BOUNDARY

MOVIE PITCH DECK

OFFICIAL SELECTION
Cannes Script Festival
2026

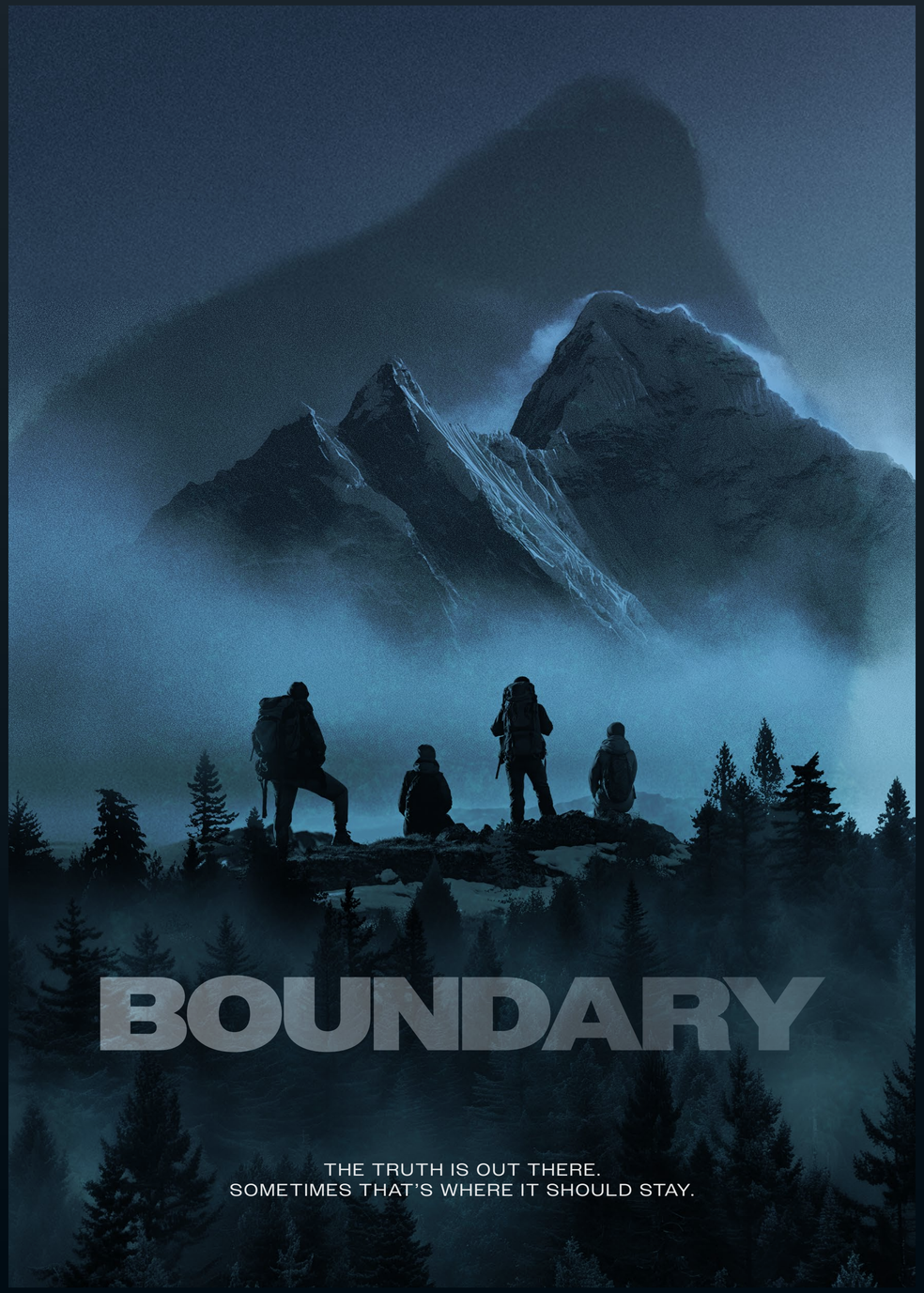
002

LOGLINE

When four experienced outdoor explorers venture into the Pacific Northwest wilderness to film what they hope will be definitive evidence of **Bigfoot**, trust fractures and reality blurs as they cross an unseen threshold — and discover that some territories are not meant to be known.

003

POSTER CONCEPT



FILM TITLE: BOUNDARY

TAGLINE:
THE TRUTH IS OUT THERE.
SOMETIMES THAT'S WHERE IT SHOULD STAY.

