

BETTY & MARY: NEIGHBORS

A dark comedy short
Written by
Dana Lyn Baron

Sin.
Guilt.
Glitter.

LOGLINE

After murdering their sleazeball boss and blowing up their workplace, two dysfunctional strippers — one jaded, one guilt-ridden — try to lay low, shake off the hangover, and figure out if their new neighbor with wings is here to help...

...or just judge the shit out of them.

SYNOPSIS

In this dark comedy with a Shakespearean twist, two unlikely roommates - Betty, a jaded Gen X stripper, and Mary, a guilt-ridden millennial stripper - wake up after a night of blood, secrets, and sisterhood. What starts as another groggy morning quickly unravels into a surreal spiral of sex dreams, guilty confessions, and a murder most foul... of their sleazy strip club boss.

As memories of the previous night's crime slowly return - daggers, cover-ups, and an explosive grand finale - their banter reveals a relationship built on sarcasm, survival, and maybe a little madness. But just as they start to question their fate, an ethereal new neighbor appears at the door... with wings.



Witty, irreverent, and soaked in noir-tinged absurdity, Betty & Mary: Neighbors blends sitcom snark with Shakespearean tragedy, asking:

How do you bury a body, blow up a club, and still make rent?

MISSION STATEMENT

Betty & Mary, a trilogy, is a parallel-universe of films. Featuring the same two characters, Betty and Mary, as they navigate unique challenges in circumstances beyond their control — shaped by systems of gender, class, age, and power. While those circumstances shift from film to film, what remains constant is an unflinching, brazen look at how women confront, outlast, subvert, or lay down to the systems that define them.

With disturbing comedy and deep emotional nuance, the trilogy amplifies the female experience and invites reflection on the double standards, erasure, invisibility, and expectations placed on women — especially those who are aging, ambitious, or shattering the template. These films ask: what happens when women are deprived of their agency, and what happens when they seize it? By daring to ask, *Betty & Mary* claims space for every woman who refuses to be cast aside.

WRITER'S STATEMENT

My stories always begin with a character. I don't outline so much as I listen. Once I meet her, she tells me where we're going. And Betty? She showed up loud, unapologetic, and very hungry.

She was born from a long-simmering obsession with two of my dream roles — Lady Macbeth and Martha from *Who's Afraid of Virginia Woolf?* I started to wonder: what kind of woman would be the unholy lovechild of those two powerhouses? Turns out her name is Betty, and she's got a lot to say.

Betty & Mary: Neighbors is the second film in the *Betty & Mary* trilogy, exploring the ever-shifting dynamic between two women who can't live with — or without — each other. What ties them together is my fascination with what makes women tick: their camaraderie, their ambition, their unspoken rage, and how they're asked to pay for their "mistakes" in a patriarchal world.

Tonally, I lean into ambiguity. I love stories that don't end with a neat bow — that linger just enough to let the audience wrestle with what happens next. I'm less interested in resolution than I am in impact.

Ultimately, *Betty & Mary: Neighbors* is a disturbingly funny, surreal, and deeply human exploration of survival, loyalty, and what it means to burn it all down... and still wake up next to someone who gets it.



DIRECTOR'S STATEMENT

Returning to direct the next chapter of *Betty & Mary* felt like slipping into a familiar fever dream—and I mean that as the highest compliment.

After directing *Betty & Mary: The Actors Prepare*, I thought I had a handle on these two. I was wrong. This new installment is bolder, darker, and even more hilariously unhinged. It leans hard into moral messiness, female rage, and the strange, tender bond that somehow keeps Betty and Mary tethered together through it all.

When I first read the script, I remember yelling “WHAT?!” at the page and immediately texting Dana, “Your brain is a wonder that should be studied for science.” That still stands. She’s created characters who are deeply flawed, painfully funny, and so very alive. I love that we don’t tie anything up neatly. I love the risk of it. The ambiguity. The ride.

This film invites you to laugh, cringe, squirm, and question what you’d do in their shoes. It’s a joy — and a bit of a dare — to direct.

Amin Y.





tone and style

- Fleabag meets Macbeth
- Deadpan wit, surreal flair
- Dialogue-driven, fast-paced, confined setting
- Magical realism + gritty crime = chaotic charm

Think: Shakespeare gets tapped for an HBO comedy.

