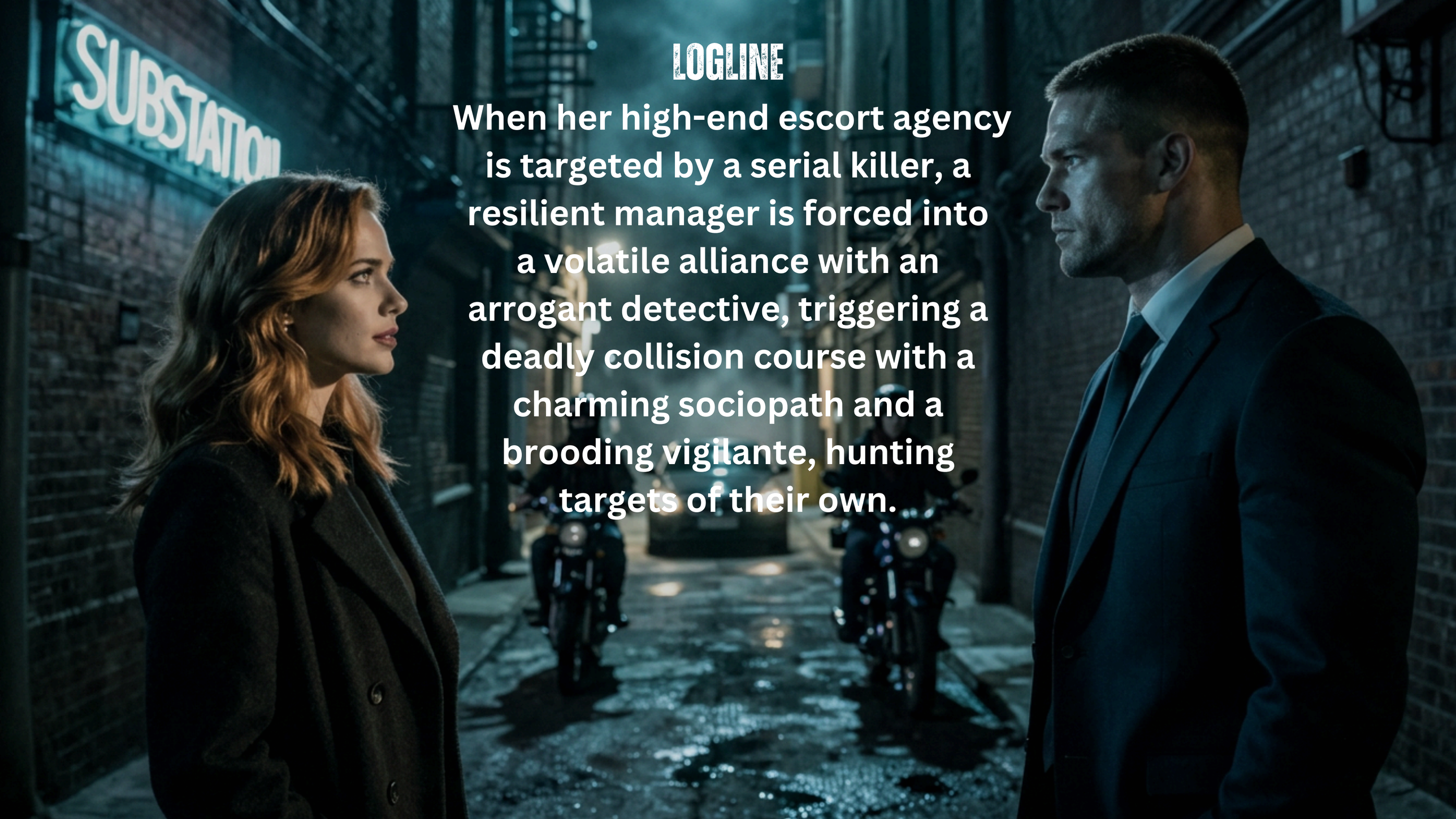
HIDING IN PLAIN SIGHT, HUNTING IN THE DARK

DOG SHOT

A Feature Film



LOGLINE

When her high-end escort agency is targeted by a serial killer, a resilient manager is forced into a volatile alliance with an arrogant detective, triggering a deadly collision course with a charming sociopath and a brooding vigilante, hunting targets of their own.

THE LEADS



LUNA

Strong, beautiful, and protective of her empire. A former escort who now runs a premier high-end agency. She is nobody's fool, and she does not back down. Somewhat emotionally bruised, but ultimately a survivor.



DETECTIVE SHARPE

Tough, arrogant, confident. An uncompromising narcissist with no sense of humour, he clashes with Luna, fuelling a dangerous, sexual friction between them. A masterful manipulator who hides a dark secret.



PETER

A charming, articulate, and eccentric sociopath. He hides a vacant conscience behind good manners and a quirky demeanour. He only cares about his own amusement. He dresses like a Rothko painting.

SUPPORTING CHARACTERS



JAKE

A brooding vigilante rideshare driver. Ex bouncer, and prison officer, he knows the city and its characters well, and dispenses his own brand of justice when he needs to. Quiet, intense, cheeky, and dangerously unpredictable.



RODRIGO

A jaded, somewhat shabby, older detective - Sharpe’s partner. Well read, educated, smart. Has had gambling issues in the past and went through a messy divorce, but at heart he is a good man who cares about people.



