



*Miss XX*  
**LONGBEACH**

A FILM BY

*Sof Puchley*

THIS **ISN'T** A FILM ABOUT A PAGEANT.

# LOGLINE

**Two twenty-something house cleaners in Long Beach live in a fragile balance of survival and self-destruction.**

**When one of them is assaulted by a wealthy client, they infiltrate the beauty pageant world that protects him, confronting a system built on silence and power.**



**Miss XX Long Beach** follows Brynn and Sabrina, two twenty-something house cleaners scraping by in Long Beach, California.

By day, they scrub motel bathrooms. By night, they party, drink, and exist in the kind of beautiful chaos that only broke girls can, floating between **survival and self-destruction**.

To stay afloat, Sabrina supplements their income by selling blow, while Brynn documents their chaotic lives with a **handheld camcorder**.





Their life changes when they start cleaning for Rick Meadows, a faded 1990s TV star and **owner of the Miss Long Beach beauty pageant.**

Unlike the usual assholes they work for, **Rick is different.** He is nice. He treats them like people.

To Brynn, **their connection feels real,** easy, and for the first time in a long time, she feels seen. He becomes a mentor, a friend, and maybe something more...





One night, Rick takes Brynn and Sabrina to Los Angeles, pulling them into his world of **money, connections, and power.**

Brynn brings her camcorder with her, casually filming the night the way **she always does.**

The next morning, Brynn wakes up in a cheap motel room with him, hazy and disoriented, a **sinking feeling** settling in her gut.





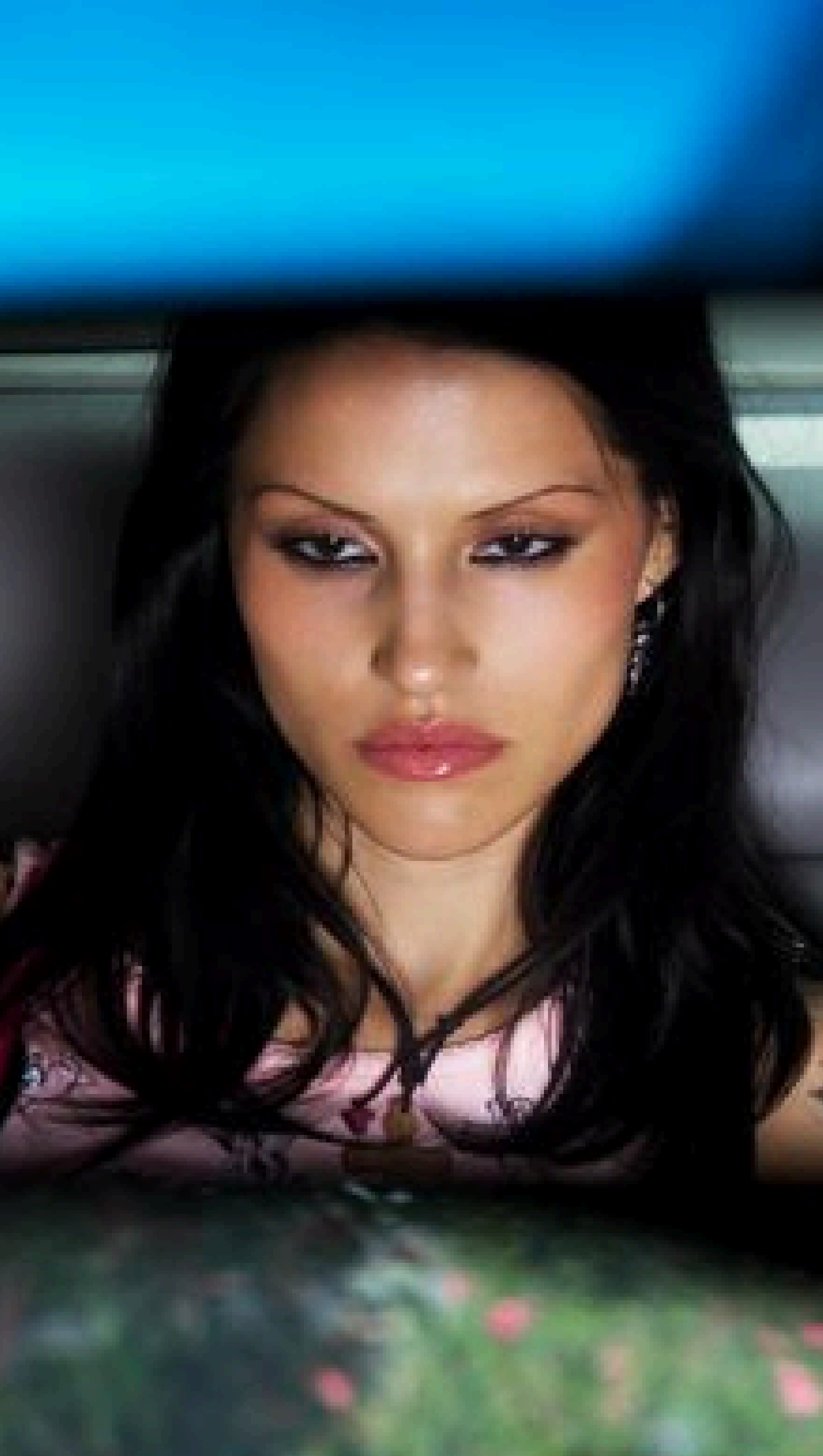
Later, alone, Brynn rewatches her camcorder footage. She realizes the camcorder **never stopped recording.**

In grainy fragments of sound and image, she hears herself hesitate, deflect, and **fail to fully consent.**

From there, **she spirals.** She goes out more, drinks more, hooks up with random men, anything to feel some control over her body.

She doesn't tell Sabrina at first. **She doesn't tell anyone.** But Sabrina knows something is wrong.





