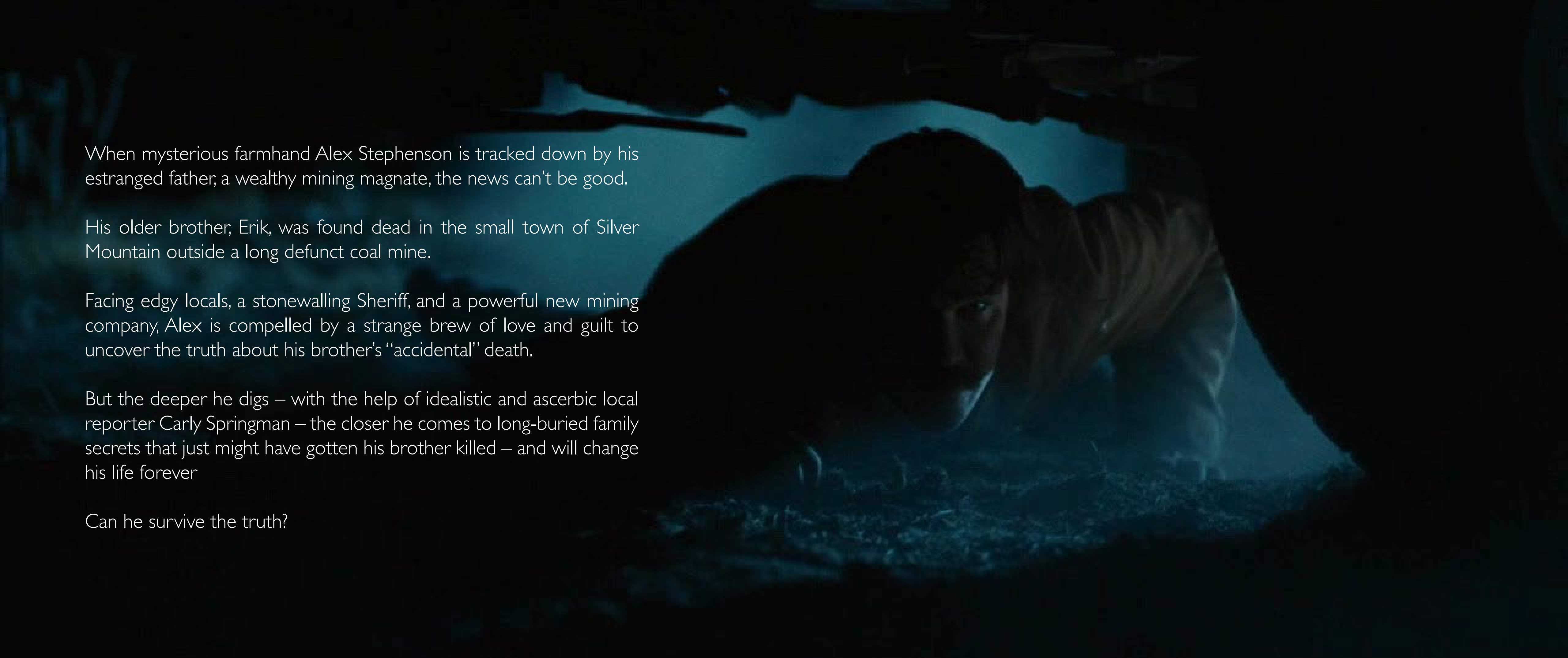




SILVER MOUNTAIN

A dark, moody interior scene. In the center, a person wearing a dark hat and coat is silhouetted against a bright, warm light coming from a doorway or hallway in the background. The person is looking into the light. To the left, a lamp with a white shade sits on a dark surface. To the right, a framed picture of a landscape hangs on a light-colored wall, and a small table with a metal frame is visible. The overall atmosphere is mysterious and suspenseful.

EVERY FAMILY HAS A SECRET

A man with dark hair and a mustache is shown from the chest up, lying on his back in a dark, rocky environment. He is looking upwards with a serious, almost fearful expression. The lighting is dim, with a cool blue-green hue, highlighting the textures of the rocks and his clothing.

When mysterious farmhand Alex Stephenson is tracked down by his estranged father, a wealthy mining magnate, the news can't be good.

