

# DECEPTIVE VOWS



SCREENPLAY BY  
**GARY G. TAVARES**

## *Deceptive Vows*

**120-min. Feature film production**

**Genres:** Drama, Thriller, Psychological  
thriller

***Anticipated to be Rated "PG-13"***

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# Logline & Synopsis

**LOGLINE:** In a women's prison, Patricia, a traumatized inmate resisting state-mandated group therapy, is forced to confront the abuse that led her to kill her husband, revealing how a seemingly romantic relationship devolved into a nightmare of control, violence, and survival.

**SYNOPSIS:** Imprisoned for killing her abusive husband, Patricia is forced to join a state-mandated prison group therapy program she has no interest in. Other women's stories begin to unravel the trauma she has desperately tried to bury. As her resistance gives way to painful memories, the screenplay unspools the haunting story of how a charming, attentive stranger named Andrew became the violent man who would destroy her life. What begins as romance spirals into manipulation, isolation, and terror, driving Patricia to a final act of survival that leaves her behind bars. A searing drama about love, control, and the devastating cycle of abuse, this screenplay follows one woman's journey through fear, guilt, and the fragile possibility of healing.

Deceptive Vows is an adaptation of my play, "Until Death Do Us Part." I wrote, directed, and produced the play, which premiered in Oakland, California, in 2000, with an encore presentation in 2001. This screenplay is award-winning, having won Best Drama Screenplay at the Summer in the South festival in Atlanta in 2021. The 6-minute short film version has been selected for 7 festivals, has won 3 awards, and has over 590,000 YouTube views and over 6,800 'thumbs up.' My 211-page book version, Deceptive Vows Revised Edition, is available on Amazon.

# Lead Character Descriptions

- Patricia: **Lead role – Abused woman**: Black, 25 -30, somewhat naïve, attractive, kind, submissive
- Andrew: **Lead role – Abuser**: White, 30-35, abusive, authoritative, mean, hot tempered, unreasonable, aggressive
- Charles: **Supporting role – Patricia’s Father**: Black, 50-55, Strong and overly protective
- Donna: **Supporting role – Patricia’s mother**: Black, 50-55, Easy going but strong, educated
- Yvette: **Supporting role – Patricia’s friend**: Black, 25-30, married and more settled, gives advice
- Vanessa: **Supporting role – Patricia’s friend**: Black, 25-30, strong, funny, outspoken, fighter, protector
- Dr. Morgan: **Supporting role – Prison psychiatrist**: White, 50-60, Serious, focused

# Lead Characters



Patricia- Tika Sumpter



Andrew- Taron Egerton



Charles- Courtney B. Vance



Donna – Viola Davis



Yvette- Keke Palmer



Vanessa- Nafessa Williams



Dr. Morgan- Oliver Platt

# Key Crew Bios



**Producer:** Shonda Rhimes

Shonda Lynn Rhimes is an African-American producer, author and screenwriter. She is known for working on the Britney Spears and Zoe Saldana film *Crossroads*, *Grey's Anatomy*, *Scandal*, *Private Practice*, the Anne Hathaway and Julie Andrews film *The Princess Diaries 2: Royal Engagement* and the Halle Berry film *Introducing Dorothy Dandridge*. She has three children.



**Director:** Kasi Lemmons

Kasi Lemmons was born on February 24, 1959 in St. Louis, Missouri, USA. She is an actress and director, known for [Harriet \(2019\)](#), [The Silence of the Lambs \(1991\)](#) and [Candyman \(1992\)](#). She has been married to [Vondie Curtis-Hall](#) (Director, Writer, and Actor) since August 19, 1995. They have two children.



**Screenwriter:** Gary Tavares

Gary Tavares was born in Queens, NY. March 9, 1965. He is a screenwriter known for his two award-winning screenplays. [Deceptive Vows](#) (Best Drama Screenplay 2021-Summer in the South Film Festival) and [Predator in the Clubhouse: The Boston Red Sox Child Molestation Story](#) (Genre Winner 2025-Your Script Produced! 4<sup>th</sup> edition repped by UTA and Award Winner 2025- New York Film & Cinematography Awards) He started out writing plays in the '90's, with a natural talent for writing. He wrote, directed and produced four plays between 1995-2000, which were all performed on stage in Berkeley and Oakland. His 6-min short film version of *Deceptive vows* has been selected for eight film festivals and awarded in four of them. It currently has over 580,000 YouTube views, with over 6000 'thumbs-up.' Gary is CEO and Founder of Tavares Entertainment, LLC. (founded 2005).

