

LUCY IS A GOOD GIRL

A small figure of a person walking away from the viewer down a dark, illuminated tunnel, positioned at the base of the word 'GIRL' in the title.

ELECTRONIC PRESS KIT

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OFFICIAL POSTER: [LGG Poster & Tagline](#)

STILLS & BTS: [BTS & Screen Grabs](#)

CONTACT

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EXECUTIVE PRODUCER

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THIS TIME, SHE'S CHOOSING THE ENDING.

GENRE: Mystery/Psychological Thriller

RUNTIME: 84 min

LOCATION: New Jersey

STATUS: Final stages of post-production

FINANCING: Equity investments
30% transferable NJ tax credit

KEY MILESTONES: Final sound mix near completion

PRODUCTION COMPANIES:

Little Fighter Films & Normal Ave In Association with Rocket Soul Studios, KR38 Creative, & Enzo Entertainment

WRITTEN BY: Paige Sciarrino **DIRECTED BY:** Amanda Pinto

PRODUCERS: Torrence Shepherd, John C. Hall, Jordan Hidalgo, Matthew Solomon,
Lauren Herrel, Wendy Faraone, Amanda Pinto, & Jake Nathanson

EXECUTIVE PRODUCERS: Paige Sciarrino, Shannon Molly Flynn, & Micah Bobbink

STARRING: Paige Sciarrino, Kuhoo Verma, Nicholas Podany,
Omar Maskati, Franco Maicas, & Nancy Kerrigan

WRITTEN, DIRECTED, LEAD PRODUCED BY WOMEN UNDER 35.

THIS FILM IS INSPIRED BY TRUE EXPERIENCES.

ABOUT THE FILM

Lucy Is A Good Girl is a Jersey-grown, character-driven psychological thriller that takes beloved horror tropes and turns them inside out. Built around a protagonist who is as deeply flawed as she is deeply relatable, the film delivers a sharp, subversive mystery tailored for modern audiences. Written by Paige Sciarrino and loosely inspired by her own experiences in college, the film explores the raw complexities of agency, trauma, and revenge, asking just how far someone will go to reclaim their power and protect others from suffering the same fate. A picturesque college town, a tight-knit group of friends, and a masked killer collide with a young woman forced to navigate the aftermath of an assault no one believes really happened...at least not the way Lucy says it did. Audiences will try to guess “whodunnit,” but the real mystery lies in just how far Lucy will go.

Director Amanda Pinto sought to leverage her background in grounded storytelling to reveal the darkness hiding behind the surface of ordinary lives, inviting viewers to question their own biases and ask themselves how to move forward while an even darker force threatens everything we know.

The film was brought to life by Normal Ave, a non-profit production company dedicated to nurturing diverse voices and pursuing artistic excellence. Filming on location in New Jersey provided the authentic backdrop of Sciarrino’s original script, while allowing the production to utilize the state’s 30% tax credit and extensive local partnerships.

LOGLINE

Short Logline:

Lucy takes matters into her own hands when she decides to hunt the killer terrorizing women on her college campus while processing her own recent sexual assault.

Full Logline:

On the brink of the college wrestling national championship, a journalism major is sexually assaulted by the star athlete. When police stall their investigation and a masked killer begins targeting women on campus, she takes matters into her own hands to track down the perpetrator, only to realize the truth is far more dangerous than she imagined.

SYNOPSIS

(150 words)

On the eve of the college wrestling national championship, senior journalism major Lucy Accardi is raped by star athlete Brice Tinney. When she reports the assault, the police stall, stymied by Brice's beloved local status and his powerful mother, a wealthy university donor and Dean of Students. Days later, horror escalates when two of Lucy's friends are brutally murdered and another is left for dead in a seemingly random spree. Convinced her golden-boy attacker is behind the carnage, Lucy refuses to let the crimes go unpunished. With a stretched-thin police department offering no help, she leverages her investigative skills to hunt the killer herself, determined to secure justice for her friends and reclaim her own story. Her crusade culminates in a deadly trap to lure the attacker into the open, leading to a final, devastating showdown where Lucy proves there is no such thing as a perfect victim.

[SEE LONG FORM SYNOPSIS](#)



AMANDA PINTO **DIRECTOR**

I am interested in telling a story that doesn't sensationalize trauma, but instead stays with the victim in the aftermath—the self-questioning, the silence, and the slow unraveling of trust in the institutions and people who are supposed to support them. One in five women will be sexually assaulted during college, yet so many of those experiences go unspoken or disbelieved. My intention is to tell this story with restraint and honesty—to sit with discomfort, to steer clear of tired tropes, and to hold space for the contradictions survivors often carry. There is no such thing as a “perfect victim,” and I hope to create a world in this film where survivors can relate to LUCY and feel vindicated in her mission.