His older brother, Erik, was found dead in the small town of Silver Mountain outside a long defunct coal mine.

Facing edgy locals, a stonewalling Sheriff, and a powerful new mining company, Alex is compelled by a strange brew of love and guilt to uncover the truth about his brother's "accidental" death.

But the deeper he digs – with the help of idealistic and ascerbic local reporter Carly Springman – the closer he comes to long-buried family secrets that just might have gotten his brother killed – and will change his life forever

Can he survive the truth?



DIRECTOR'S NOTE

Without darkness, there can be no light.

— Lao Tzu

This is a film about the hard choices that define us.

It is a film that rejects easy answers for the more honest gray area in-between. It reflects our disillusioned times, affirming a basic human dignity while acknowledging the gauntlet of darkness we must run to get there.

Set against the backdrop of fracking — today's industrial moral dilemma — the film questions a system that values strength over morality, asking at what point the Means destroy the Ends?

In the middle of winter I discovered in myself an invincible summer.

— Albert Camus

We recognize there are no good people or bad people. There are just people, getting by the best they can — a truth our protagonist, Alex, clings to as he discovers that the price for doing what's "right" may be his soul.

Silver Mountain will be suspenseful and darkly entertaining with flashes of surprise and humor — but our real success will be measured by an audience haunted by the question of what they, but for a small quirk of fate, might have done differently.

