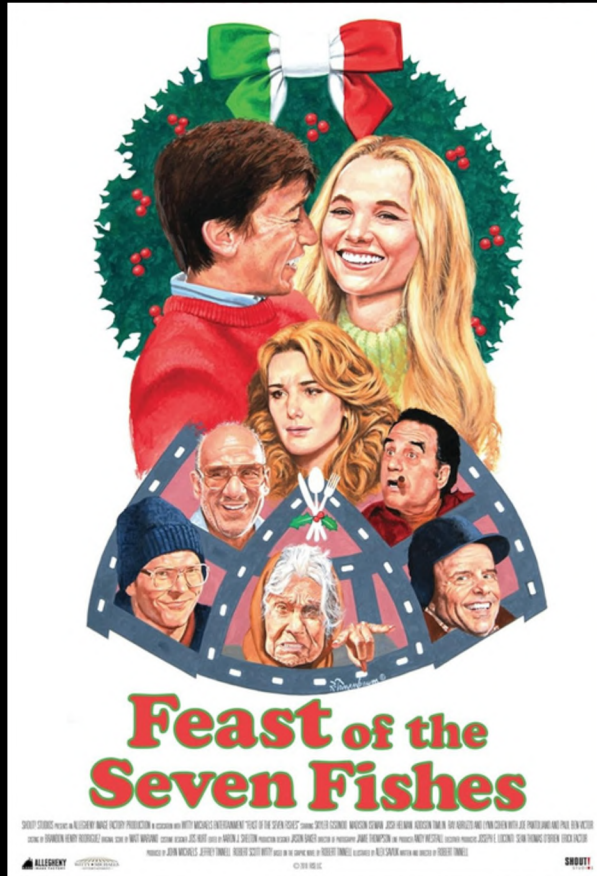
Holmes' commitment to storytelling was further recognized with a finalist nomination for the Warner Brothers Emerging Directors Workshop.

His portfolio spans a range of genres, from coming-of-age drama to horror and sci-fi thrillers, showcasing his versatility and depth as a storyteller.

[More on Shawn Holmes](#)

[IMDb](#)





ROBERT TINNELL

Executive Producer

Robert Tinnell is a writer, director, and producer best recognized for "Feast of the Seven Fishes", an Eisner-nominated graphic novel that he adapted into a critically acclaimed feature film. His career spans from directing Ryan Gosling's first film, "Frankenstein and Me", to producing the MTV Award-winning music video "Straight Up" for Paula Abdul (directed by David Fincher). Through his production company, Allegheny Image Factory, Tinnell continues to create feature films, television, and commercial projects.

After meeting Shawn Holmes at a festival screening of Holmes' cult-thriller "Memory Lane", Tinnell began to mentor Holmes - producing his Oscar-qualifying short "How to Tie a Tie" and employing him in various roles on projects for Lifetime.

"Homebound" marks their second collaboration as producer and director.

[More on Robert Tinnell](#)

[IMDb](#)



ANDREA BLUFORD

Tyra

Andrea Bluford is a versatile actress with extensive on-screen experience. Based in Sacramento, California, she graduated from Sacramento State University with a Bachelor of Arts in Social Work.

Her recent credits include a range of independent films such as "Encrypted", "Roan Creek", and "Safe Haven". She is also known for her role in "Violet Blvd".

Andrea has extensive training in single-camera and multi-camera acting, as well as short-form and long-form improvisation.

When she isn't on set, she hones her craft in advanced ongoing scene study classes, spends time with her family, or gets lost in reading epic fantasy novels.



EMPEROR KAIOYUS

Armoni

Emperor has appeared in over 250 films, TV shows, and commercials. His recent work includes SAM - which won Best Short at the Chelsea Film Festival and a starring role in the Emmy-winning short Ball and Vase.

Emperor's commercial credits include LEGO, Wawa, New Balance, Lucky Charms, Amazon, Google, and more.