Visual style inspired by the Coen Brothers and Quentin Tarantino films, with gritty saturated flashbacks and ethereal lighting for the neighbor's appearance.

WE'RE GOING TO HELL.

THE CREATIVE TEAM



DANA LYN BARON

WRITER - PRODUCER - BETTY

Dana Lyn Baron is a multifaceted artist whose work spans film, television, theatre, and voice-over. Known for her dynamic presence and versatility, she's appeared in Aaron Sorkin's "Being the Ricardos" alongside Nicole Kidman and Javier Bardem, and in David Fincher's "Mank" with Gary Oldman. On television, her credits include HBO's "Hacks," NBC's "This Is Us," Showtime's "Shameless," and FX's "The Assassination of Gianni Versace."

As a voice actor, Dana brings fierce intelligence and wit to iconic roles such as Sonya Blade in the award-winning Mortal Kombat series and Lady Liadrin in World of Warcraft.

A former studio "floater" at Warner Bros., Fox, Universal, and Miramax, she brings a producer's eye to every story she tells. Her previous short film, "Ultraviolet," screened at Berlin International Film Festival among others.

Now, with her screenwriting debut Betty & Mary: The Actors Prepare, Dana steps boldly into a new cinematic universe of her own creation.



JENNIE SHERER

PRODUCER

Jennifer Sherer is an award-winning producer and actress based in Los Angeles. Her love of filmmaking was born from a high school Spanish class, and her love of acting borne from an ingrained need for attention.

She continued fostering her skills in front of and behind the camera while attending UCLA. She has experience producing features, tv pilots, and short films, many of which have won awards and found distribution.

Her main passion is producing female focused stories directed by women and helping usher them into a successful festival run.

When she's not making movies, you can find her at a hockey game (Go Kings Go!), snuggling her husband and 4 cats, or scoping out her next good meal.



AMERICA YOUNG

DIRECTOR

America Young, recipient of UCSD's 2020 Humanitarian Award, is a director with experience across film, TV, animation, and video games. She has directed for Network TV, features, digital series, and video games, including "Resident Evil: Shadows of Rose."

Known for her action roots and skill in eliciting strong performances, America's first feature, "The Concessionaires Must Die!," was executive produced by Stan Lee. Her second feature, "Back to Lyla," released in 2022, blends fantasy with romance.

America has directed 17 episodes of television for networks such as Netflix, Amazon, and Apple TV, including the pilot for "Surfside Girls." She played a key role in rebranding Barbie, directing the highly successful Barbie Vlog and animated series, which garnered millions of views and widespread media attention.

A former stunt coordinator, America enjoys storytelling, tea, and sharpening her Sai when not working on her next big project.

MAIN CHARACTERS

BETTY
GEN X

GEN X STRIPPER, JADED, FUNNY,
RUNS ON COFFEE AND REGRET



MARY
MILLENNIAL

MILLENNIAL STRIPPER, SOFT-HEARTED
IDEALIST WITH A DEADLY STREAK



SUPPORTING CHARACTERS

JIM
50S-60S

SLEEZEBALL, STRIP CLUB BOSS WHO GETS
WHAT THEY DESERVE



JAX
20S-30S

STRIPPER WITH A HEART OF GOLD
AND A THING FOR BUNNIES



ANGEL
ETERNAL

MYSTERIOUS NEIGHBOR, ANGELIC
ENERGY, REALITY-BREAKING SMILE



THEMES

- Ride-or-die female friendship
- The absurdity of guilt
- Explosive consequences of terrible decisions
- Found family in unexpected places
- Morality in a morally bankrupt world