When Sabrina finally confronts Brynn, the two **piece together the night**, and Sabrina says the words Brynn has been avoiding:

**“You were raped.”**

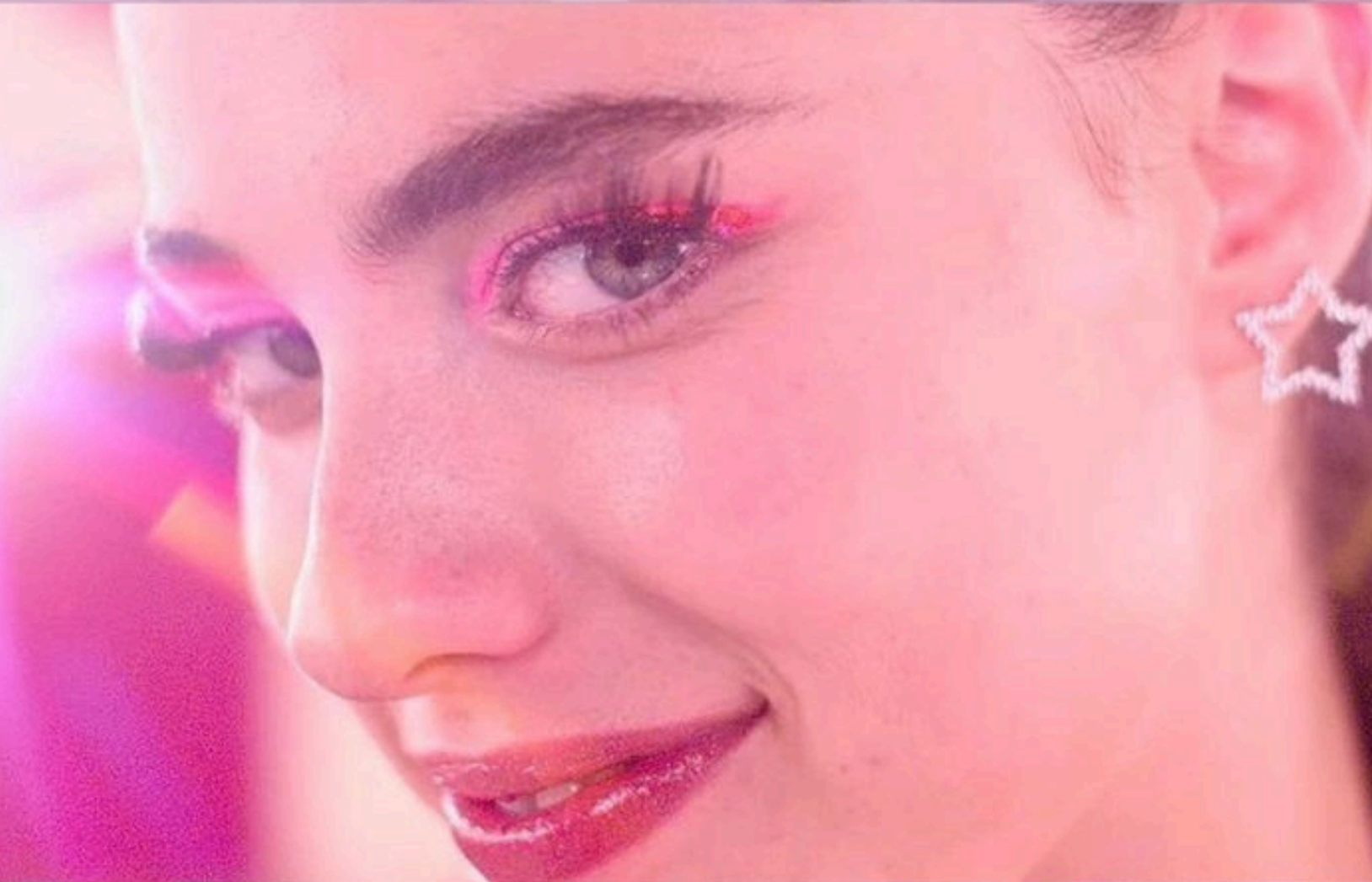
That is when the **plan is born**. If the world will not punish him, they will.

And because Rick owns the Miss Long Beach beauty pageant, they decide to **expose him publicly** at the one place where he holds absolute power.





To do so, they **enter the pageant** hoping to reach the final interview round, going full pageant girl mode with spray tans and sparkling bikinis all while feeling like complete and utter **outsiders**.



During the pageant's interview segment, Brynn attempts to confront Rick using the camcorder footage, **playing the grainy video as proof**.



The moment collapses.

They are laughed off the stage, dismissed as **unstable, dramatic, and liars**.





**But the girls are not done.**

**Shut out of public belief, their anger turns reckless and desperate. They vandalize Rick's car, slashing a tire and marking it with the word "rapist," a small act of defiance in a world that refuses to listen.**

**In a final, volatile confrontation, Brynn corners Rick with a gun, forcing him to finally acknowledge what happened.**





In the final moments of the film, Brynn and Sabrina run into the motel pool together, exhausted and emotionally raw after **everything they have endured.**

They float through the water laughing, crying, and holding onto each other like it's the **two of them against the world.**

Later, Brynn releases her own version of events on her blog, finally telling the story on her own terms. It is not a clean victory, **but an act of reclamation.**



# Characters:

**ATTACHED**

## Brynn:

**A working class young woman in her 20s who documents her life on a camcorder, capturing moments that would otherwise disappear. She moves through Long Beach cleaning jobs, often overlooked but hard to ignore once seen. Emotional and impulsive, she leads with her heart, even when it gets her into trouble. Beneath it is a quiet pull toward something more. When a piece of footage forces her to confront a night she cannot fully remember, Brynn is pushed to question her own reality and what it means to speak up.**



**MARTHA GODBER**

# Characters:

## CASTING GOALS

### Sabrina:

**Sabrina (mid 20s) is bold, reckless, and fiercely protective of Brynn. A dealer and hustler, she survives by staying sharp, funny, and always one step ahead. Beneath her confidence is someone deeply afraid of losing the people she loves. When Brynn's world falls apart, Sabrina is the first person to call the assault what it is and push her to fight back. As the two infiltrate the pageant world, Sabrina channels her anger into action, but the deeper they go, the more she's forced to confront how far she's willing to go for Brynn.**



**LUNA BLAISE**



**BARBIE FERRERIA**

**CASTING BASED ON FINAL  
SCHEDULE AND BUDGET**

# Characters:

## Rick:

**Rick Meadows (50s) is a former TV star turned beauty pageant owner who still carries the charm and confidence of someone used to being admired. Warm, charismatic, and paternal, he has a way of making people feel comfortable around him. But beneath that polished image is a man deeply invested in maintaining control and protecting the life he's built. As accusations begin to surface, Rick becomes caught between his own version of events and the image he desperately wants to preserve.**

## CASTING GOALS



**SIMON REX**



**ANDREW LINCOLN**

**CASTING BASED ON FINAL  
SCHEDULE AND BUDGET**



*CINEMATOGRAPHY & TONE*

The film explores the tension between intimacy and spectacle through handheld shots, voyeuristic Steadicam, and stark, composed frames.