Offscreen, he enjoys snowboarding, baseball, history, and spending time with his beloved cats, Big Louie and Tsar.



JARROD DIGIORGI

James

Out of the Furnace (2013)

The Road (2009)

Unstoppable (2009)



JULIA SILVERMAN

Grace

American Pastoral (2016)

General Hospital (2016)

The Working Girl (1988)



WOLFGANG WEBER

Marcus

The Bad Shepherd (2024)

big Baby (2018)

CSI: Miami (2008)



A CONVERSATION WITH SHAWN HOLMES

Let's start with the title: what does "Homebound" mean?

The title "Homebound" operates on multiple levels. On the surface, it suggests a journey - a mother trying to return home. But deconstruct it, and a deeper duality emerges: "Home" - the life, the son, the redemption she's desperate to reclaim. "Bound" - by her past, by guilt, by forces far beyond her control. The tension between these two ideas is the very essence of the film - Tyra is both moving toward salvation and shackled by everything that threatens to pull her back.

Your previous work has explored themes of family, guilt, and redemption. What drew you to this story?

I'm always fascinated by characters at the precipice - individuals forced into impossible choices. Homebound is an exploration of survival, but more importantly, it's about consequence. Tyra's fight isn't just physical, it's existential. Can she escape her captor and the gravity of her past? Of course the film is about what's happening to her in the moment, but the second that moment passes it's instantly about whether she can break free from the patterns that have defined her life.



