

A FEATURE SCREENPLAY BY NITZAN MAGER

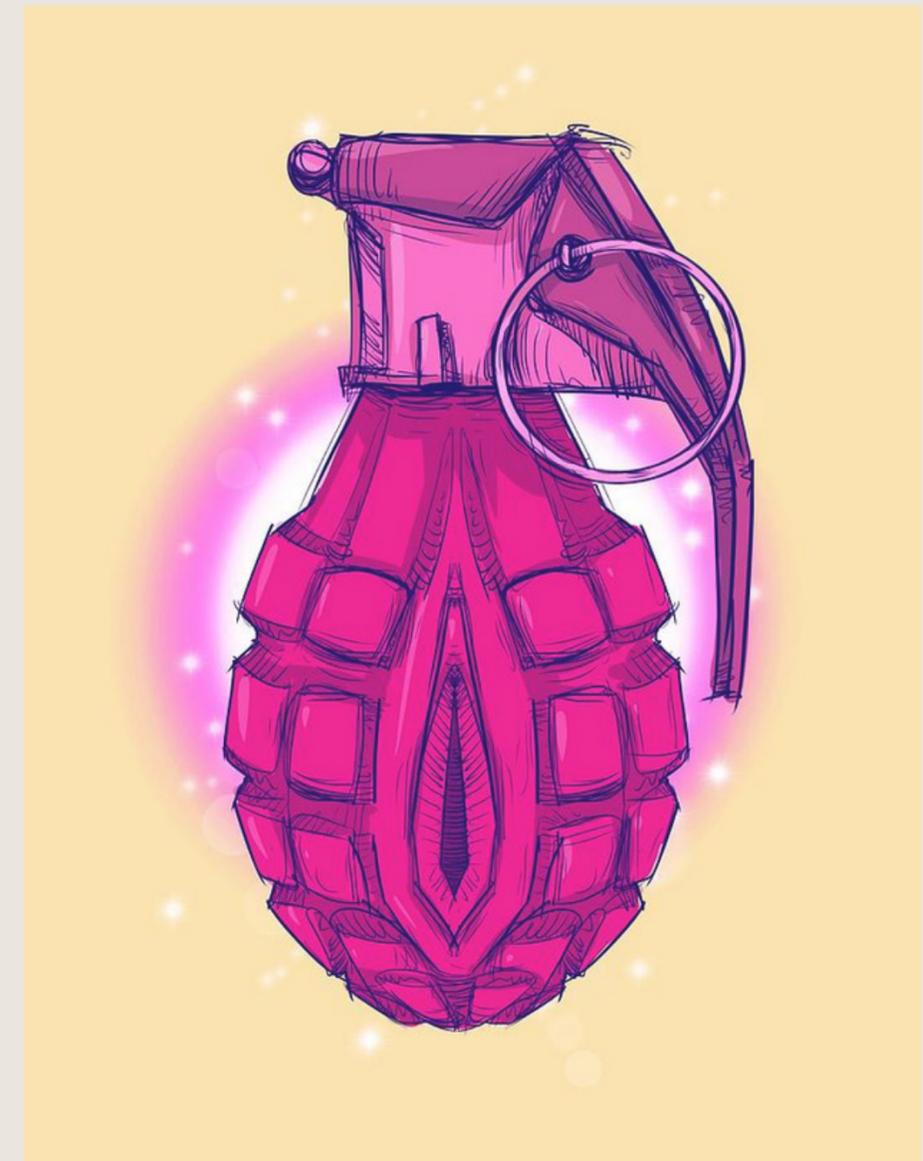
***Strange
Love***

Logline

A sexually-repressed multilingual translator from New Jersey must save the world (from a group of megalomaniacs plotting a nuclear-fueled global coup) by taking down the earth's electrical grid using an explosive vagina.

A modern-day feminist version of Dr. Strangelove, this is the satire we need for our time. The Stella Kubrick of comedies for our own impending armageddon. It's a tale of nukes and pussies.

It's coming, and it won't come quietly.



