

AMERICAN BUBBLE

THAT WHITE GIRL FILM, LLC

AMERICAN BUBBLE

INSPIRED BY THE NOVEL *That White Girl*

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This document is for presentation and informational purposes only, and it is not a solicitation for investment.



ORIGIN STORY

AMERICAN BUBBLE is inspired by real people and events.

The character of Amber is inspired by the real experiences that Jennifer McLaughlin (aka JLove) went through as a teenager when she joined a gang in Colorado and started dealing drugs.

SYNOPSIS

AMBER, 19-yrs-old, and her mom live alone. Her mom has dementia and owes the hospital money. A collection agency threatens to garner her mom's Social Security to pay the debt. But Amber works at a restaurant making minimum wage, if they take her mom's income she can't make ends meet. Therefore, she asks her friend **JUAN** for a loan. But Juan is broke too. He proposes they sell drugs together with his gang, the **SEVENS**, to make money. But Amber doesn't want to "run streets" and rejects his offer. Back at work, her boss cuts her hours in half. Therefore, Amber looks for a new job, but no one hires her. With time running out, Amber takes Juan up on his offer and starts selling drugs with his gang. After all, this is Colorado and legal weed is everywhere, creating new underground markets.

But **JADA**, a hard-core gangster, makes it clear she doesn't want a "white bitch" in their gang. Amber must prove herself. Therefore, she does an armed robbery -- breaks into the restaurant where she worked at and steals all the money. Plus, she also does an initiation where she's "jumped in".

The Sevens officially welcome Amber into the gang. She's family. Amber starts selling more drugs with the gang, and starts making real money. As Amber dives deeper into street-life she gets to know **OMAR**, another member of the Sevens. Omar is gentle, smart, caring. Things are finally looking up for Amber. She's making money, her mom's health is improving, and she's in love with Omar.

But when a rival street gang, the **THREES**, show up and steal all of the drug money from Amber, over \$300K in cash, a deadly shootout ensues. People are left dead on the streets. Everyone is arrested. Juan gets 4 years in prison, Omar gets 16 years. But Amber only gets 7 months on house arrest.

With people dead and everyone else in jail, Amber is left to reevaluate what she, as a white girl who wasn't imprisoned, represents. **Inspired by true events.** 4

DIRECTOR: Heidi Miami Marshall is an alum of AFI's DWW. Baz Luhrmann has said *"All of Heidi Marshall's work has led me to see she's a director of first rate talent and ability."* She was the on-set actor coach for the Sundance Grand Jury Prize Winner *IN THE SUMMERS*, and an on-set coach on *LITTLE AMERICA* (APPLE TV+), Exec Produced by Sian Header (Academy Award). Heidi also coached Jack Harlow on *WHITE MEN CAN'T JUMP* screen-test, Halle Bailey in *LITTLE MERMAID* (DISNEY) screen-test, Michael Cimmino for *LOVE, VICTOR* (HULU), Fantasia in *THE COLOR PURPLE* on Broadway, and many more. She directed *S.P.I.C.*, which won multiple-awards, including: Best of Fest (Blackbird Film Fest 2024), Best Female Filmmaker (FOLCS Shorts 2024), Best Ensemble Cast (SoCal Int'l Film Fest 2024), Best Multi-Cultural Film (SPE Media Film 2024), Best Filmmaker (Barebones 2023), Best Coming-of-Age Short (Manhattan Film Fest 2023), and Audience Award (Soho IFF 2023). As a former Casting Director at Telsey Casting, Heidi cast over one-hundred Broadway, TV and Film projects.

WRITER: Johnny Sánchez wrote *S.P.I.C.* (inspired by events from his youth) directed by Heidi, for which he won the Cinema Writing Award at Blackbird Film Festival (2024). He also produced *S.P.I.C.*, and co-produced *FIND ME GUILTY* starring Vin Diesel & Peter Dinklage and *EVEN MONEY* starring Academy Award Winners Kim Basinger & Forest Whitaker. Johnny and Heidi are a husband and wife filmmaking team.

