

**Logline:**

Alexandra has her dreams set on Hollywood. While most people would kill for their big break, all she has to do is die.

**Synopsis:**

Hoping to bring a flicker of light to the darkness, screenwriter Alexandra, and actor Alexander, manifest destiny to L.A. just as the Great Recession threatens the American Dream. Fame and fortune beckon, but the Boulevard of Dreams quickly becomes a nightmare from which they can't wake. Money depleted, bills mounting, and no one in the movie industry hiring, prospects for success look bleak. For a princess with a bleeding heart, it's a matter of life or death; with a pre-existing condition, health insurance is impossible without an employer, so Alexandra settles for the closest thing to show business she can find: a gig at an adult film company.

Being an accessory to human trafficking is unpleasant, but nine months away from her hubby who hightailed it to NYC for a gig with a hot young model proves unbearable. Alexander forgets to pay the rent and his wife's health insurance like he promised, sending Alexandra into a tailspin and the local county health clinic. Although joining a tribe of stilt-walking superheroes makes the city of angles more bearable, her knight in shining armor returns a different man, checked out on his dreams and his marriage. When all seems lost, the call comes through - a writing gig on the crime show. Success, prosperity, sanity... Except it's canceled before it even begins.

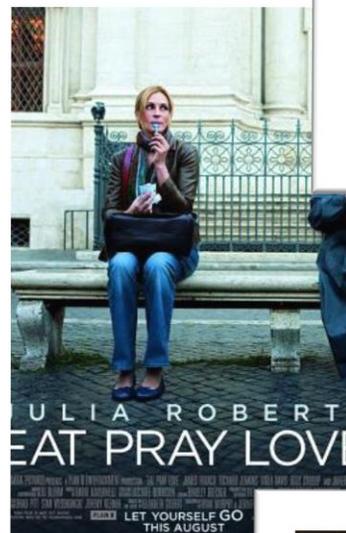
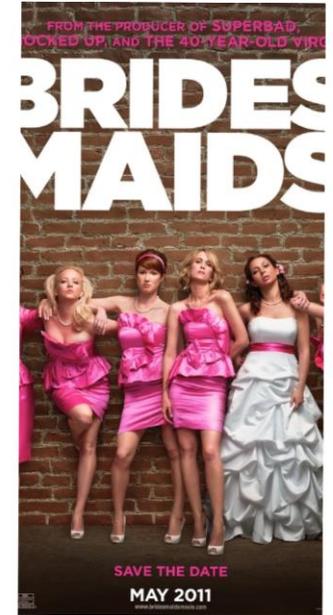
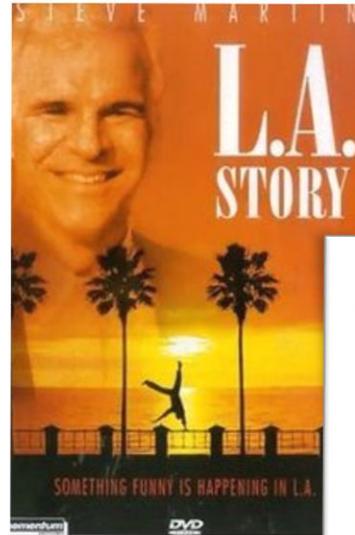
Alexandra cracks and hightails it back home to Orlando. Mainstream mediocrity, corporate life, dating. Still bitter about her divorce and the next 30 years in a cubicle, Alexandra seeks out a sweat lodge in the mountains of North Carolina to find herself. Opening a door to her mind, an unorthodox shaman helps her face the life she can't let go. Can she wake from her chrysalis and start again a beautiful butterfly, or will she go over the cliff?

## Target Audience

*Monarch* is a dark coming-of-age comedy set primarily in Los Angeles, circa 2009, revolving around a flawed yet relatable female character in her early 30s, struggling with relationship, career, and personal issues. Geared towards women 25-45, the film speaks to a broader audience thematically: growing up without giving up, pursuing ones dreams and talents despite overwhelming odds, and overcoming internal demons.

Like *L.A. Story*, the film is partly an industry-insider movie, told with self-deprecating, dark humor about a girl with big dreams charting a career in Hollywood. However, at its heart, *Monarch* centers on the dissolution of a union between a man and a woman while the union of America is on the verge of collapse. Like *Bridesmaids*, a female character driven comedy with wide audience appeal, *Monarch* focuses on a woman struggling to succeed with the help of some close friends during the Great Recession. After great loss and failure, the main character must rediscover herself and search for purpose, not unlike *Eat, Pray, Love*, but told in the first-person style and energy of *The Wolf of Wallstreet*. With social commentary about homelessness and the ongoing healthcare debate, *Monarch* is a timely, yet timeless allegory of the struggles we face in pursuit of the American Dream.

