
STAR QUALITY
A MODERN ROMANCE



LOGLINE

On the brink of losing her family's restaurant, a talented small-town singer seizes a risky opportunity to break into the music industry—only to learn that success built on illusion can cost her the one place, and the one person, that truly feel like home.

SOUNDTRACK

TO HEAR THE FOLLOWING ORIGINAL SONGS, CLICK HERE.

PICK ANOTHER BARSTOOL, BOY

MAYBE WHEN WE'RE FORTY

MR. RIGHT

TWO LOVES CALL

CATCHIN' MOONBEAMS

THE MOUNTAINS DON'T LEAVE HER

YOU TOOK THE SKY (GIDEON'S VERSION)

YOU TOOK THE SKY (ROSEY'S VERSION)

WITH YOU, I'M HOME

MOUNTAIN TOWN CREED



ROSEY

ROSEY, 30, has all but forgotten her girlhood dreams of going to Nashville and becoming a star. Instead, her day-to-day is spent at the family restaurant, tending bar, waiting tables, and taking care of her lovable but needy family. When a music producer comes to town and offers her the opportunity of a lifetime, Rosey must choose between yesterday's dreams and the community and family she loves.

THE PRODUCER

GIDEON, 40s, is used to getting what he wants. Rosey is impressed when he flashes his business card from Atlas Records, the hottest label around. But, he neglects to mention that he’s been fired and is trying to build his own company, using Rosey as his ticket back into the music industry.



THE BEST FRIEND

SCOOTER, 30, has been Rosey's best friend forever. He's seen her at her worst and her best and loves every part of her—except her inability to commit to a life with him. He works in the local mill and has a small ranch on the outskirts of town. As much as he wants to settle down with Rosey in Cedar Glen, he knows she needs to follow her dreams of being a singer.



THE GRANDMOTHER

GRAMMY JUNE, 70s, works too hard to take any shit from anyone. She's brash and opinionated—and one of the most generous, loving souls you'll ever meet. She took in her daughter-in-law and grandchildren when her only son abandoned his family. To make matters worse, he's now trying to sell the restaurant out from under them. To Grammy, Gideon's offer is a god-send to Rosey and the whole family.