CHARACTERS

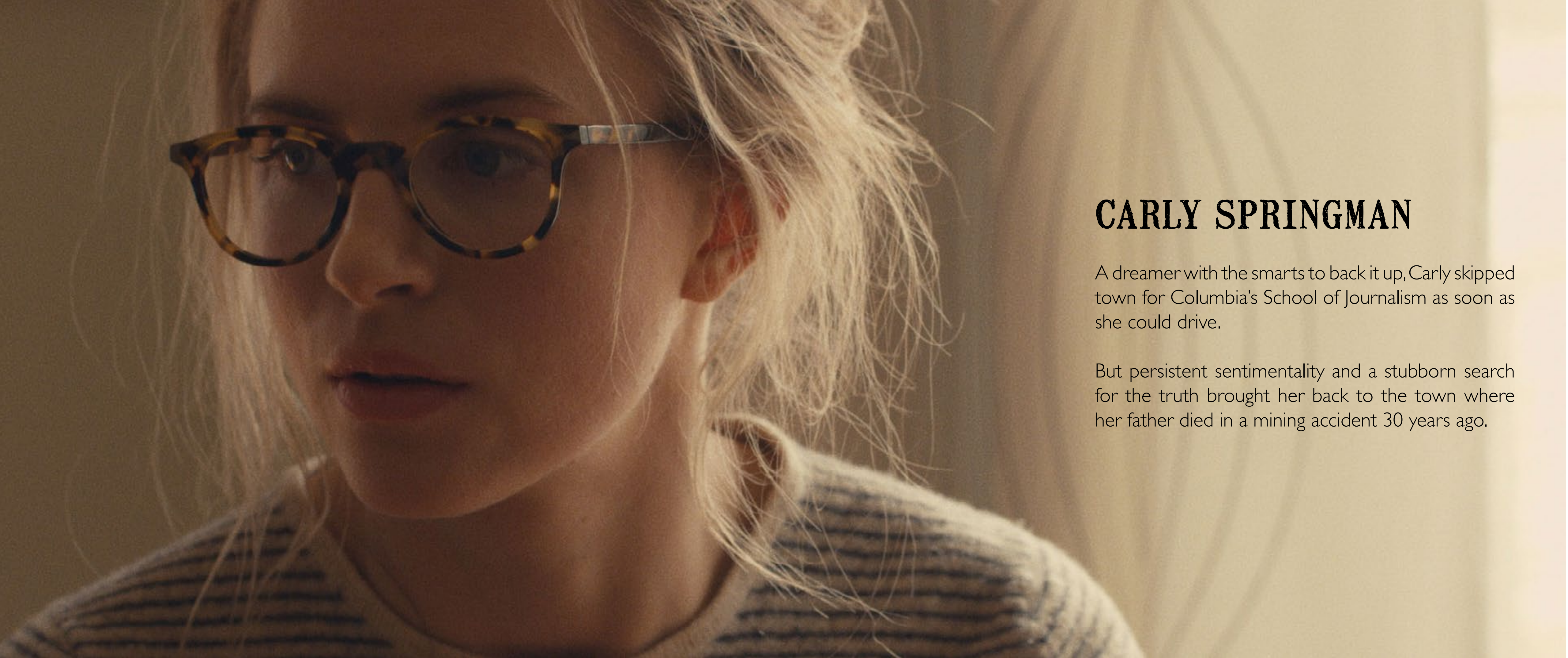
ALEX STEPHENSON

A rural drifter hiding from a privileged and painful past, Alex knows what it's like to live between two worlds.

Even as he struggles to start a new life, he must contend with the dark impulses of his old one.

Deep down, he knows one day he must choose sides.





CARLY SPRINGMAN

A dreamer with the smarts to back it up, Carly skipped town for Columbia's School of Journalism as soon as she could drive.

But persistent sentimentality and a stubborn search for the truth brought her back to the town where her father died in a mining accident 30 years ago.

JOHN STEPHENSON

A survivor *par excellence*, John Stephenson navigated his way from the Pit to the Boardroom, employing charm as needed and cold calculation when necessary.

Like every great man, John learned that idealism only works when you're winning and success requires making the hard choices others will not.