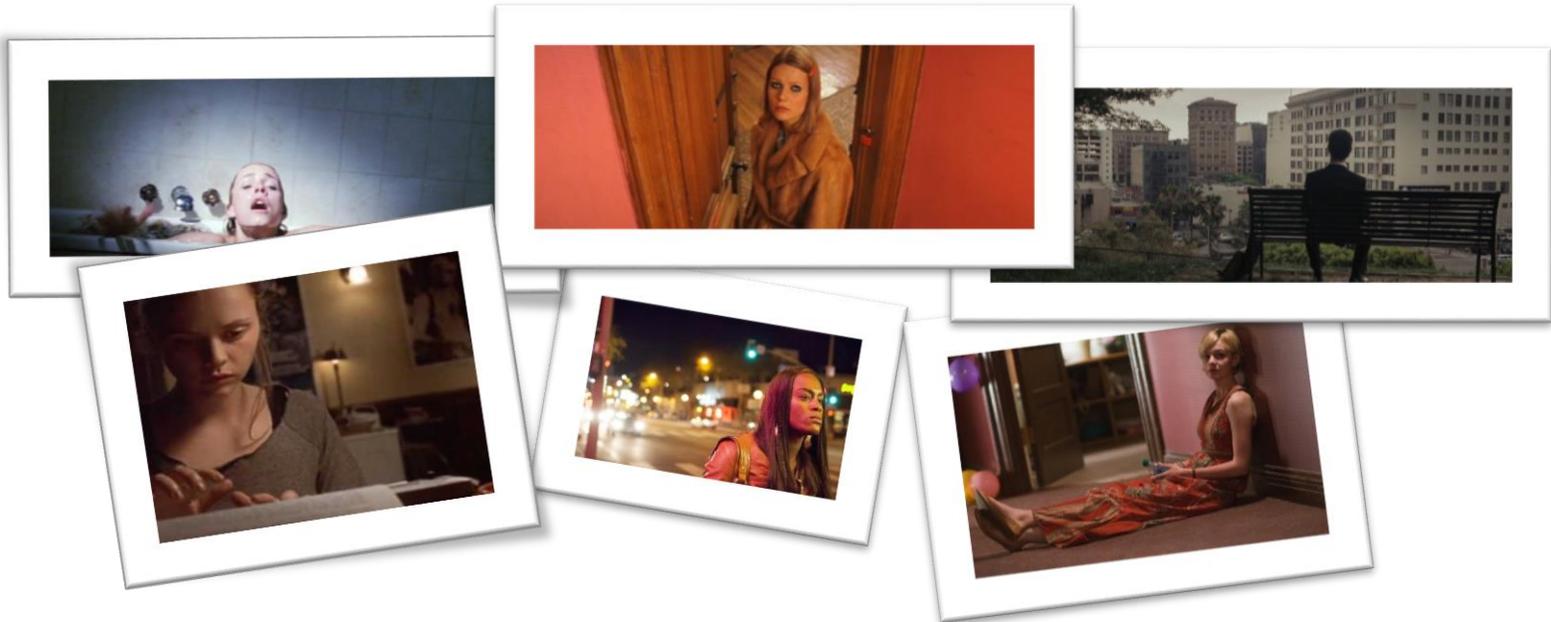
The current media landscape is increasingly fragmented. Finding a niche audience that best relates to the material, and then expanding more broadly, is an essential strategy for developing *Monarch* into a successful film. With a solid following of the blog *L.A. Stories* (100K views and counting) on which the film is inspired, viewership is skewed towards women interested in topics of dating, relationships, romance, sex, breakups, and love. This audience is being cultivated and can be pushed towards a film created from the stories that resonated strongly in the blog.



The world and feel of *Monarch* shifts as we traverse the arc of Alexandra's story. From bright idealist and the magic of California and a perfect marriage, to the gritty reality of life in Hollywood and a spouse growing colder each day, the look of the film alters as the main character's world transforms.



The Los Angeles we see becomes less the glamor of *La La Land* and more the grimy hustle of *Tangerine*. With bits of magical realism, like *500 Days of Summer*, Alexandra's expectations get pummeled by reality, her narrative devolving into nightmare, consumed like the addict in *Trainspotting*, until there's nothing left and nowhere to go but home.



Home, a.k.a. Orlando, is bleak and dreary. Days are spent in a cubicle and nights on awful dates. A jaunt to a mystical mountain retreat fires up her spirit and lightens her soul, giving hope of a return to the place of her dreams.