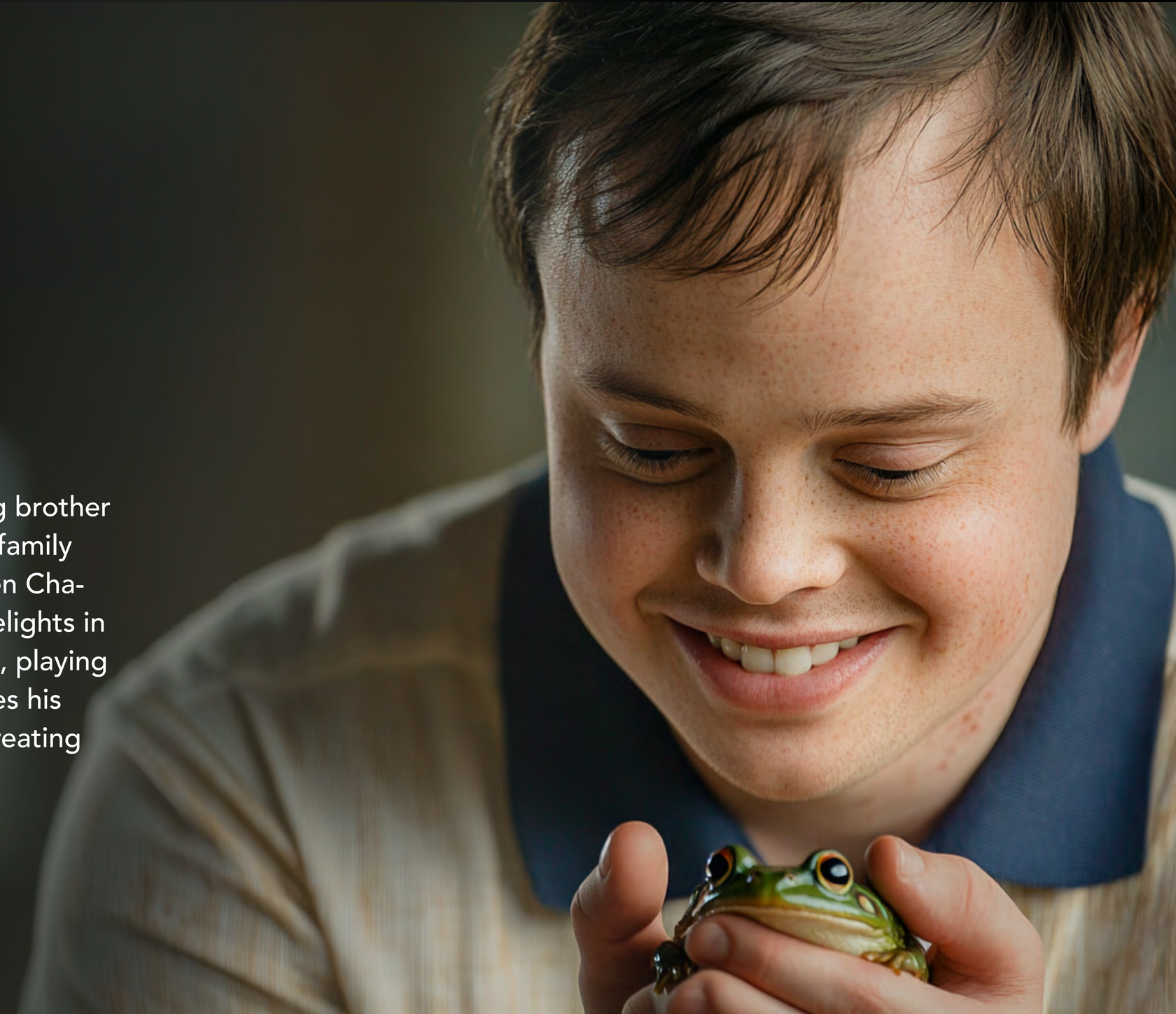
THE MOTHER

MAGGIE-JEAN moved from postpartum depression into alcoholism, and left the heavy lifting of raising a boy with special needs to her mother-in-law and her young daughter. Aware of her shortcomings, she compensates by posting fun videos and planning random parties.