As he often says, "Sometimes you gotta cut back to make way for new growth."



ROY STONE

Roy always knew he'd be Sheriff.

Even back on the high school football team, he was always *that* guy.

But he never thought it'd be like this. He's not above cutting corners — hell, that's what they're there for — but a man's gotta draw the line somewhere.

Problem is, that line keeps shifting. But one thing is certain: the devil you know is better than the devil you don't.





LAURA STEPHENSON

Laura Stephenson had it all — money, class, beauty and intelligence — so when her beloved Erik began making waves, she knew well enough that some secrets are better left forgotten.

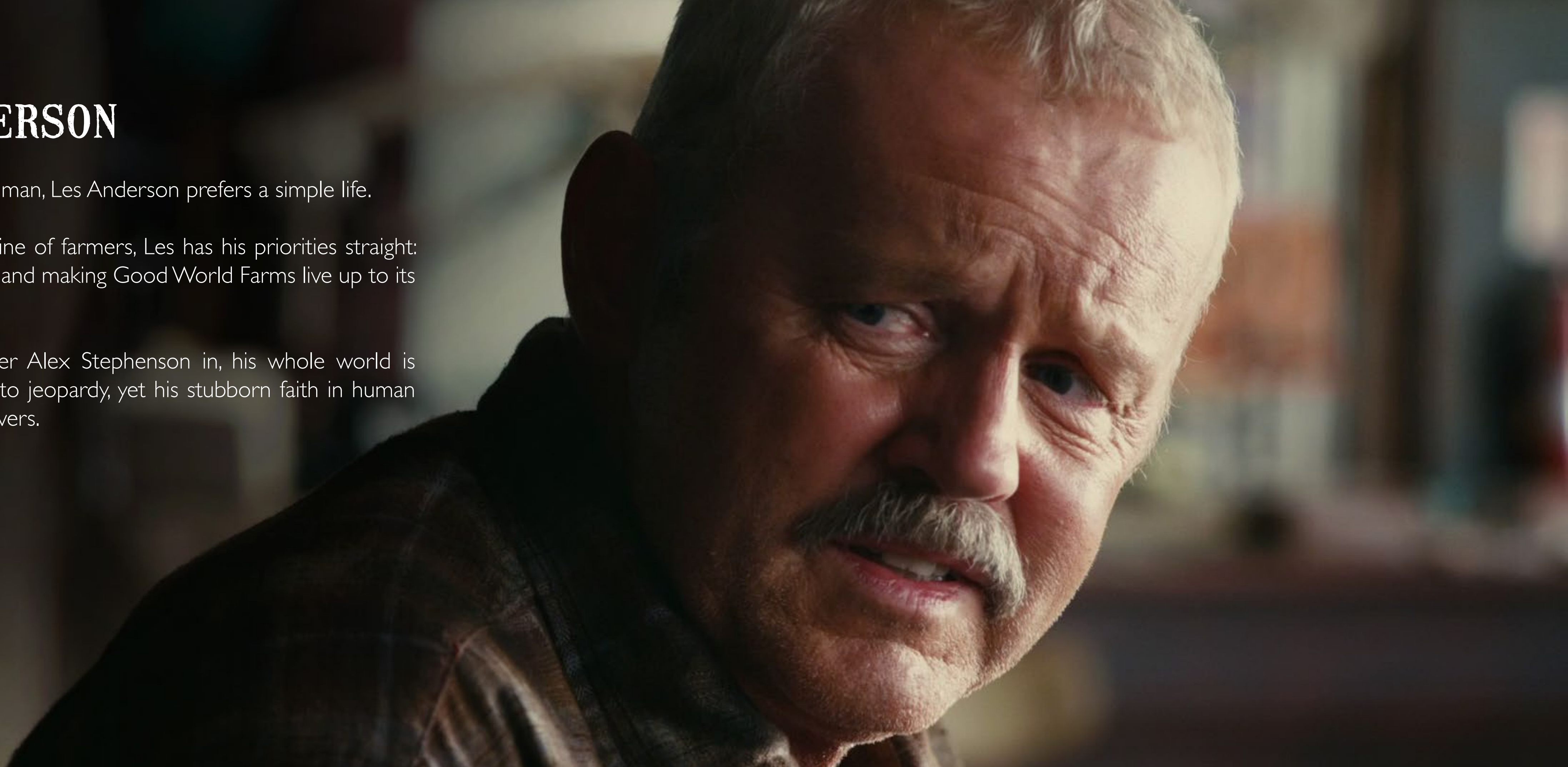
But the grieving widow's loyalties are tested when an old, forbidden love returns to find the truth.