WHY THIS FILM... WHY NOW

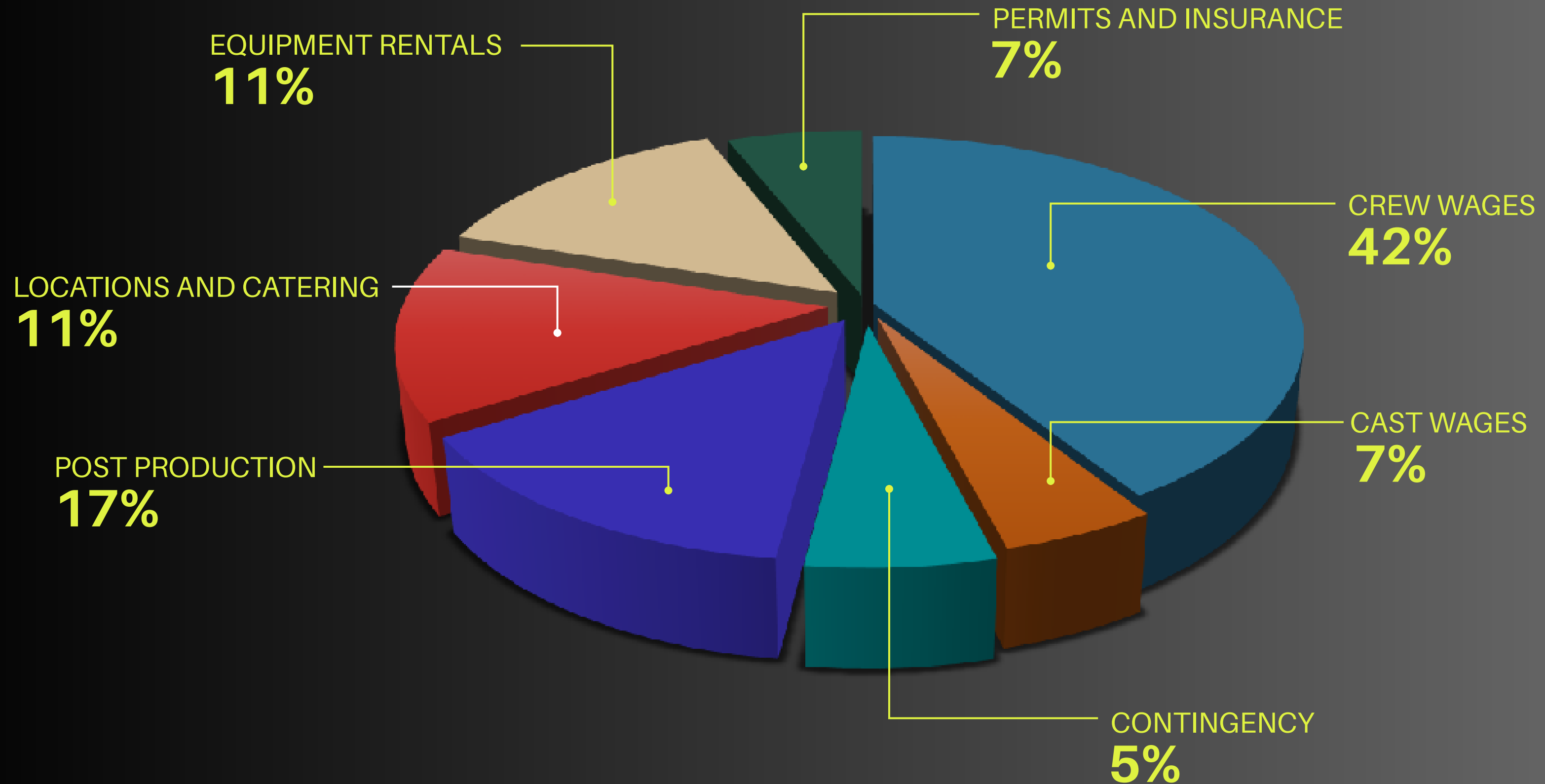


- Female Forward Disturbing Comedies are f*@kin' HOT
- Titillating structure & tone is a turn on and you know it
- Size Does Matter: Small cast, minimal locations, high-impact concept
- Strippers + Shakespeare = the feminist noir you didn't know you needed

PRODUCTION SNAPSHOT

- Runtime: approximately 10–12 minutes
- Two locations
- 2 lead actors / 3 supporting actors / 1 stunt explosion
- Possible celebrity cameos for supporting roles.
- Ideal for a festival run in dark comedy, crime, genre shorts
- Status: Script complete | Seeking collaborators | Production early 2026

BUDGET BREAKOUT



CONTACT

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A
LONG **STORY** **SHORT**
PRODUCTIONS