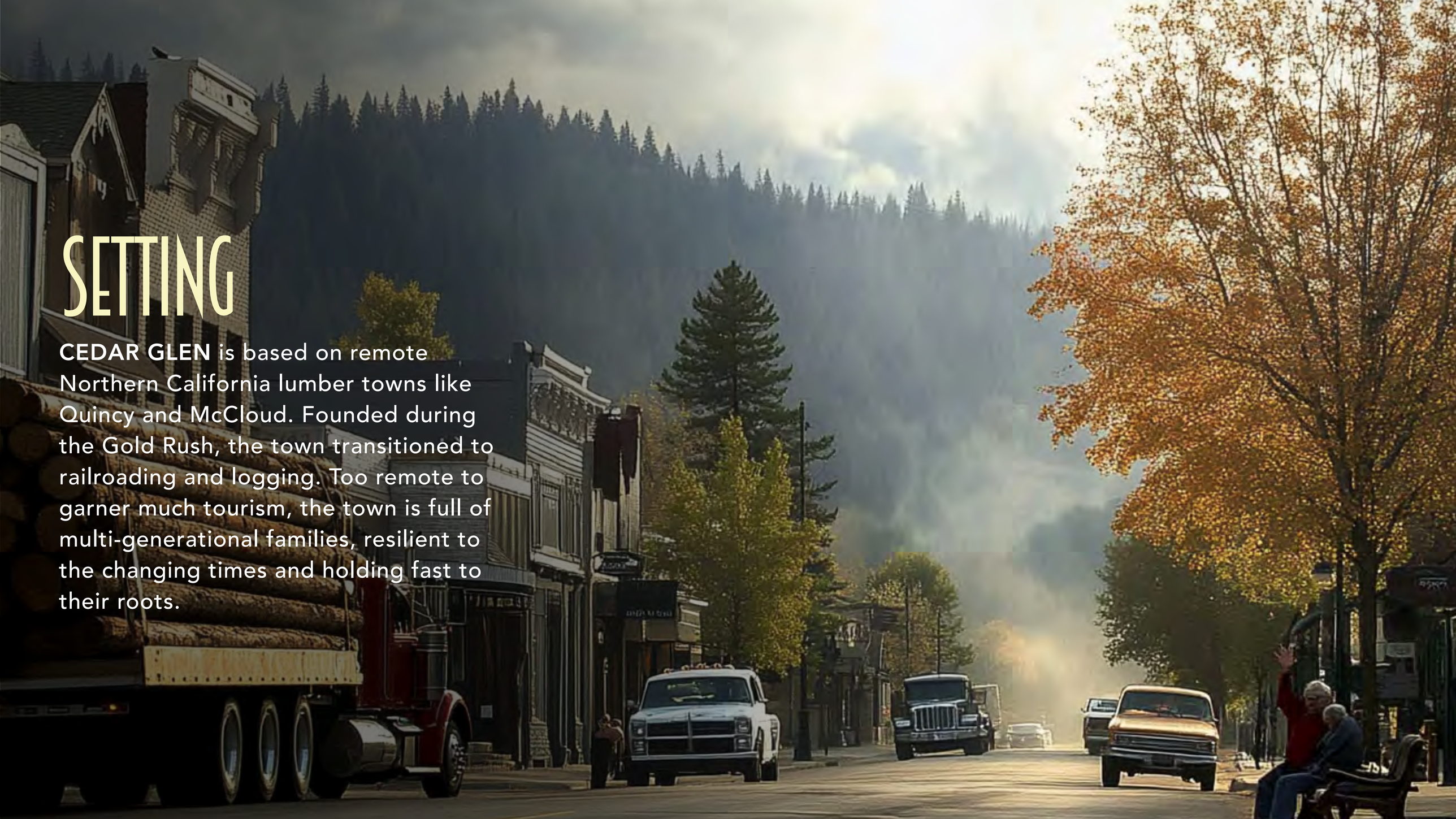
THE BROTHER

CARLOS (“CHA-CHA”) 22, is Rosey’s loving brother who sees good in everyone. He adores his family but yearns to know his father (who left when Cha-Cha was born with Down Syndrome). He delights in joining Rosey and other musicians on stage, playing the maracas and dancing joyfully. He idolizes his sister but is pushing back against her still treating him like a child.