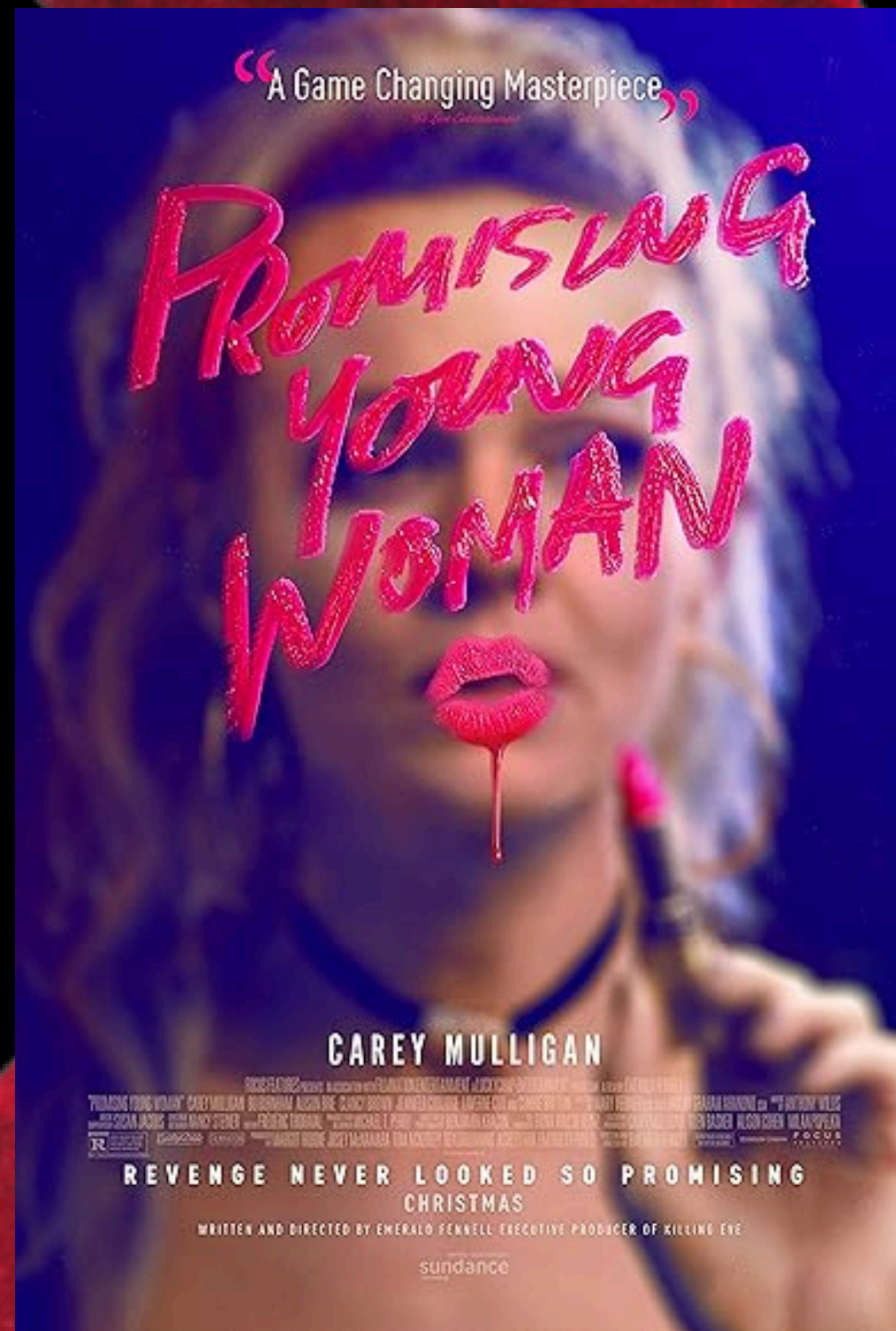
THE SATURATED WORLD OF PAGEANTS CLASHES AGAINST THE MUTED TONES OF MOTEL LIFE.



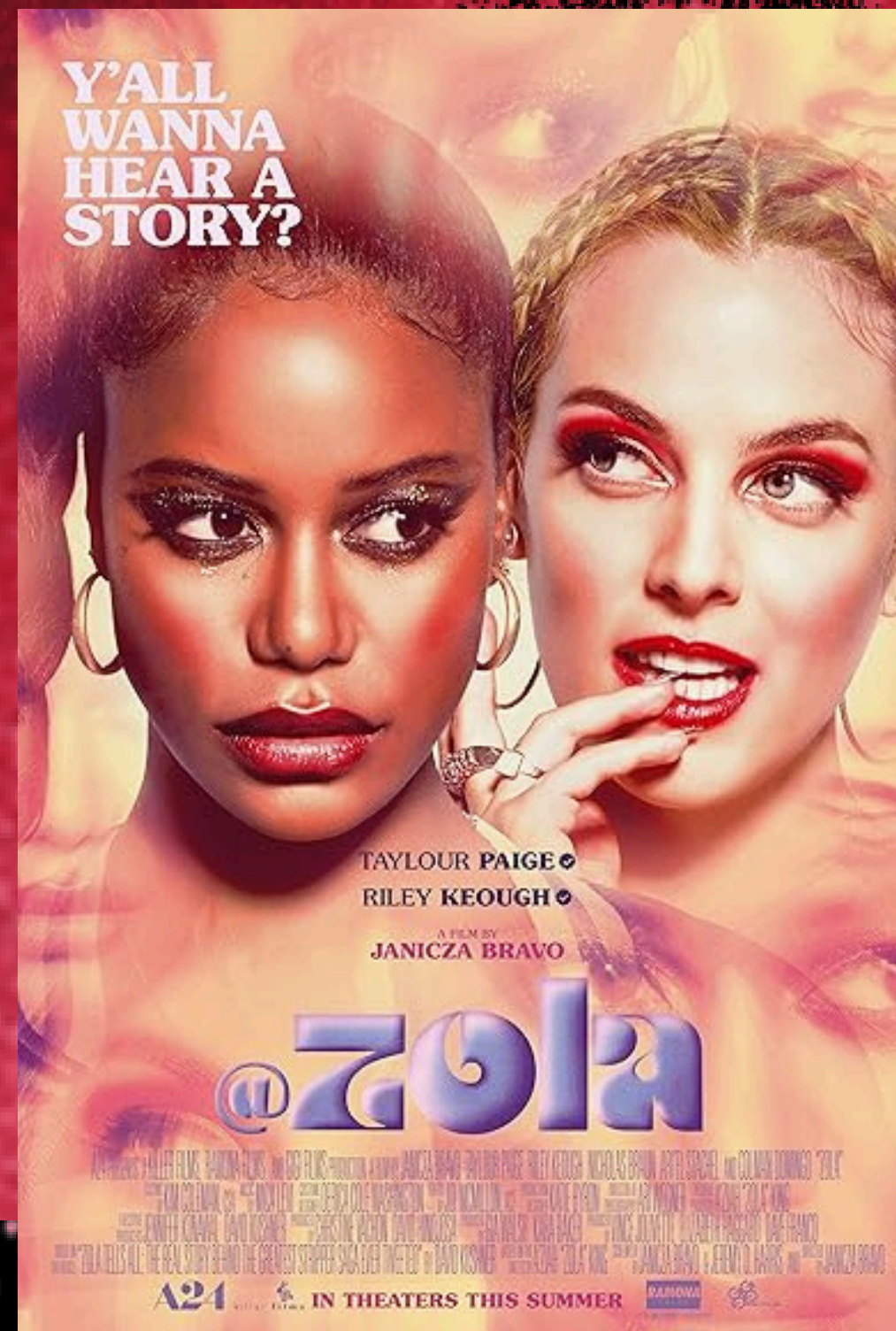
BRIDGING THESE TWO WORLDS IS  
**BRYNN'S CAMCORDER**, WHICH  
FUNCTIONS AS BOTH A NARRATIVE  
DEVICE AND AN EMOTIONAL LENS.