WRITER: Khalil Kain is a writer, actor & producer. He Executive Produced *THE BRICKS* and he Executive Produced, wrote and directed *THE MILLENIAL*. He also Associate Produced *MISGUIDED BEHAVIOR*. Khalil's place in cinema history was cemented when he brought to life the role of "Raheem" in the classic film *JUICE*. Other acting credits include Tyler Perry's for *COLORED GIRLS*, *LOVE JONES* and *GIRLFRIENDS*.

CO-PRODUCER: JLove authored *THAT WHITE GIRL*, a novel about her experiences as a teenage white girl who joined the Crips. Her novel and life story are the basis for *AMERICAN BUBBLE*. JLove Co-Produced the feature film *11:55* (Aspen Film Festival Audience Award and River Run Film Festival Audience Award), she also Associate Produced *NOBODY'S NOBODY* starring Michael K. Williams. JLove also directed and produced the documentary *WHITE IN AMERICA*. As a member of SURJ (Showing Up for Racial Justice), and Co-Founder/ Co-CEO of *INSPIRE JUSTICE*, JLove is dedicated to highlighting social justice issues.




LEAD ROLE / AMBER: Jade Pettyjohn

Audiences fell in love with her as Grace in David E. Kelley's *BIG SKY*, and in *LITTLE FIRES EVERYWHERE* opposite Reese Witherspoon, Kerry Washington. Credits include *RIGHTEOUS GEMSTONES* with Danny McBride, John Goodman and *DESTROYER* with Nicole Kidman, *TRIAL BY FIRE* with Laura Dern. Jade will be in the upcoming season of Netflix's hit show *MONSTER*.



EDITOR: Franck Méndez: is an alum of the AFI. He was Assistant First Editor on *FERRARI* (Michael Mann). He also assisted edited on *NOPE* (Jordan Peele), *AMBULANCE* (Michael Bay), *SOLO: A STAR WARS STORY* (Ron Howard), *AMERICAN HORROR STORY*, *MORBIUS*, *EXTRACTION 2*, *SWEET GIRL* and *DOLITTLE*. Franck edited the short *S.P.I.C.* -- directed by Heidi Miami Marshall, written by Johnny Sánchez


CINEMATOGRAPHER: Jamal Solomon

received high praise for his lensing work on *ANGELFISH* and on the Duplass Brothers Productions' *AS OF YET*. The Hollywood Reporter said his work is "gorgeous". And Variety wrote: "Solomon's fluid, velvet-textured camerawork". Jamal lensed the short *S.P.I.C.*, BEST CINEMATOGRAPHY Award Winner Chain NYC Film Festival. Jamal is a recipient of the Zeiss Precision Award.