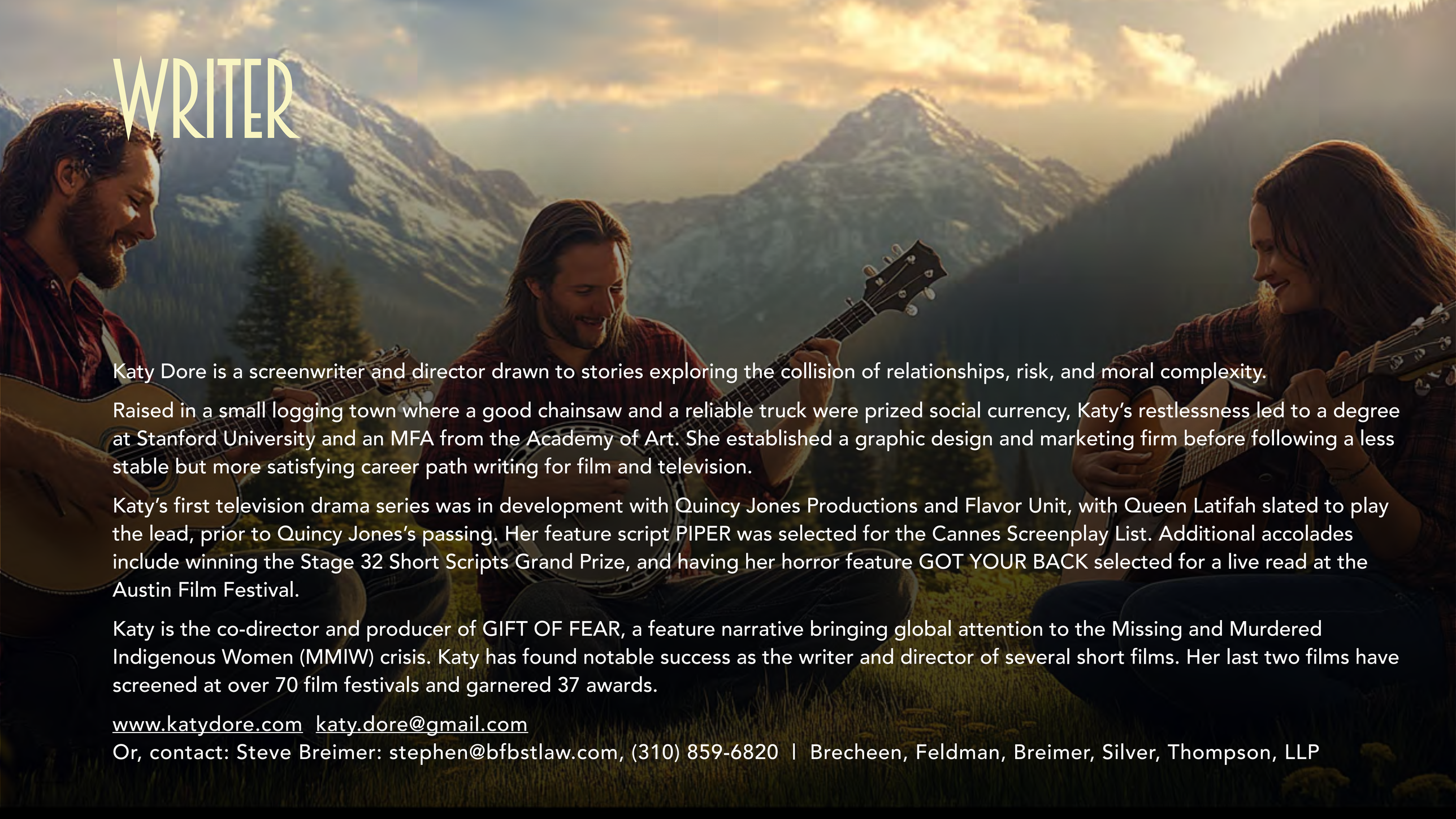


SETTING

CEDAR GLEN is based on remote Northern California lumber towns like Quincy and McCloud. Founded during the Gold Rush, the town transitioned to railroading and logging. Too remote to garner much tourism, the town is full of multi-generational families, resilient to the changing times and holding fast to their roots.



WRITER



Katy Dore is a screenwriter and director drawn to stories exploring the collision of relationships, risk, and moral complexity.

Raised in a small logging town where a good chainsaw and a reliable truck were prized social currency, Katy's restlessness led to a degree at Stanford University and an MFA from the Academy of Art. She established a graphic design and marketing firm before following a less stable but more satisfying career path writing for film and television.

Katy's first television drama series was in development with Quincy Jones Productions and Flavor Unit, with Queen Latifah slated to play the lead, prior to Quincy Jones's passing. Her feature script PIPER was selected for the Cannes Screenplay List. Additional accolades include winning the Stage 32 Short Scripts Grand Prize, and having her horror feature GOT YOUR BACK selected for a live read at the Austin Film Festival.

Katy is the co-director and producer of GIFT OF FEAR, a feature narrative bringing global attention to the Missing and Murdered Indigenous Women (MMIW) crisis. Katy has found notable success as the writer and director of several short films. Her last two films have screened at over 70 film festivals and garnered 37 awards.

www.katydore.com katy.dore@gmail.com
Or, contact: Steve Breimer: stephen@bfbstlaw.com, (310) 859-6820 | Brecheen, Feldman, Breimer, Silver, Thompson, LLP