# FILM COMPS



**BUDGET: \$10 M**  
**BOX OFFICE: \$18.9 M**



**BUDGET: \$5 M**  
**BOX OFFICE: \$5 M**



**BUDGET: \$5 M**  
**BOX OFFICE: \$31.7 M**



TEAM



## **SOF PUCHLEY** DIRECTOR

**Sof** is a Los Angeles-based director and action director known for bold, female-led genre storytelling. A three-time award-winning actor turned filmmaker, she builds visceral, genre-forward work through her company Álom Media. Her producing credits include *A Siren's Call* (distributed by Film Shortage and IndieFlix), *DRIP*, *Dangerous*, *Gateway Drug*, and the sci-fi action short *ID EST*.

She recently directed *Pretty Boys*, starring Doug Jones (*The Shape of Water*, *Pan's Labyrinth*), and *TRACERS*, starring Robert Morgan (*Hacksaw Ridge*, *Pirates of the Caribbean*), which was acquired by DUST. With a background in stunts and action design, Sof has coordinated and action-directed features including *They Were Asking for It*, *American Muscle*, and *How to Disappear*. Her feature directorial debut, *Miss XX Long Beach*, is currently in development. Sof was nominated for the Tim Burton Visionary Award and is committed to telling dangerous stories about dangerous women.



## **MARTHA GODBER** SCREENWRITER & ACTOR

**Martha** is a British writer and actress from Hull, England, known for bold, character-driven stories that amplify underrepresented voices. Her acclaimed solo writing debut *Spiders* premiered at the Bush Theatre in 2024, followed by *One Punch at HOME* Manchester. Her debut feature, *Miss XX Long Beach*, reflects her commitment to authentic female narratives and working-class representation. As founder of the Godber Theatre Foundation, supported by patron Andrew Lincoln, she helps young talent from Hull break into the industry. An accomplished actress with a First-Class Honours degree from LIPA, her credits include *The Full Monty* (Disney+), *Doctors* (BBC), *South Riding*, and *Oddsquad* (BAFTA winner), along with extensive voice work for BBC Radio 4 and *Doctor Who*.