# Key Crew Statements

- **Shonda Rhimes, Producer:**
- **Kasi Lemmons, Director:**
- **Gary Tavares, screenwriter:** "Audiences will enjoy this film because it shows what happens when a relationship goes wrong. It will take audiences through the ups and downs of Andrew and PATRICIA'S relationship. When Patricia meets Andrew, her life goes from good to very bad. She marries him after a six-month relationship, despite the abusive signs. Andrew is controlling, jealous, and abusive. Audiences will love how believable and realistic this story is, even though it is fictional. Viewers will go inside the minds of Patricia and Andrew. Patricia continues to go back with Andrew despite the abuse because she believes he will change, and she thinks he does love her. When she becomes pregnant by Andrew, it adds one more reason for her to try to stay and work things out. Patricia, now eight months pregnant, ultimately shoots Andrew to death during an abusive episode. She is arrested and later put in prison. Was this self-defense or outright murder? This eye-opening story will keep audiences on the edge of their seats!"

**DECEPTIVE VOWS**  
Feature Film Production Budget

Written by: Gary G. Tavares  
Budget: 1 Feb 26  
Script 25 Jan 26

Unions: SAG Basic , IA Tier 1A  
Shoot: 4 weeks: 20 days  
Location: Atlanta, GA

| Acct#                        | Category Description       | Page | Total              |
|------------------------------|----------------------------|------|--------------------|
| 1100                         | STORY, RIGHTS & CONTINUITY | 1    | \$53,000           |
| 1200                         | PRODUCERS UNIT             | 1    | \$201,000          |
| 1300                         | DIRECTION                  | 1    | \$133,750          |
| 1400                         | CAST                       | 2    | \$443,679          |
| 1600                         | TRAVELING & LIVING COSTS   | 3    | \$109,800          |
| <b>Total Fringes</b>         |                            |      | <b>\$112,943</b>   |
| <b>Total Above-The-Line</b>  |                            |      | <b>\$1,054,172</b> |
| 2000                         | PRODUCTION STAFF           | 5    | \$212,110          |
| 2100                         | EXTRA TALENT               | 6    | \$52,114           |
| 2200                         | SET DESIGN                 | 7    | \$56,950           |
| 2500                         | SET OPERATIONS             | 7    | \$107,608          |
| 2700                         | SET DRESSING               | 9    | \$140,474          |
| 2800                         | PROPERTY                   | 9    | \$51,025           |
| 2900                         | WARDROBE                   | 10   | \$72,462           |
| 3100                         | MAKEUP & HAIR & FX M.U.    | 12   | \$54,240           |
| 3200                         | LIGHTING                   | 12   | \$104,191          |
| 3300                         | CAMERA                     | 13   | \$124,535          |
| 3400                         | PRODUCTION SOUND           | 15   | \$27,080           |
| 3500                         | TRANSPORTATION             | 15   | \$189,920          |
| 3600                         | LOCATION                   | 16   | \$157,885          |
| 3700                         | CREW LODGING & EXPENSES    | 18   | \$53,000           |
| <b>Total Fringes</b>         |                            |      | <b>\$304,365</b>   |
| <b>Total Production</b>      |                            |      | <b>\$1,707,959</b> |
| 4100                         | POST PRODUCTION            | 20   | \$104,370          |
| 4200                         | EDITING                    | 21   | \$71,000           |
| 4300                         | MUSIC                      | 21   | \$87,500           |
| 4400                         | POST PRODUCTION SOUND      | 22   | \$50,000           |
| 4500                         | MAIN & END TITLES          | 22   | \$15,000           |
| <b>Total Fringes</b>         |                            |      | <b>\$13,786</b>    |
| <b>Total Post Production</b> |                            |      | <b>\$341,656</b>   |
| 6500                         | PUBLICITY                  | 24   | \$30,500           |
| 6600                         | PUBLICITY & SCREENING      | 24   | \$2,500            |
| 6700                         | INSURANCE                  | 24   | \$71,500           |