WRITER/CREATOR: GEORGE LENOX

004

WHY THIS FILM NOW?

There is no **definitive**, **restrained** Bigfoot film that treats folklore with respect and ambiguity rather than spectacle.

Boundary fills that gap with emotional depth, thematic resonance, and a grounded survival narrative.

005

WHY **BOUNDARY** IS DIFFERENT

TYPICAL BIGFOOT FILM	VS	BOUNDARY
Bigfoot is a **monster**		Bigfoot is **territorial**
Creature **attacks** humans		Humans **violate** boundaries
Focus on the **reveal**		Focus on the **unseen**
Proof is the goal		Proof becomes irrelevant
Monster hunt		Survival and escape

006

SYNOPSIS

Four experienced outdoor explorers assemble in the remote Pacific Northwest to document an area long associated with **Bigfoot** sightings. Confident in their skills and modern equipment, the group plans an eight-day expedition that will hopefully bring clarity to a mystery they believe has been misunderstood rather than proven.

As they venture deeper into the wilderness, subtle anomalies begin to surface: unexplained sounds, gaps in camera coverage, and unsettling patterns in the landscape. **Ray**, whose upbringing included stories of ‘the hairy man’ passed down through his Native American family, becomes increasingly uneasy as familiar warning signs emerge — signs the others dismiss as coincidence or superstition.

Midway through the expedition, tensions fracture the group and Ray takes an emotionally charged detour alone. When he rejoins the following morning, **David** has vanished without a trace, leaving behind only unsettling footage of his final moments. A desperate search pushes the remaining explorers further into unfamiliar territory, where leader **Lee** disappears after following what he believes to be a human cry in the night.

With two of their friends gone and the rules of the forest becoming terrifyingly clear, Ray and **Ellie** abandon the documentary’s original purpose and attempt to escape. Their retreat is slow, disorienting, and punishing — marked by false trails, misdirection, and the growing realization that they have crossed an unseen **boundary**.

The film culminates in recovered trail-camera footage: a silent, static shot of the campsite at night, where a motionless silhouette of a figure stands watching from the trees before a second presence strikes the camera to the ground. What remains is not proof of Bigfoot’s existence, but a warning — that some territories are not meant to be explored, and some truths are not meant to be taken.

007

TONE & STYLE

Music can be used sparingly, but mostly we defer to the ambient sounds of the wilderness. Minimalist score in certain suspense scenes – monotonous, low, undulating. Only the pulse of the music will dictate how fast your heart should be beating.

We can counterbalance this in the earlier scenes where regular music is being played in gas stations, or on radios and car stereos.

Visually, most of the film is shot outdoors in the wilderness. The weather will align with the mood and the level of danger the characters are in. Shifting from sunny and optimistic at the start, through to cold and grey towards the end.









008

GENRE & AUDIENCE

The script falls into Psychological Horror, Adventure Thriller and Slow-burn Creature Mystery.

For fans of *The Ritual, The Revenant, Willow Creek* and *The Blair Witch Project*, and those looking for a Bigfoot film that does justice to the legend.



CHARACTER OVERVIEW

[AND POTENTIAL CAST]



LEE

[JACK REYNOR]

Responsible and level-headed. Lee is the defacto leader of the group and has a YouTube channel in which he documents his outdoors adventures, featuring the coolest, latest camping gear. He is quite high-profile and is sponsored by several equipment manufacturers.



RAY

[KIOWA GORDON]

Native American on his father's side. A more sensitive, reactive personality than Lee, but with good instincts and intuition. He grew up with folklore around the 'forest people' in a way that was normalized, not sensational. Camped and hunted with his father, but is now more of a keen observer of nature and history.



ELLIE

[JEN LANDON]

Ellie is the gadget geek, also a YouTuber. She has the drone, the fancy trail cameras, and GPS devices. She's interested in history and archaeology. Her channel focuses on exploring remote locations as a vehicle for showcasing the gear she uses.



DAVID

[JOE KEERY]

David is the joker among the group. Charismatic and lighthearted, always good for morale. He has a podcast in which he interviews the likes of Lee (that's how they met), Les Stroud, Nolan Fisher and other high-tech explorers. He's also quite the boy scout himself, hence his interest in the subject.