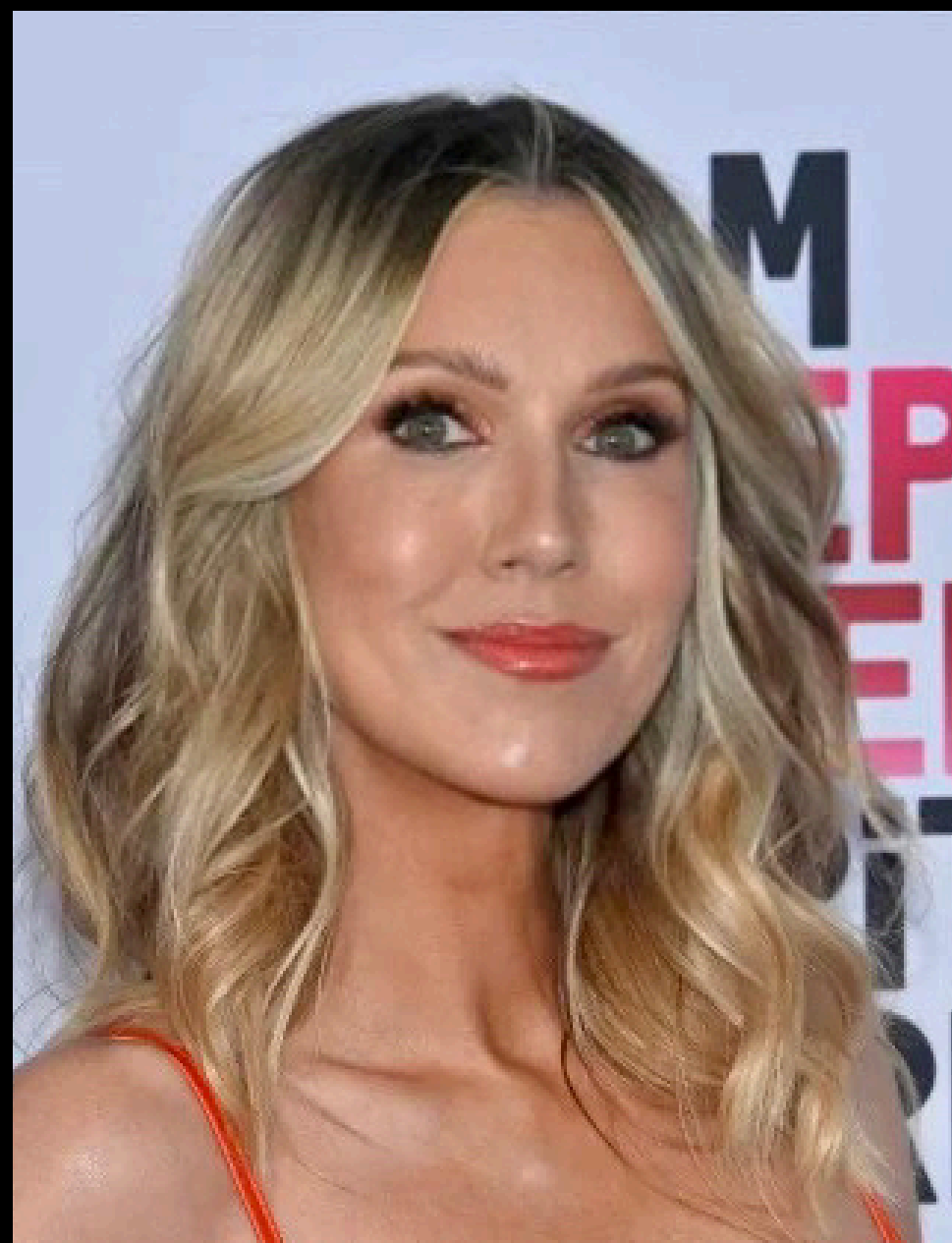
# DIRECTOR'S STATEMENT

**Miss XX Long Beach is my most personal film, rooted directly in my experience as a sexual assault survivor. The way I am approaching this film artistically mirrors the process of coming to terms with my own story. In the aftermath of trauma, reality does not feel stable. Sometimes I felt as if I were outside of my own body, observing myself from a distance, questioning what was real and what I was allowed to believe or told I should feel. Other times, the experience felt unbearably close and raw. This emotional dissonance shapes the visual language of the film.**

**I am drawn to dangerous women, outsiders, survivors, and rebels, and I build stories that confront power head on. Miss XX Long Beach is a survivor led film through and through. This is a story told by those who have lived it, not imagined by those who have not. Sexual violence in film is often portrayed in extremes, a clear villain, a clear victim, and a neat arc of trauma and resolution. As most women and survivors know, real life is far murkier. This film does not explain or soften. It is unfiltered, emotionally raw, and grounded in lived truth.**

**Miss XX Long Beach is not a standard revenge thriller, but an intimate portrait of a fragile balance of survival. The stakes are high, but the heart of the film lives in the tenderness, humor, and loyalty between two young women navigating a world not built to protect them.**





## LIZ CARDENAS EXECUTIVE PRODUCER

**Liz** is a 2022 Independent Spirit Award Winning producer for Duplass Brothers Productions' *7 Days* (Tribeca '21 | Cinedigm), a 2019 Spirit Award Nominee for *Never Goin' Back* (Sundance '18 | A24) and a nominee for the Producer Award at the 2023 Indie Spirit Award. Liz was included in the 2019 LATINXT list, an initiative by Zoe Saldana, Robert Rodriguez, and Lin-Manuel Miranda. Notable producing credits include *Acidman* (Tribeca 2022 | Brainstorm Media) by Alex Lehmann, with Thomas Haden Church and Dianna Agron; *A Ghost Story* (Sundance '17 | A24), by David Lowery, with Rooney Mara and Casey Affleck; *Materna* (Utopia), which took home Best Cinematography and Best Actress awards at Tribeca 2020; and Gotham Narrative Lab film, *Jules of Light & Dark* (Wolfe Releasing), which was the 2019 Outfest Best US Narrative Feature Winner.



## GIOVANNI LABADESSA PRODUCER

**Giovanni** is an award-winning producer and member of the European Film Academy based in Los Angeles and New York. Working at the intersection of European and US independent cinema he began his career as a screenwriter and transitioned into production with Lee Farber's debut feature *The Lonely Italian* in 2016, distributed by Hulu. Since then he has produced eleven features and several shorts building a track record of critically acclaimed international films. Recent credits include *Fishgirl* (PÖFF Critics' Pick Special Mention), *Dog of God* (2026 Academy Awards Latvia's entry for Best International Feature, two 2026 European Film Academy nominations and 30+ selections), and *Isabel* (Berlinale Panorama), produced alongside of Oscar-winning producer Rodrigo Teixeira.



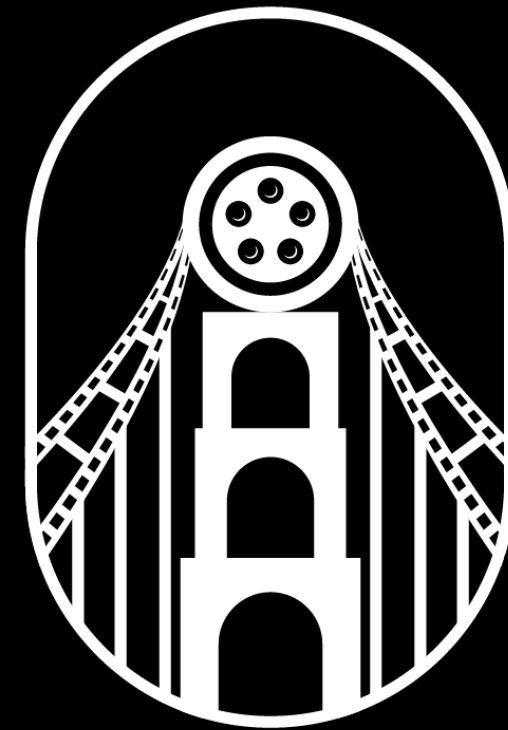
## **RAYANA RASAMEE** DIRECTOR OF PHOTOGRAPHY

**Rayana** is a Thai-American director of photography specializing in narrative, commercial, and documentaries. Her work is defined by a distinctive use of mixed media, bold color palettes, and a deep commitment to telling stories that center marginalized and underrepresented voices. She earned her MFA in Cinematography from the AFI Conservatory in 2022, supported by the AFI AWARDS Audi Scholarship, the Tom Yoda Award, and the P.E.O. International Scholarship. In 2023, she was selected as one of four cinematographers for Issa Rae's ColorCreative "Find Your People" inaugural cohort, and in 2025, she was named a WIF Cinematography Fellow. Her films have screened at renowned festivals including AFI Fest, LALIFF, Newport Beach, and the Edmonton Intl FF.