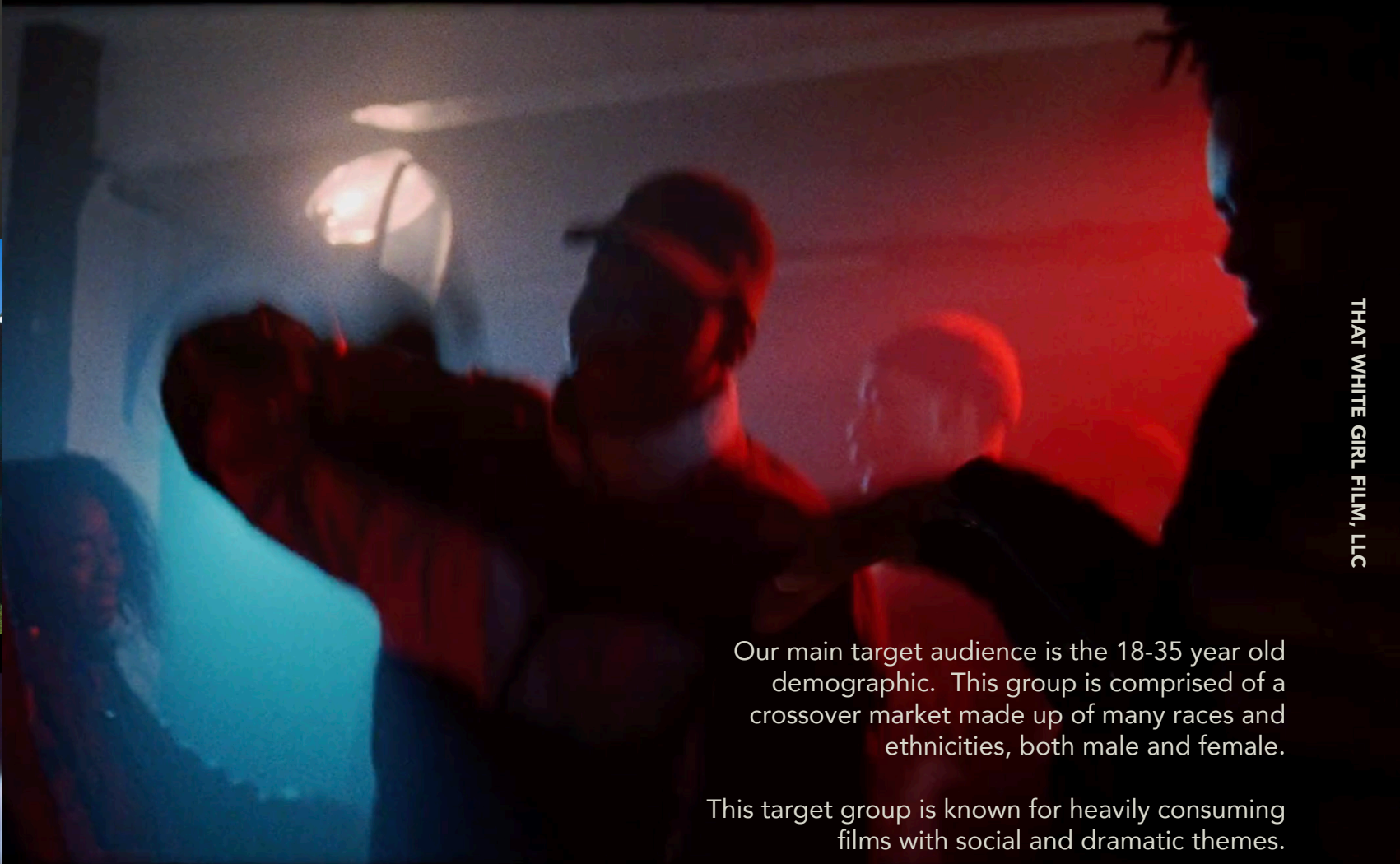
FUN FACT

The script for American Bubble passes both the Bechdel and DuVernay tests.

The Bechdel & DuVernay tests are a litmus for a film's representation of female and BIPOC characters, respectively.



THE MARKET



THAT WHITE GIRL FILM, LLC

Our main target audience is the 18-35 year old demographic. This group is comprised of a crossover market made up of many races and ethnicities, both male and female.

This target group is known for heavily consuming films with social and dramatic themes.



WINTER'S BONE

Year of Release 2010
Rating: RATED R
Themes: Coming-of-Age,
Poverty, Drugs

COMPS



FRUITVALE STATION

Year of Release: 2013
Rating: RATED R
Themes: Coming-Of-Age,
Poverty, Race



MOONLIGHT

Year of Release 2016
Rating: RATED R
Themes: Coming-of-Age,
Poverty, Identity, LGBT



THIRTEEN

Year of Release: 2003
Rating: RATED R
Themes: Coming-Of-Age,
Drugs, Rebellion

LOCATION

Our story takes place in a small Colorado town with big problems.

This is not a big city. This is small town, U.S.A. – where we least expect these stories to happen. In the streets where this true story occurred, a thick air filled with danger and abandonment is present everywhere.

Our film depicts smaller communities ultimately abandoned by the larger society.

The people living here will do anything to survive. Including trafficking cocaine, molly and bubble. The tensions in this town are ready to burst, a microcosm of larger America. A true story about a teenage white girl joining a black gang in America's heartland is a topic that has yet to be explored in narrative film.



AMERICAN BUBBLE

THAT WHITE GIRL FILM, LLC



CHARACTERS LOOK & FEEL

AMERICAN BUBBLE

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THE FILM

There's a palpable thirst for stories reflecting real people.