# Budget Top Sheet

**Budget Grand Total = 3,549,137**

| Acct#                                 | Category Description | Page | Total              |
|---------------------------------------|----------------------|------|--------------------|
| 6800                                  | GENERAL EXPENSE      | 25   | \$40,850           |
| <b>Total Fringes</b>                  |                      |      | <b>\$0</b>         |
| <b>Total Other</b>                    |                      |      | <b>\$145,350</b>   |
| Contingency                           |                      |      | \$300,000          |
| <b>Total Above-The-Line</b>           |                      |      | <b>\$1,054,172</b> |
| <b>Total Below-The-Line</b>           |                      |      | <b>\$2,194,965</b> |
| <b>Total Above and Below-The-Line</b> |                      |      | <b>\$3,249,137</b> |
| <b>Grand Total</b>                    |                      |      | <b>\$3,549,137</b> |

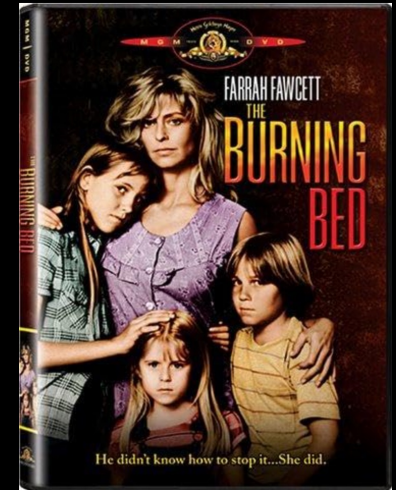
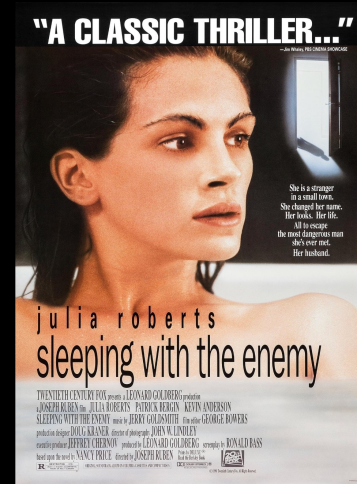
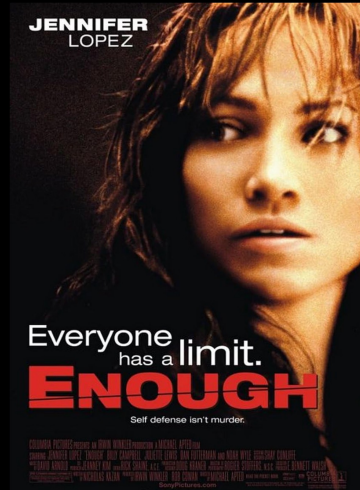
**NOTE: The 27-page line-by-line budget is also available upon request.**