## **CHRISTY SOEDER** LINE PRODUCER

**Christy** is a line producer working across independent film and commercial production in the U.S. and internationally. She most recently served as line producer on American Muscle (2025), accepted into multiple national and international film festivals (2026). Bridging narrative and branded storytelling, Christy also works extensively in the commercial space, including as brand producer for Princess Cruises' latest broadcast spot featuring Hannah Waddingham. With a deep background as an actor and formal training in script analysis, Christy holds a degree in Musical Theatre from Syracuse University, bringing a performance-informed, story-first perspective to every stage of production. She is deeply passionate about telling impactful stories, prioritizing the care and well-being of her crews, and leading productions with sustainability and ethical practices at the forefront.



BRIDGING THE GAP  
FILMS LTD.



**VIKRANT CHOPRA PRODUCER**

**OMRI COHEN PRODUCER**

**Bridging The Gap Films Ltd (BTG Films)** was founded in 2023 by producers Vikrant Chopra and Omri Cohen, building a global reputation for bold, diverse storytelling. Vikrant, with over 23 years in the industry, has credits including *The Black Prince* (Cannes 2017) and South Indian films *Poochandi* and *Vaitarani*. Omri has produced award-winning shorts, and Netflix shows. BTG's upcoming slate includes *The Reykjavik Triangle* (2026), *Prem Prakaran* (2026), *YOLO* (2026), and *Alien of Extraordinary Ability* (2027). The company is also producing documentaries such as *Our Hearts Our Bleeding*, *Swamp Legends*, and *The Rise and Rise of Ampiano*.

# Finance Preview

## Financial Plan

The filmmakers are seeking financing for the production of Miss XX Long Beach, with a total production budget of approximately **\$1.134M USD**. Other “soft money” elements, such as grants, fiscal sponsorship, tax credits, co-production services, and pre-sales, are a vital part of the financial plan. The production team has relationships with producers, financiers, and sales agents across the US and Europe and will consider engaging the right sales partner early in the process to explore pre-sales and minimum guarantees as an additional option for financing.

**Grants / Fiscal Sponsorship – 10% – \$113,400**

**Equity Investment – 60% – \$680,400**

**Tax Credits – 20% – \$226,800**

**Co-production Equity – 5% – \$56,700**

**Pre-sales / MG – 5% – \$56,700**

## Investment Strategy

### HARD-EQUITY & ROI

Investors will be able to buy a percentage of the backend profit share of the film, and our collective group of investors will own a percentage of the backend in addition to a 120% liquidity preference, which is the standard model of independent film.

For example, if an investor committed 10% of the budget – \$113,400 – then the investor would be entitled to recoup  $\$113,400 + 20\% = \$136,080$  total recoupment before participating proportionally in backend profits.

### TAX CREDITS & CO-PRODUCTION

Similar to the hard-equity strategy, the legislation strategy allows for production to shoot in areas with strong tax incentives and co-production opportunities. Incentives can significantly increase production value without diluting investors, as these rebates can be borrowed against rather than financed through additional equity.

### GRANTS & FISCAL SPONSORSHIP

Fiscal sponsorship and grants are an important part of the financing plan and allow the filmmakers to pursue nonprofit partnerships, donor support, and additional funding opportunities aligned with the film’s social themes and impact potential.

### PRE-SALES & MG

The production team will consider engaging the right sales partner early in the process to explore pre-sales and minimum guarantees as an additional financing strategy while positioning the film within the international independent marketplace.

# Finance Preview

## Business Model

### Revenue Streams:

- Festival launch → Sales agent acquisition
- Domestic distribution (theatrical + digital)
- International sales
- Streaming (SVOD / AVOD platforms)
- Ancillary:
  - Educational screenings
  - Impact partnerships
  - Panel events

Low-budget model = faster path to profitability

## Investment Opportunity

Seeking: \$600,000 - \$700,000 Equity

- Minimum Investment for **Associate Producer**: \$25,000
- Minimum Investment for **Co-producer**: \$50,000
- Minimum Investment for **Executive Producer Credit**: \$100,000
- Equity participation proportional to investment
- Investor-friendly recoupment structure

## Recoupment Structure

### Standard Waterfall:

1. Gross Revenue
2. Distribution & sales fees
3. Investors recoup 100% of investment
4. Round 1: 20% premium paid to investors Round 2: 17.5% premium Round 3: 15% premium
5. Net profits split (50/50 investors & producers)

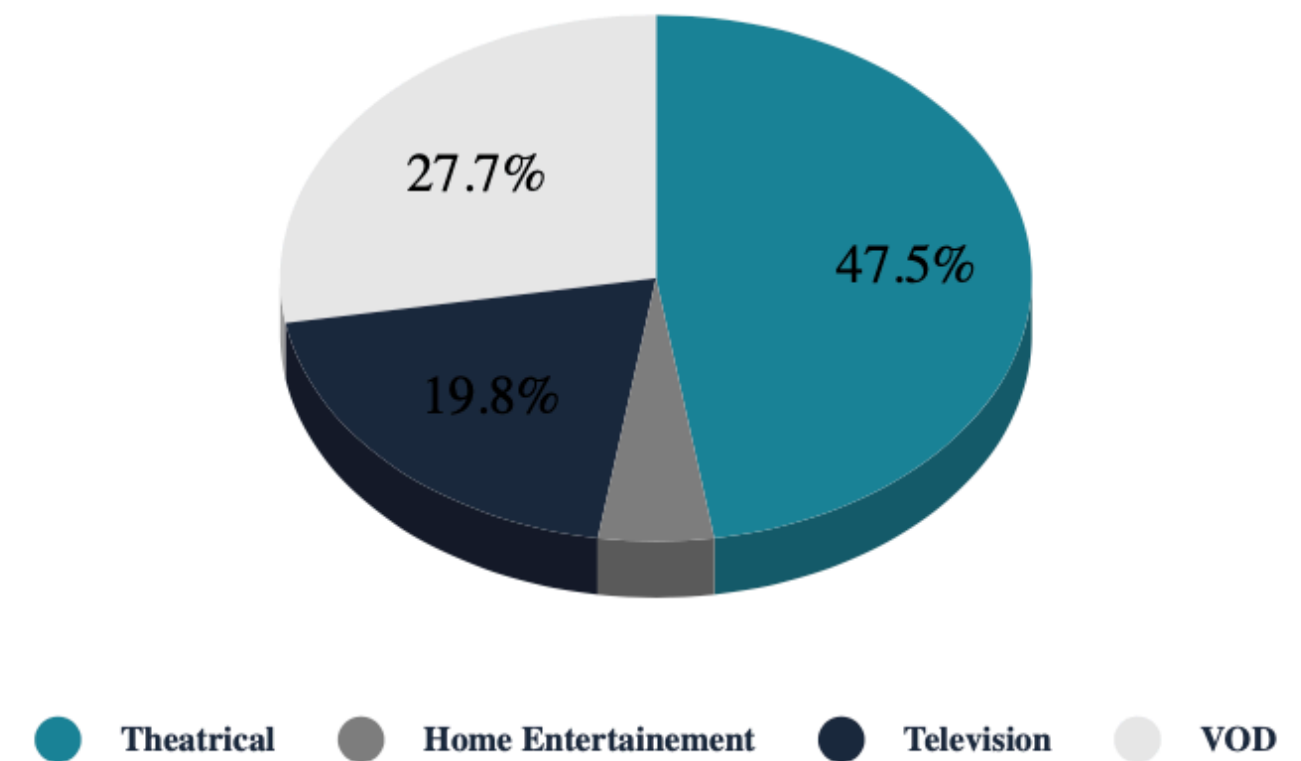
**Investors are paid first and protected**