Sue

This sexually repressed multilingual translator from New Jersey is a perennial wallflower— should anyone notice her at all they might ask how she gets so *tan*.

words, words, & words
Your words are our words,
in English
sue@wordswordswords.com

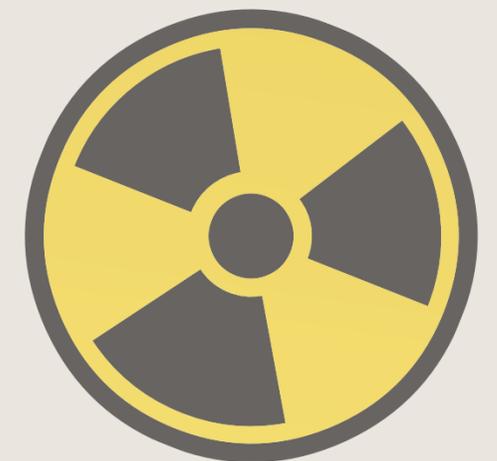
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Naz

A suave, gender-nonconforming Iranian nuclear scientist & undercover spy who will not be tied down. Unless it's kinky.



Bella

A sensual Southern native who puts the *self* in self-care and identifies as a MILF without children.





Mama

A 14-year-old mastermind who broke out of foster care and supports herself with a carrier pigeon service.





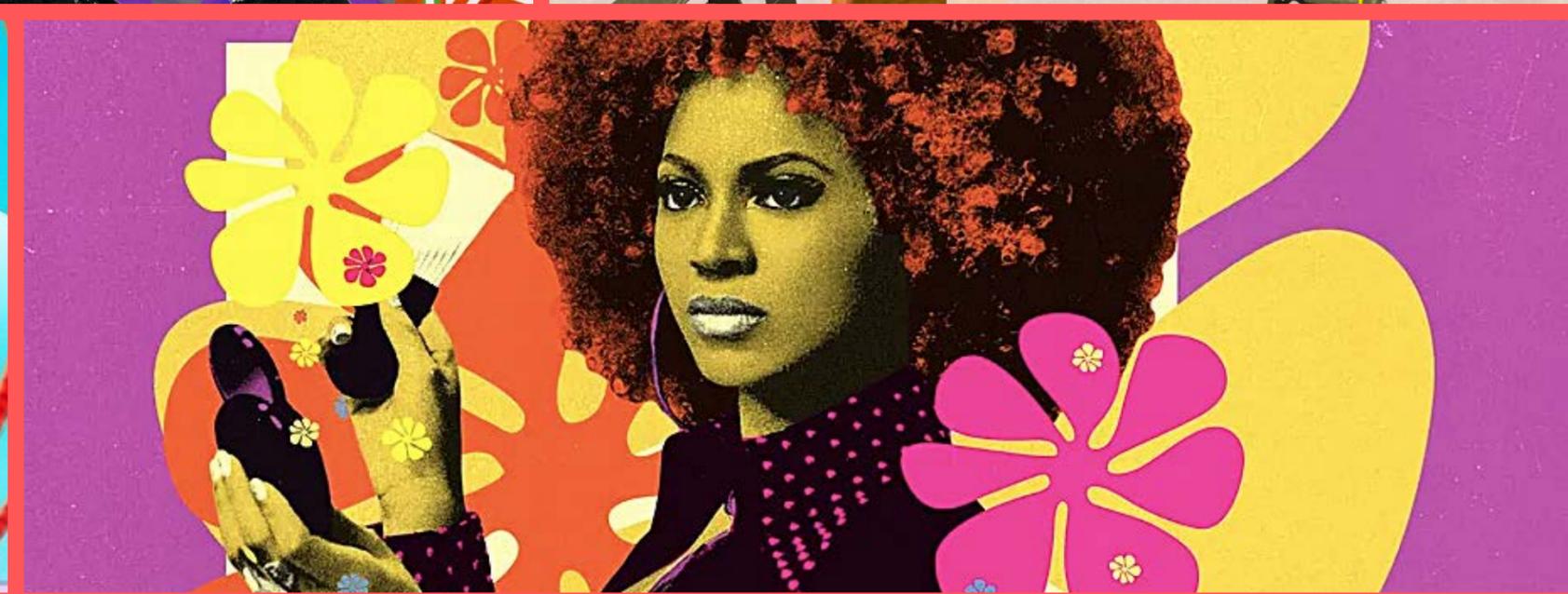
Together, this badass team must put an end to a dangerous plot...

... a nuclear-fueled global coup led by a tech-bro with authoritarian ambitions.



Style & Tone







Synopsis

Sue speaks every language on earth, but she's stuck using her incredible skills to translate what everyone else has to say. This basically sums up her whole life.

One day at work, Sue finds a mysterious dossier written in Farsi and learns that an Iranian nuclear scientist named Naz has escaped the lab where he was forced to design hand-held nukes— for a group of international Despots plotting to take over the world.

So when the sexy, nonbinary Naz breaks into Sue's apartment and holds a gun to her head, Sue finally sees her chance to start living. She begs Naz to join his mission to stop the despots.