CARL

Carl is an ex-cop - a heavily tattooed, bad boy, who is Peter's partner in crime. He works at the club as a barman, and has had several affairs with escorts at the agency, as well as Luna. Taciturn, cold, and unfriendly.

SUPPORTING CHARACTERS



CHIEF

She is experienced, in control, relaxed, doesn’t get fazed. Direct, confident, trusting of her detectives, with a slightly underplayed sense of humour. Mostly by the book, but knows when to let things slide.

TIGRAN

He is loud and garish - a shameless, ‘ambulence-chaser’ (think Better Call Saul/The Rainmaker). A cynical, fast-talking, attack dog lawyer, with no qualms about defending the indefensible.

BRADEN & KENNY

Two vicious late-teen criminals on a dirt bike. Brutal and nasty in their unprovoked assaults, they target the old, the weak, and the defenseless. Real scumbags, who just enjoy hurting people.

SYNOPSIS

A brutal serial killer is systematically murdering escorts, bringing the cocksure Detective Sharpe and his jaded partner, Detective Rodrigo, directly into Luna's life - a premier escort agency manager, she refuses to be intimidated, as an intense, sexually charged friction sparks between Luna and Sharpe. But the hunt for the killer is only one piece of a rapidly fracturing puzzle.

Peter, an eccentric, polite sociopath, has targeted Luna's empire for a high-stakes heist. Moving with cheerful, public confidence, Peter maneuvers right into the crosshairs of the detectives. Simultaneously, two vicious teenage bikies tear through the city, tracked by Jake, a focused vigilante rideshare driver, pursuing his own dangerous path of revenge.

The narrative builds towards a multi-sided collision. Sharpe and Rodrigo are hunting a shadow, Luna refuses to be a victim, Peter is tying up loose ends, and the biker boys are on the run as Jake hunts his targets. All of these forces come into inevitable conflict, as the showdown reveals the true identity of the killer.

THEMES

Hidden Identities, Moral Ambiguity, Betrayal.

VISUAL STYLE & AESTHETIC

Michael Mann is my touchstone here: cool, controlled, composed. Locked-off camera throughout, nothing handheld. Too many crime films default to shaky "gritty" coverage, and I want the opposite for Sharpe and Rodrigo's Sydney. The city should look glassy and precise, all harbour light and wet roads, with the stillness of the frame doing the tension work rather than movement.

Luna's world runs on that same control, just warmer, shallow focus and symmetry against cool blue interiors. As the killings escalate I want the frame to tighten rather than break apart, getting still and more claustrophobic as things get more dangerous.

Jake's ride-share thread is my Taxi Driver reference, though not in camera technique, we stay locked-off there too. It's the mood: in this case, cold LED light (instead of vapour light), and steam off the asphalt, rain on the windscreen, a Sydney that feels hostile at 3am.

Peter is the one place I break the rules on purpose. Vivid colour, theatrical symmetry, like he's wandered in from a different, funnier film. Everyone else stays restrained and cool, Peter gets full colour while doing something monstrous, and by the third act these three visual worlds collide in the same frame.

— **Paul Barakat (Director)**

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PRODUCTION OVERVIEW

Production Status:

Script: Fully locked and polished.
Director: **Paul Barakat** Attached.
Lookbook: Complete.
Package: Ready for talent attachments.
Financing: Seeking initial investment.

Production Plan:
Shooting Location: Sydney

Estimated Shoot Length: 21 days +1 week buffer, so 28 days in total.

Target Window: April/May ‘27

The Financing Ask:
Total Budget: $3M — $4M

Target Market:

DOG SHOT targets the 18-45 demographic drawn to dark, character-driven crime thrillers. Our audience loves neo-noir with sharp dialogue and morally complex characters.

Narrative comps would be *Snatch* and *Rocknrolla,* while being aesthetically closer to the work of Michael Mann, or films like *Nightcrawler.*

Key Psychographics: Fans of prestige cable dramas, and darkly comic indie thrillers. They value atmospheric world-building over predictable, formulaic action. This is our storytelling forte.

Circuit Potential:

Launching in Sydney and the MIFF (Paul’s first feature, KAIROS, was voted Top Ten) ensures maximum national press exposure, a sophisticated audience test, and direct access to domestic distributors and buyers via the 37°South Market.

Spain's Sitges is the world's premier genre festival, offering the ultimate launchpad to connect with a dedicated fan base for dark, edgy thrillers. Raindance is the UK's largest Indie platform, which we would target; and Fantasia in Montreal is known for screening edgy crime thrillers like ours.

FESTIVAL ACCOLADES

WINNER Melbourne International Screenplay Awards
Best Thriller

WINNER Platinum Award WRPN.tv
Best Feature Length Script

WINNER New York International Film Awards
Best First Time Screenwriter, Best Noir Runner Up

FINALIST International Indie Screenplay Festival
Best First Time Screenwriter

FINALIST Oxford Script Awards
Best Thriller

FINALIST Las Vegas International Film and Screenplay Festival
Best Thriller

FINALIST Berlin International Screenwriting Festival
Best First Time Screenwriter

HONOURABLE MENTION Thriller/Suspense Festival

'DOG SHOT presents a thrilling, dark tapestry of intersecting lives' - Shore Scripts

JOIN US IN BRINGING THIS WRY NOIR TALE TO LIFE

Screenplay available upon request

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