# Return Scenarios

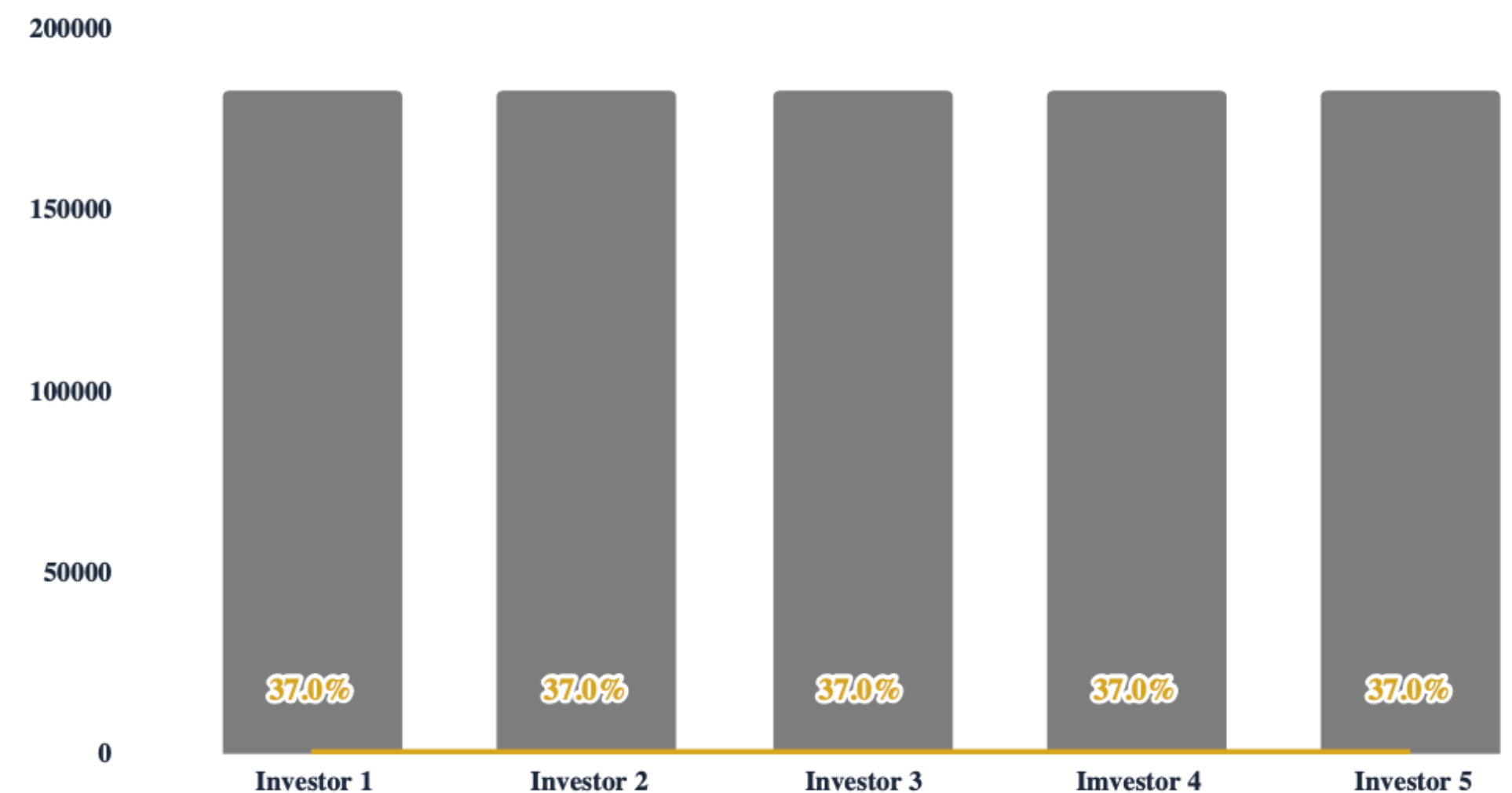
<u>Scenario</u>	<u>Revenue</u>	<u>Investor Return</u>
Conservative	\$1.175M	1.2X
Base Case	\$1.55M	1.38X
Upside	\$5M+	3.1X

The revenue breakdown is strategically diversified to optimize recoupment across all platforms. Theatrical releases drive 48% of the total, providing high-impact visibility, while VOD follows closely at 30% for immediate digital access. Television rights contribute a stable 18%, complemented by 5% from Home entertainment. This balanced model ensures consistent cash flow from both global premieres and long-term library monetization.

Revenue Sources



Base Scenario - Investors Returns (CF vs ROI)



# Fiscal Sponsorship

## What is Fiscal Sponsorship:

Fiscal sponsorship is an arrangement where a nonprofit organization offers its legal and tax-exempt status to projects that align with its mission. Fiscal sponsorship allows creators to fundraise under the umbrella of a nonprofit, unlocking access to grants, tax-deductible donations, and other resources typically reserved for 501(c)(3) organizations.