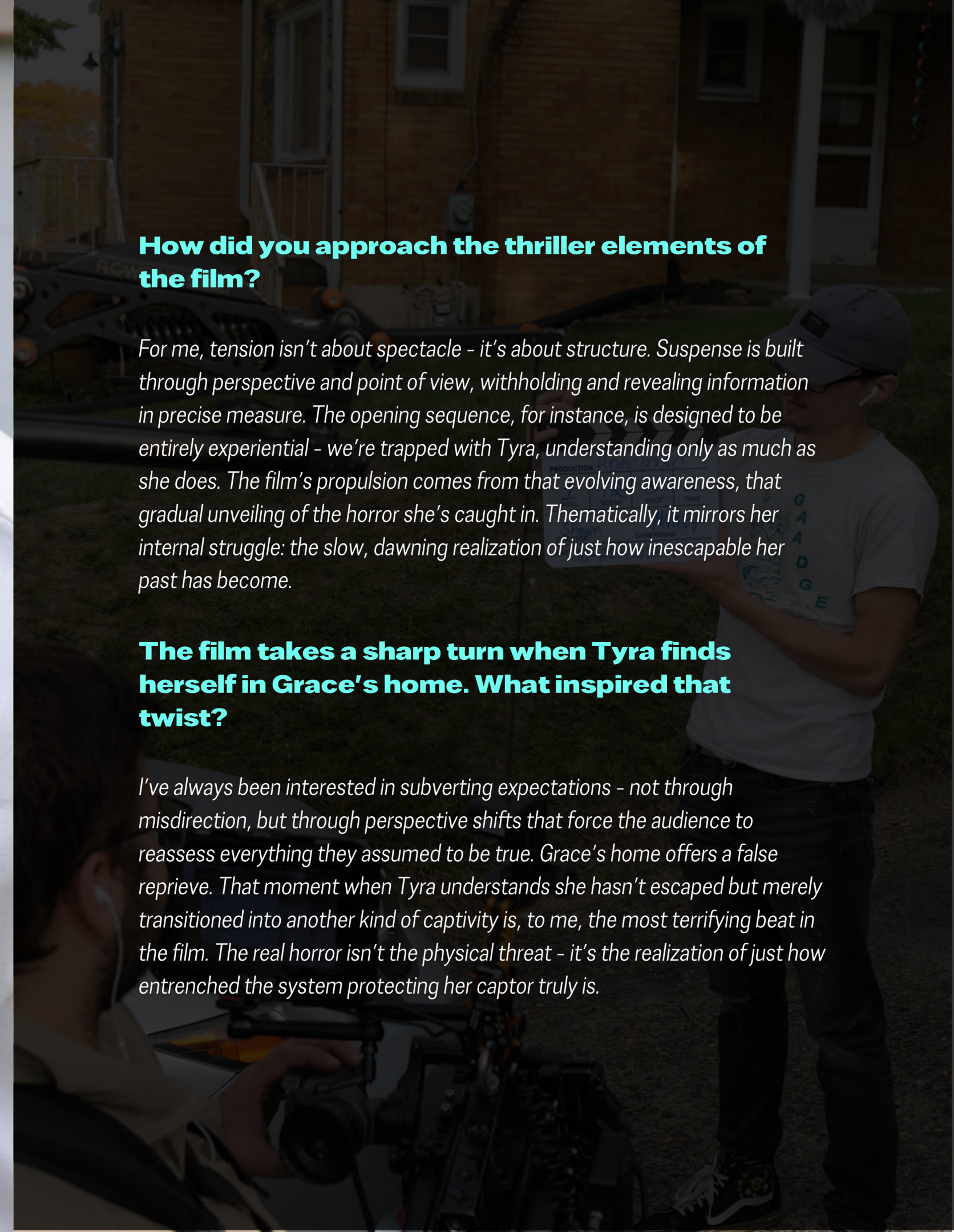


How did you approach the thriller elements of the film?

For me, tension isn't about spectacle - it's about structure. Suspense is built through perspective and point of view, withholding and revealing information in precise measure. The opening sequence, for instance, is designed to be entirely experiential - we're trapped with Tyra, understanding only as much as she does. The film's propulsion comes from that evolving awareness, that gradual unveiling of the horror she's caught in. Thematically, it mirrors her internal struggle: the slow, dawning realization of just how inescapable her past has become.

The film takes a sharp turn when Tyra finds herself in Grace's home. What inspired that twist?

I've always been interested in subverting expectations - not through misdirection, but through perspective shifts that force the audience to reassess everything they assumed to be true. Grace's home offers a false reprieve. That moment when Tyra understands she hasn't escaped but merely transitioned into another kind of captivity is, to me, the most terrifying beat in the film. The real horror isn't the physical threat - it's the realization of just how entrenched the system protecting her captor truly is.



Motherhood plays a major role in Homebound. Can you talk about that?

To me, Motherhood is never an abstract theme. My mother had me when she was sixteen. We like to joke that we grew up together. The odds were stacked against her, but she fought to carve out a future, not just for herself, but for me. Watching her navigate life with that kind of determination shaped my entire understanding of what it means to be a mother. It's sacrifice, it's resilience, it's an unwavering refusal to let circumstances define you. That personal connection was already guiding my approach to Homebound, but then, while writing the film, I lost my grandmother - the woman who helped raise me. Her absence left a void, and I found myself pouring that loss, that grief, into the script.

That duality plays out through Tyra and Grace - two women shaped by motherhood in radically different ways. Tyra fights to reclaim her place in her son's life, while Grace twists that same maternal instinct into something dangerous and even unforgivable. One is bound by guilt, the other by loyalty. Both believe they're doing what's right. And in the space between them is the question I kept coming back to: What does it truly mean to be a mother? The problem with that question is that the answer is "everything".

What do you hope audiences take away from Homebound?

I don't believe in prescribing meaning. My intention is to create an experience that lingers - that forces the audience to engage with the material beyond the final frame. Homebound is about survival, yes, but it's also about the inescapable weight of the past. If there's a question I want people to ask themselves as the credits roll, it's this: If given a second chance, would you truly be free? Or are we all, in some way, still bound?



HOMEBOUND

a film by Shawn Holmes



PRESS, SALES, & INQUIRIES

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www.HomeboundFilm.com