Diverse Films Make More Money at the Box Office

A report titled "*Beyond Checking A Box: Lack of Authentically Inclusive Representation Has Costs at the Box Office*", found that AUTHENTIC DIVERSITY in film improves financial performance at the box office, while a lack of diversity can result in losses.

Deadline: [Movies Lacking Diversity Could Lose Money](#)

G.Good Magazine: [Diverse Representation and Box Office](#)

NewsRoom: [Lack of Diversity, Box Office Blues for Hollywood](#)

The same study also found that small-budgeted films are leading the charge when it comes to diversity, both in front of and behind the camera.

AMERICAN BUBBLE's team of writers, producers, director and actors represent diverse communities.

THE FILM

An in-depth study shows that when women star in movies audiences show up. The BBC, The Guardian and The Washington Post report that films with female leads do better than male-led equivalents, at every budget level.

The Guardian: [Women-led films dominate at box office, study finds](#)

The BBC: [Films with female stars earn more at the box office](#)

The Washington Post: [Films starring women, not men, do better at the box office, study finds](#)

THE FILM

Our story is both hard-hitting and also completely human and fragile.

It moves fast because the events move fast, but the camera will take its time in key scenes to peel back the layers of the group dynamics and character vulnerabilities.

We don't follow a girl trying to be cool and joining a gang, instead we follow a girl overcoming her insecurities, proving herself in the company of boys and men, falling in love, supporting her mom through dementia, and risking it all with a series of flawed choices. It's both action-driven and quietly intimate.

THE FILM

THE BLACK LIST EVALUATION

Overall
8

Premise
8

Plot
8

Character
8

Dialogue
8

Setting
8

Budget: Low / Medium
Genre: Drama, Coming-of-Age

To put it simply, AMERICAN BUBBLE is an excellent script.

It's specific, detailed, nostalgic, thought-provoking, and difficult to put down. The balance that the writers create to showcase Amber's inherent struggles while also acknowledging and leaning into the way she uses her privilege as a white teenage girl is particularly provocative. Amber's sense of being powerless while simultaneously inherently knowing how to use her power creates such a telling social commentary. In addition to the complexities of the themes and messages, the structure of the script is incredibly sound. The tension builds steadily as the stakes of Amber's actions rise, but it always takes the time to allow the emotions of the moment to hold their own weight.

Overall, this is an incredibly strong script that feels destined to find a home.

AMERICAN BUBBLE has sound commercial prospects, particularly in the indie market space.

DIRECTOR'S STATEMENT

Amber is a young, teenage girl who has to fight just to make ends meet.

We've all faced moments when our backs are up against the wall, and we had to get up and fight back to survive.

But what if the world has created a constant need for this struggle?

Just look around, people are fighting to survive everywhere.

Our security (financial, health, family, home, even our values and our future, our lives, our individual identity -- all of it) constantly feels under attack.

So much so, we're all now fighting each other. Fighting against someone, or against something, just to survive.

In AMERICAN BUBBLE our characters face a similar struggle. But the more they fight to survive, the more they just hurt and kill each other.

AMERICAN BUBBLE challenges us to question the need to fight each other, and it challenges us to consider a different path. Even if all hope is lost.

Correction. Especially, when all hope is lost.

- Heidi Miami Marshall / Director

"An excellent script." – The BlackList

"It packs a punch. A firecracker worth attention." – BlueCat

"Strong, smarth, with universal appeal." – Int'l Screenwriters Association

"The script has the potential to become an award-winning film." – Write Movies

TO VIEW PROOF OF CONCEPT:

<https://vimeo.com/370258864>

TO VIEW HEIDI'S ADDITIONAL DIRECTING WORK:

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- Short Film S.P.I.C. / **<https://vimeo.com/723853198>** / **PASSWORD: arepas**
- Short Film MUSCLE / **<https://www.shortoftheweek.com/2017/11/23/muscle/>**
- MORE THAN (digital web series, episode 4) / **<https://vimeo.com/568432679>**

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