010

THEMES

Trespass vs Presence — not discovering, but crossing a line

Observation and Limitations — seeing doesn’t mean knowing

Respect for the Unseen — ancient lore meets modern mistakes

Documentation vs Reality — footage as evidence and warning

011

TITLE SEQUENCE

[CLICK HERE TO WATCH THE MOCKUP]

The movie opens **quietly**. Credits slowly fade in and out in small, unobtrusive and simple typography over footage from a **drone camera**, accompanied only by sounds of the wilderness before a low, ominous score blends in with it. The sequence is made up of clips of mostly forests but also creeks, rivers, a lake shore, and a mountain or two in the background. This serves to remind the audience how vast and uncompromising this part of the world is. It's beautiful; lush and still, but with a foreboding undertone.

After a minute or two, we reach the final drone shot in which we see the person flying it – **Ellie**. She brings the drone in to land with the camera trained on her. After a slow and graceful descent, the drone lands awkwardly, half on a rock in the grass. The camera still pointed at Ellie but on an uneven angle. Ellie jogs over with a giggle and picks up the drone, smiling right at the camera. And that's scene one.

012

WRITTEN BY GEORGE LENOX

George’s interest in film began at an early age, sparked by a fascination with suspense-driven cinema and monster magic. Drawn to how tension, sound, and visual storytelling work together, he gravitated toward action and horror films, absorbing not just the stories but the craft behind them.

Alongside film making, George developed a deep passion for music, and later channeled his creative instincts into a professional career in graphic design. His work in title sequences and visual storytelling sits at the intersection of film, design, and sound.

Now, after years of consuming documentaries, folklore, and online content surrounding Bigfoot, George became increasingly frustrated by the absence of a film that treated the subject with restraint, intelligence, and respect. Rather than pursue spectacle or parody, he set out to write the movie he wanted to see — one that frames the search for Bigfoot not as discovery, but as trespass.

Boundary is the result of that ambition.



013

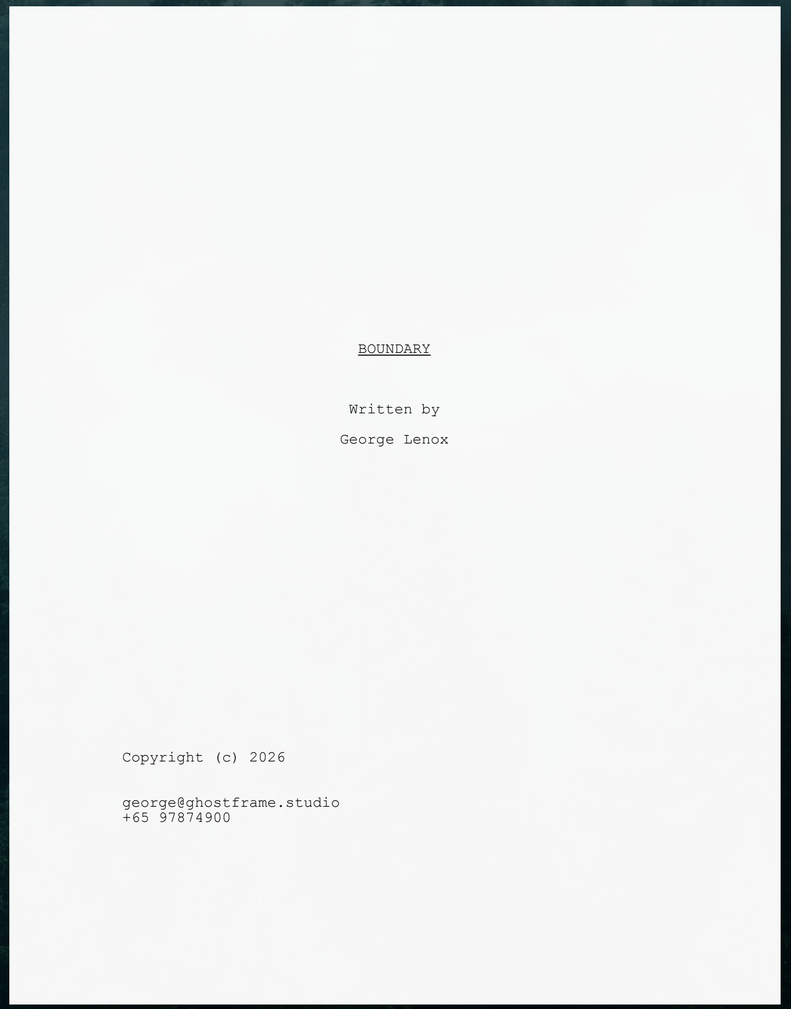
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Written by

George Lenox

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