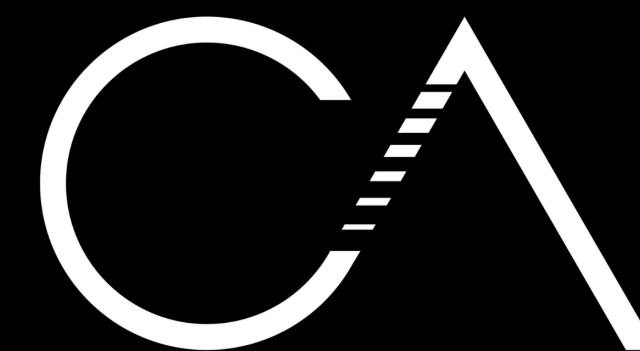
## Fiscal Sponsorship Partner:

Cinematography for Actors Institute is a nonprofit organization recognized as tax-exempt under IRS 501(c)(3) and California R&TC 23701(d).

CFA Institute mission is To empower underrepresented and emerging filmmakers and actors by providing comprehensive education and community-building opportunities, fostering confidence, and expanding their networks within the film industry.

## IMPACT & EXTENDED VALUE

- Survivor-led storytelling
- Partnerships with advocacy organizations
- Educational and community screenings
- Expands audience reach beyond traditional distribution





# MARKETING &

# DISTRIBUTION



Our release strategy centers on grassroots marketing, early audience engagement, and **community-driven impact**. We are developing an early audience engagement strategy, recognizing the power of grassroots momentum and cultural resonance. This includes forming relationships with **survivor advocacy groups** and exploring how the film can be used as both a compelling narrative and a platform for dialogue.

**Our approach includes:**

A festival-first launch, with **TRIBECA** as our target premiere

A limited theatrical run in Gen Z-dense cities (NYC, LA, Austin)

Strategic streaming placement on platforms that uplift independent voices

A viral push centered around the film's dance sequence, designed for TikTok and Instagram Reels

Collaborations with TikTok/Instagram creators who focus on indie film, feminism, and social justice

# TARGET AUDIENCE

**Primary:** Gen Z women (18-24) craving bold, emotionally raw stories that reflect their real experiences with power, rage, and survival.

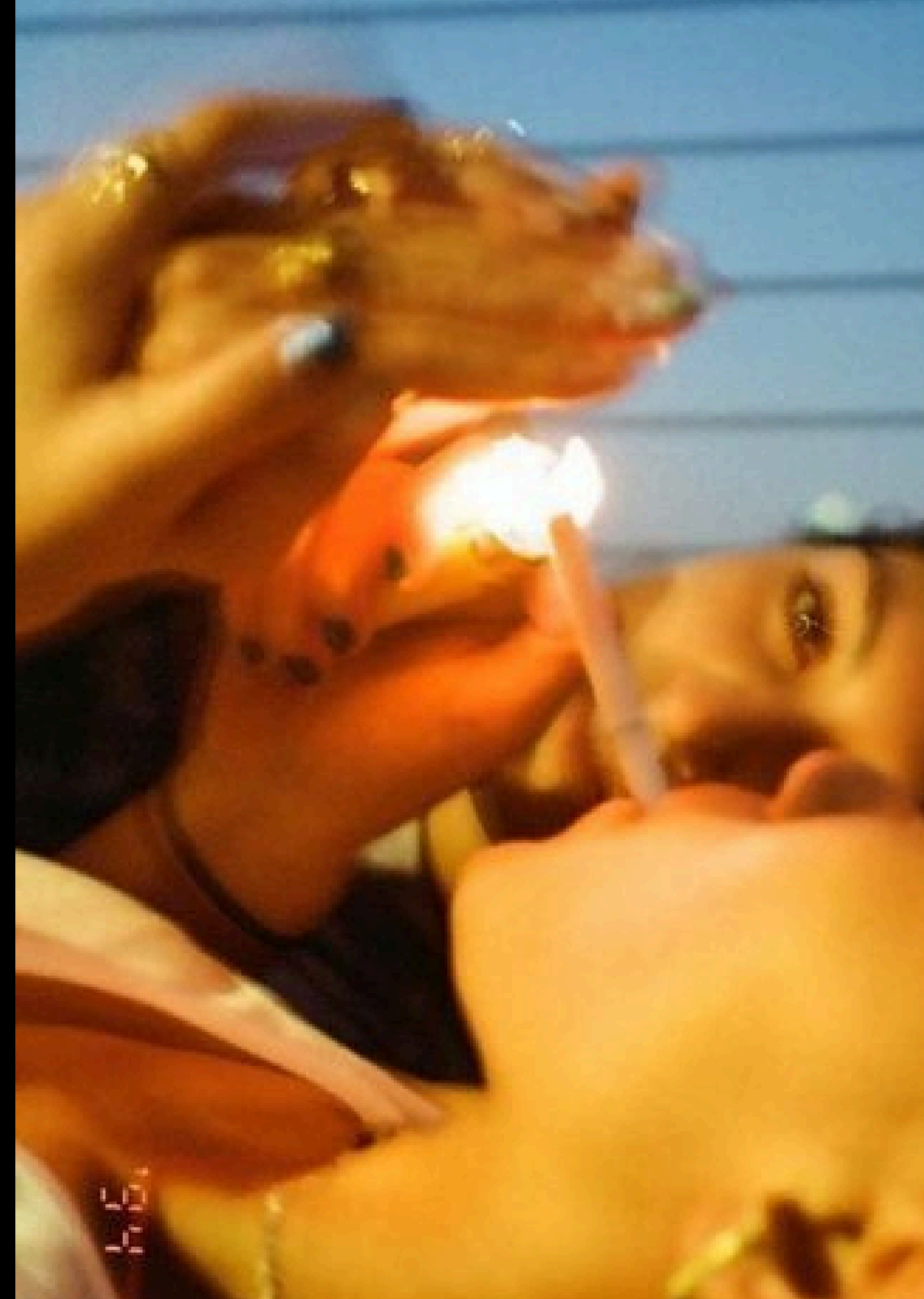
**Secondary:** Gen Z men invited into conversations around consent and accountability.

**Emerging Audience:** Gen Alpha teens beginning to engage with social issues shaped by #MeToo and digital activism.

**Why They'll Connect:** Tired of safe, formulaic stories—want grit, nuance, and truth. They are HUNGRY for messy, female-led narratives that feel real, and are drawn to stories that challenge societal norms without preaching.

**Audience Data Highlights:** 74% of 18-34-year-olds watch movies frequently—more than any other group . 18-34-year-olds are the most passionate indie film fans, 7-9% above the national average.

**Top motivation:** “unusual, unexpected stories they can’t find elsewhere”. Our Audience skews more racially, regionally, and socially diverse than mainstream viewers.





# JOIN US

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