Sue finds herself mostly sidelined as the now 4-person team (Sue, Naz, Bella, Mama) works to recover the nukes. But a failed first heist means the team must pivot— and Sue's skills prove suddenly valuable.

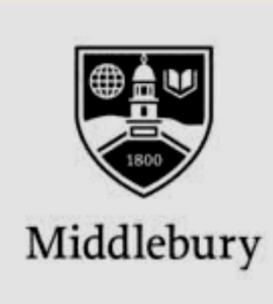
After a successful mission, the team goes to hand the nukes over to U.N. peacekeeping forces— only to realize they've been set up. A trap!

Sue, finding her voice at last, leads the team in a madcap escape.

In a final mission to get rid of the bombs (and dismantle the technology the Despots rely on for control) Sue flies around the world— detonating the nukes in the atmosphere, blacking-out the earth's electrical grid.

Having pressed a reset-button on humanity, Sue finally sits down, quill in hand, to tell her story:

STRANGE LOVE: OR, HOW I LEARNED TO STOP SWIPING AND LOVE THE BOMB.



STRANGE LOVE was a second-round finalist for the 2020 Sundance Screenwriting Lab, Middlebury Script Lab, Outfest Screenwriting Lab, and was nominated for the 2020 WriteHer list by Marta Kauffman.



Writer: Nitzan Mager

WRITER'S STATEMENT:

I am passionate about telling this story and it's right up my alley. After spending some quality time wearing a gas mask in a bomb shelter during the Gulf War at the ripe age of 6, I moved to Los Angeles where I synthesized my love of Hollywood with an avid interest in geopolitics into a still-active delusion that yes, movies can make a difference.

BIO:

Nitzan's most recent project was the web series, Quarantine, I Love You, which screened at the 2021 Sundance Film Festival in the Beyond Film program. She's written and directed several shorts, including a commissioned piece on Gloria Steinem that featured an interview with Justice Ruth Bader Ginsburg. Nitzan's films have won awards from the National Board of Review, NY Women in Film and Television, and have screened at IFP Filmweek's NextGenNYC program and esteemed film festivals across the country.



Producing Partner: Lela Meadow-Conner

Lela Meadow-Conner is Executive Director of Film Festival Alliance and founder of mama.film, which was a Satellite Screen for the Sundance Film Festival in 2021 and presents the rePRO Film Festival for reproductive justice, presented by Bloomberg Philanthropies. She has more than 18 years of experience in independent cinema exhibition, with leadership roles at organizations including the Tallgrass Film Association and Geena Davis' Bentonville Film Festival. She has participated in The Industry Academy, a program of Film at Lincoln Center and the Locarno Film Festival, has served on film juries including AFI and the NAACP Image Awards and is a frequent panelist for industry organizations like The Gotham and Columbia University. She currently serves on the board of Los Angeles' iconic Vidiots Foundation, soon to relaunch in the historic Eagle Theatre. She is a producer for Sav Rodgers' documentary Chasing Chasing Amy, producer for Nitzan Mager's Strange Love, and executive producer for Emily Christensen's Feminist Foremothers podcast.

Producing Partner/Casting Director: Erica Hart



Erica A. Hart, CSA, has been casting for over a decade starting off in network/studio casting where she became Casting Coordinator in the NY Office of ABC Primetime Casting. She's cast films that have screened at Cannes, Tribeca, SXSW, Outfest, and Cinequest. *THE SURROGATE* (a film she cast and associate produced) was in *INDIEWIRE*'s Best Movies Eligible for a 2021 Oscar, was a *VARIETY* CRITICS PICK, and earned Erica her first Artios nomination and win in 2021. She was featured by *The Hollywood Reporter* as a rising artist. *Casting Director for: THAT DAMN MICHAEL CHE* (HBO MAX) and *BLACK DON'T CRACK* (ABC). *Casting Associate for: RAY DONOVAN* (SHOWTIME), *THE BOLD TYPE* (FREEFORM), *DEFENDING JACOB* (APPLE+), and *GODFATHER OF HARLEM* (EPIX). She's currently casting two Broadway plays: *CHICKEN AND BISCUITS* and *PASS OVER* both to premiere in 2021. She's cast for The National Black Theatre and Drama League. She is on the Board of Governors for CSA and a member of the Television Academy. Outside of casting, Erica has received grants/ awards from the Puffin Foundation, New York Television Festival and The Digital Bolex, and has developed new series for BET and WeTV. She is a graduate of NYU Tisch School of the Arts in Film/Television.

Contact

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