| Market Share for Each Genre in 2025                   |                                     |        |                 |             |        | Market Share for Each Production Method in 2025 |                             |        |                 |             |        |
|---|-------------------------------------|--------|-----------------|-------------|--------|---|-----------------------------|--------|-----------------|-------------|--------|
| Rank  | Genre                               | Movies | 2025 Gross      | Tickets     | Share  | Rank  | Production Method           | Movies | 2025 Gross      | Tickets     | Share  |
| 1   | Action                              | 69     | \$2,721,047,954 | 240,587,799 | 31.28% |   |                             |        |                 |             |        |
| 2   | Adventure                           | 57     | \$1,914,845,714 | 169,305,546 | 22.01% |   |                             |        |                 |             |        |
| 3   | Horror                              | 64     | \$1,352,945,748 | 119,623,852 | 15.55% |   |                             |        |                 |             |        |
| 4   | Musical                             | 21     | \$797,675,877   | 70,528,370  | 9.17%  |   |                             |        |                 |             |        |
| 5   | Drama                               | 180    | \$631,738,362   | 55,856,610  | 7.26%  |   |                             |        |                 |             |        |
| 6   | Thriller/Suspense                   | 74     | \$506,873,051   | 44,816,359  | 5.83%  |   |                             |        |                 |             |        |
| 7   | Comedy                              | 78     | \$396,979,935   | 35,099,905  | 4.56%  |   |                             |        |                 |             |        |
| 8   | Black Comedy                        | 18     | \$230,729,295   | 20,400,471  | 2.65%  |   |                             |        |                 |             |        |
| 9   | Romantic Comedy                     | 18     | \$60,516,841    | 5,350,737   | 0.70%  |   |                             |        |                 |             |        |
| 10  | Documentary                         | 80     | \$60,391,245    | 5,339,635   | 0.69%  |   |                             |        |                 |             |        |
| Market Share for Each MPAA Rating in 2025             |                                     |        |                 |             |        | Market Share for Each Creative Type in 2025     |                             |        |                 |             |        |
| Rank  | MPAA Rating                         | Movies | 2025 Gross      | Tickets     | Share  | Rank  | Creative Type               | Movies | 2025 Gross      | Tickets     | Share  |
| 1   | PG                                  | 79     | \$2,979,935,205 | 263,477,912 | 34.25% | 1   | Contemporary Fiction        | 311    | \$2,561,343,365 | 226,467,134 | 29.44% |
| 2   | PG-13                               | 91     | \$2,944,808,638 | 260,372,119 | 33.85% | 2   | Kids Fiction                | 33     | \$1,913,541,626 | 169,190,242 | 22.00% |
| 3   | R                                   | 241    | \$2,712,460,666 | 239,828,525 | 31.18% | 3   | Science Fiction             | 60     | \$1,170,390,405 | 103,482,797 | 13.45% |
| 4   | Not Rated                           | 243    | \$211,878,467   | 18,733,729  | 2.44%  | 4   | Super Hero                  | 11     | \$1,028,531,603 | 90,940,019  | 11.82% |
| 5   | G                                   | 17     | \$45,068,112    | 3,984,803   | 0.52%  | 5   | Fantasy                     | 39     | \$901,330,349   | 79,693,224  | 10.36% |
| Market Share for Each Type of Source Material in 2025 |                                     |        |                 |             |        | Market Share for Each Production Method in 2025 |                             |        |                 |             |        |
| Rank  | Source Material                     | Movies | 2025 Gross      | Tickets     | Share  | Market Share for Each Production Method in 2025 |                             |        |                 |             |        |
| 1   | Original Screenplay                 | 356    | \$3,970,059,852 | 351,022,091 | 45.64% | 6   | Multiple Production Methods | 2      | \$3,379,974     | 298,848     | 0.04%  |
| 2   | Based on Comic/Graphic Novel        | 20     | \$1,278,858,149 | 113,073,224 | 14.70% | 6   | Stop-Motion Animation       | 5      | \$3,283,016     | 290,277     | 0.04%  |
| 3   | Based on Fiction Book/Short Story   | 85     | \$1,121,063,032 | 99,121,397  | 12.89% | Market Share for Each Creative Type in 2025     |                             |        |                 |             |        |
| 4   | Based on Game                       | 6      | \$654,859,341   | 57,900,914  | 7.53%  | Rank  | Creative Type               | Movies | 2025 Gross      | Tickets     | Share  |
| 5   | Based on TV                         | 13     | \$405,489,331   | 35,852,283  | 4.66%  | 1   | Contemporary Fiction        | 311    | \$2,561,343,365 | 226,467,134 | 29.44% |
| 6   | Based on Musical or Opera           | 8      | \$402,273,261   | 35,567,927  | 4.62%  | 2   | Kids Fiction                | 33     | \$1,913,541,626 | 169,190,242 | 22.00% |
| 7   | Based on Real Life Events           | 123    | \$249,787,012   | 22,085,502  | 2.87%  | 3   | Science Fiction             | 60     | \$1,170,390,405 | 103,482,797 | 13.45% |
| 8   | Based on Religious Text             | 8      | \$176,994,363   | 15,649,370  | 2.03%  | 4   | Super Hero                  | 11     | \$1,028,531,603 | 90,940,019  | 11.82% |
| 9   | Spin-Off                            | 5      | \$149,548,372   | 13,222,667  | 1.72%  | 5   | Fantasy                     | 39     | \$901,330,349   | 79,693,224  | 10.36% |
| 10  | Based on Folk Tale/Legend/Fairytale | 5      | \$112,375,558   | 9,935,948   | 1.29%  | 6   | Historical Fiction          | 65     | \$614,222,700   | 54,307,930  | 7.06%  |
|   |                                     |        |                 |             |        | 7   | Dramatization               | 66     | \$429,116,148   | 37,941,301  | 4.93%  |
|   |                                     |        |                 |             |        | 8   | Factual                     | 85     | \$64,800,339    | 5,729,476   | 0.74%  |
|   |                                     |        |                 |             |        | 9   | Multiple Creative Types     | 4      | \$3,782,638     | 334,450     | 0.04%  |

# Film Festival Laurels



# Films Comparable to Deceptive Vows



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