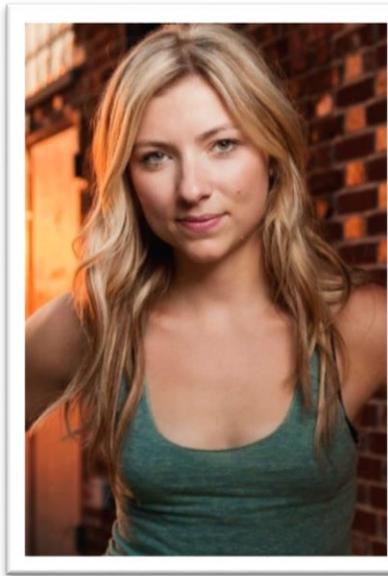
While the majority of the film takes place in L.A., other locales could be utilized for interiors and L.A.-like exteriors. Establishing shots in Orlando are brief and most interiors could be filmed wherever principal photography takes place.

# Alexandra



**Riki Lindhome**

*Garfunkel and Oates,  
Another Period, Hell Baby*



**Annie Lederman**

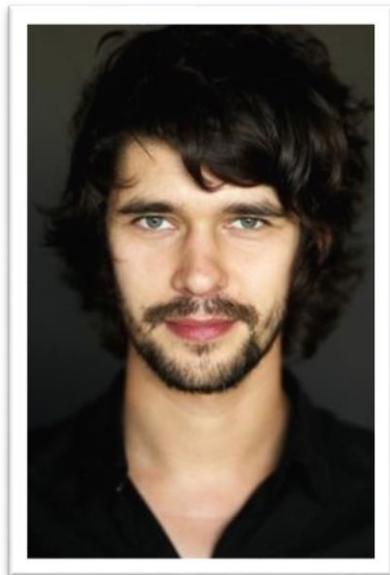
*The Long Dumb Road,  
@Midnight*



**Bijou Phillips**

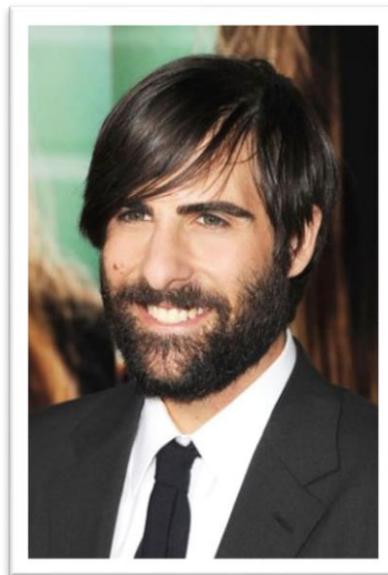
*Raising Hope, It's Alive,  
Havoc, Bully*

# Alexander



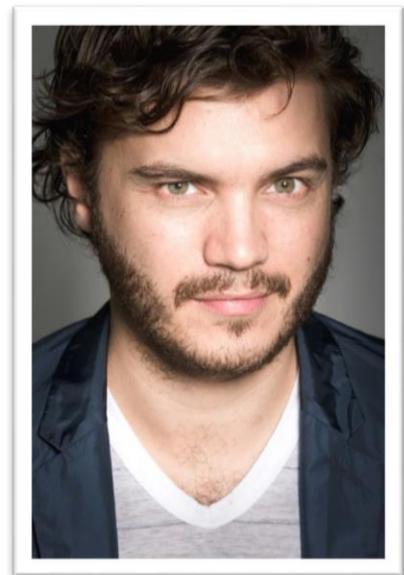
**Ben Wishaw**

*Spectre, The Danish Girl,  
Skyfall, Cloud Atlas*



**Jason Schwartzman**

*Golden Exits, The Overnight,  
Moonrise Kingdom, Rushmore*



**Emile Hirsch**

*All Nighter, Lone Survivor,  
Milk, Into the Wild*

The actors shown are meant to serve as a visual representation of each character.

## Jeff George - Writer/Director



Jeff began making films in 1997 at The George Washington University. His first short won third place at the school's annual film festival. A graduate of NYU and UCF, Jeff's senior thesis "g.p." took home honors from a number of national film festivals, including Best Experimental Film at the Crested Butte Reel Fest. Jeff honed his craft by directing short films, commercials, and PSAs, working in a variety of on-set positions, and also writing a handful of screenplays. Jeff worked with producers from Phoenix Pictures on "Basic" while observing the direction of John McTiernan, then as the Camera PA on "The Punisher," working under D.P. Conrad Hall, Jr. and Writer/Director Johnathan Hensleigh. Outside the film world, Jeff has run successful businesses in photography, fro-yo, and publishing.

## Jaime Jessup – Writer

Jaime has been writing for TV and film since 1998. A screenwriting graduate of UCF, she has also produced, directed, and acted in a number of films including *Zombies*, *Zombies*, *Zombies*, and *Monster*. Jaime has written a dozen screenplays and had gigs on notable TV shows like *CSI: Miami*. As a multi-talented artist, Jaime has worked some amazing/horrific jobs including stilt-walker, theme park performer, dinner theater comic, and pornceptionist.