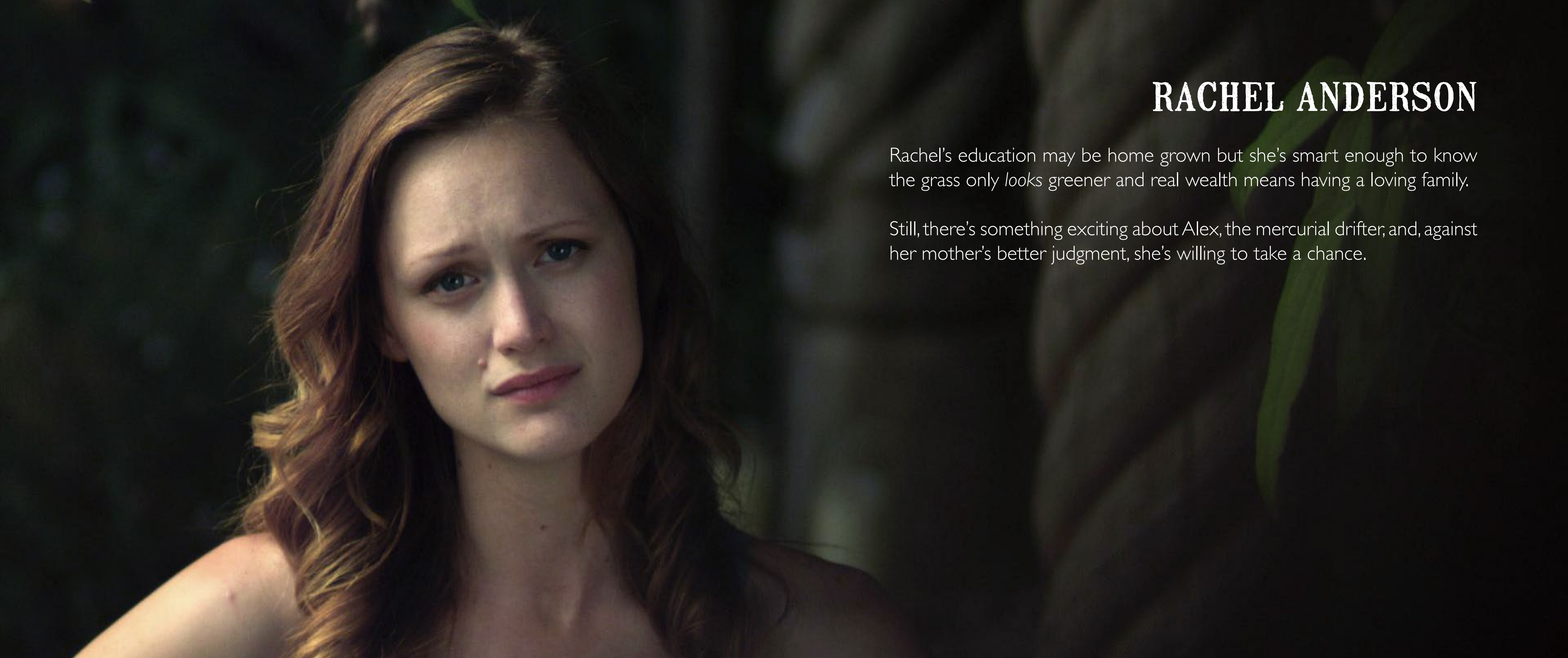
LES ANDERSON

While not a simple man, Les Anderson prefers a simple life.

The last of a long line of farmers, Les has his priorities straight: caring for his family and making Good World Farms live up to its name.

After taking stranger Alex Stephenson in, his whole world is suddenly thrown into jeopardy, yet his stubborn faith in human goodness never wavers.





RACHEL ANDERSON

Rachel's education may be home grown but she's smart enough to know the grass only *looks* greener and real wealth means having a loving family.

Still, there's something exciting about Alex, the mercurial drifter, and, against her mother's better judgment, she's willing to take a chance.

PLACES

A wide-angle landscape photograph of the Lehigh Valley. The scene is characterized by multiple layers of rolling hills and valleys, creating a sense of depth. The foreground shows a grassy slope with scattered trees. The middle ground features a dense line of trees on a ridge, with more hills and valleys visible behind it. In the far distance, a city skyline is visible on a hilltop, partially obscured by the haze. The sky is a pale, uniform color, suggesting a misty or overcast day. The overall color palette is muted, with various shades of blue, green, and grey.

THE LEHIGH VALLEY



GOOD WORLD FARMS

STEPHENSON RESIDENCE



SILVER MOUNTAIN



THE CREEK



JEBEDIAH'S TRAILER

THE MINE



CARLY'S HOUSE



MOOD



SUSPICION

A man with long brown hair is sitting in the driver's seat of a car, looking through a pair of black binoculars. The car's interior, including the steering wheel and dashboard, is visible in the foreground. The background shows a desert landscape with dry grass and hills under a clear sky. The word "MYSTERY" is written in white capital letters on the left side of the image.

MYSTERY



SUSPENSE

SURPRISE



DESPERATION





REALIZATION

DISILLUSION



LIGHTING, COMPOSITION & COLOR









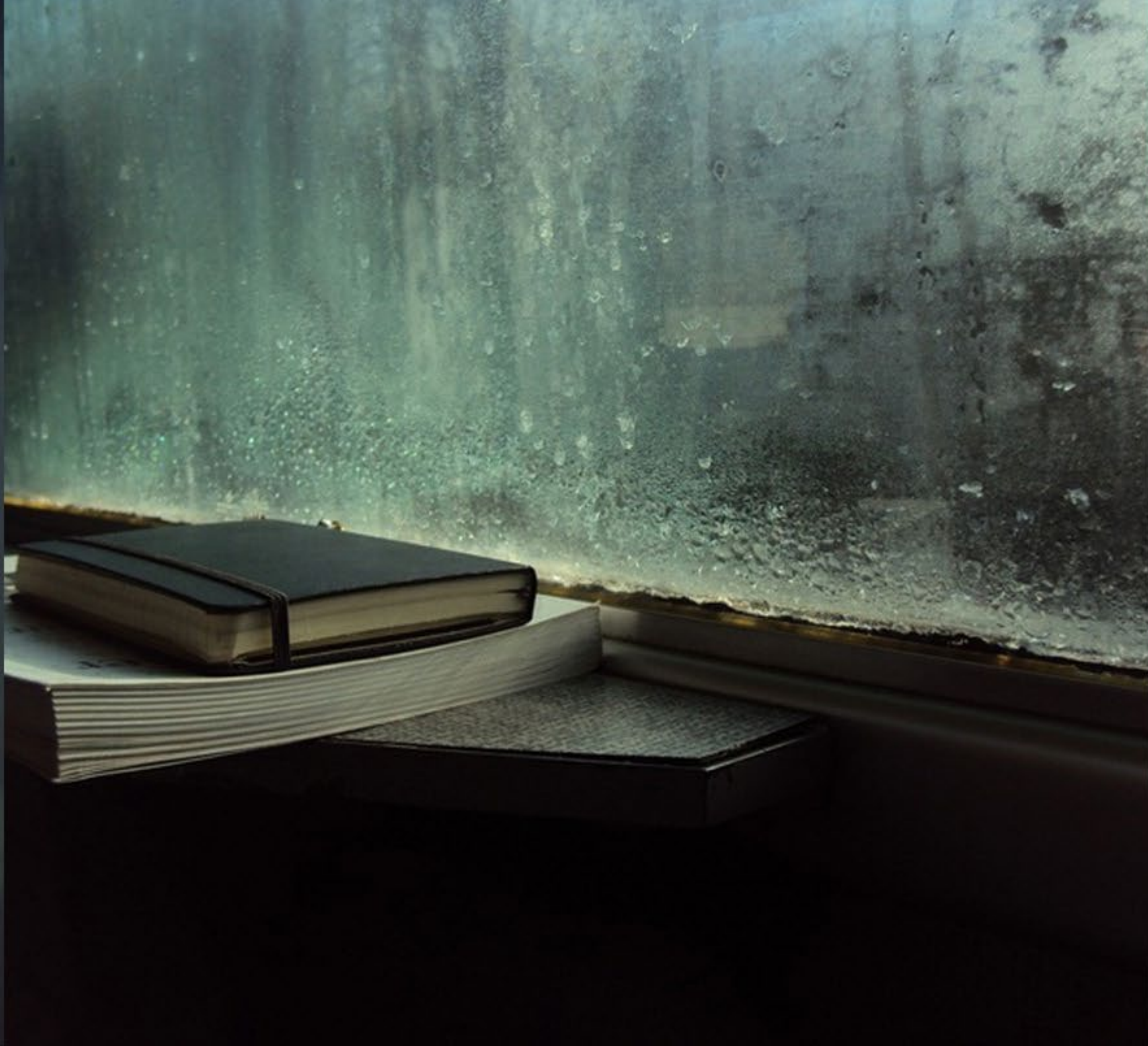
United States Steel Corporation
Edgar Thomson Plant
Since 1875













OUR TEAM

SORREL BRAE

DIRECTOR

Sorrel has been writing and directing films, documentaries and commercials for over 10 years. His short films have been featured on the Sundance Channel and screened at festivals around the world, collecting awards for Best Film, Best Writer, and Best Director.

Sorrel's commercial work (for the likes of American Express, Toyota, P&G, NFL, Ikea and Motorola) has been honored by the ACE, Webby, MIXX, ADDY, Telly and Creative Media Awards as well as the Cannes Advertising Festival where he was recognized with the prestigious Young Director Award.

JAMES LURIA

WRITER

James Luria is a writer and digital media producer and entrepreneur. He has written six screenplays, four original scripts and two adaptations, working alone and with directors and producers, and has written for Slate.

He is also a co-founder and principal in Independent Content, a digital media agency.

He has held executive positions at Fox Entertainment, where he oversaw digital creative development for Fox television shows, including the first websites for *The Simpsons*, *X-Files*, and at AOL, where he ran creative development, and conceived and launched a documentary film channel.

TRUTH HAS A PRICE



An aerial photograph of an industrial facility. On the left, a large circular storage tank is visible, its surface marked with numerous concentric, wavy lines. To the right of the tank, a long, narrow structure, possibly a conveyor or walkway, extends across the frame. At the end of this structure, a bright orange flame is visible, likely from a flare. The ground is a mix of reddish-brown earth and patches of green vegetation. The overall scene suggests a mining or processing operation.

SILVER MOUNTAIN