PAIGE SCIARRINO **WRITER**

It gives me no pleasure to admit this, but after being raped in college, I often fantasize about what I would do if attacked again, by anyone. I tell myself, ‘Next time, I will fight back. Next time will be different. Next time, he’ll be sorry he ever messed with me. Next time, I won’t be afraid.’ Obviously, that’s a totally irrational thought process, so instead of putting it into practice, I created Lucy is a Good Girl. After charges were dropped for lack of evidence or...whatever, I found out that he was arrested about 5 years later for rape and wrongful imprisonment of another woman. As if that wasn’t enough, those charges were dropped too. Then I found a Facebook support group for his victims. There’s a lot of us. I felt compelled to create an ugly, disturbing story that showed a victim not being afraid anymore, regardless of what that looked like. I’m no longer interested in looking away from the painful realities that sexual violence leaves behind. What would we do if we were no longer afraid? How far would you go to prevent another woman from experiencing the same? Lucy is my attempt to answer that question.

PRODUCERS' STATEMENTS



SHANNON MOLLY FLYNN **EXECUTIVE PRODUCER**

I said yes to *Lucy is a Good Girl* long before I finished reading it, because I said yes to Paige a long time ago. We've been collaborators for ten years, and I believe in her completely as an artist, as a writer, and as a voice for women of our generation. When she brought me *Lucy*, I saw a chance to sit inside a question I think most women have turned over at some point: what would you do if you could take your power back, if you could keep someone else from getting hurt? How far would you go to make sure another woman never has to go through what you went through? *Lucy* doesn't flinch from that, and it doesn't hand you an easy answer. That's what made it worth making.

What excited me just as much was *WHO* was making it. We built a team that could give this story real craft and ambition, and the film is lead produced, written, and directed by women under thirty-five. Putting women in charge of telling a story about power wasn't a nice detail. It was the point.



TORRANCE SHEPHERD **PRODUCER**

I was standing on a sidewalk in midtown when I got a cold call from Paige about *Lucy is a Good Girl*. I told her it wasn't a good time and could I call her back... 45 minutes later I was still on the call, agreeing to the project and planning a budget breakdown. When Paige sets her mind to something, she's going to make it happen. That tenacity is why I chose to say yes. Paige is a magnet to a community of hardworking professionals and I was lucky enough to be a part of her team. I'm so proud of the work: the collaboration of artists, the mistakes made along the way, the small victories that added up, the newfound friendships, the late nights, the long meetings, the countless jokes, the literal blood, sweat, and tears, and one finished film for the world to see.

PRODUCERS' STATEMENTS



JOHN C. HALL PRODUCER

Lucy Is A Good Girl is the kind of story that stays with you long after the end credits. Inspired by true experiences, the film explores how trauma, trust, and perception can collide in ways that are both deeply personal and universally relatable. Our goal was never to rely on shock value, but to create a grounded psychological thriller that feels authentic, unsettling, and emotionally honest. We believe audiences are drawn to stories that reveal the darkness hiding beneath ordinary lives, and Lucy Is A Good Girl invites viewers to question what is real, what is remembered, and what happens when the two no longer align.



JORDAN HIDALGO PRODUCER

I wanted to be involved in this project because of Paige, full stop. She's one of the most driven, hardworking people I know, who has a point of view. To me, I looked at my job as "What is the story she's trying to tell? And how can I help contribute to that vision?" Paige is a talent that's just scratching the surface of her voice, and to help be a part of that is really exciting.

PRODUCERS' STATEMENTS



MATTHEW SOLOMON PRODUCER

What first drew me to this project was how deeply I connected with its themes. The story explores questions about perception, judgment, and personal experience in a way that felt incredibly authentic to me, and many aspects of the film resonated with experiences from my own life. From the beginning, I understood why this story needed to be told and wanted to help bring it to the screen. The project also gave me the opportunity to collaborate with family in a meaningful way. Having my mother, Nancy Kerrigan, appear in the film was incredibly special, and it was equally meaningful to share the experience with my brother, who joined the production as one of the background students on the wrestling team. Those moments made this project particularly memorable for me on a personal level. Professionally, I was excited by the opportunity to build partnerships with both local and national brands that believed in the film and wanted to support independent storytelling. Bringing together creative collaborators, community partners, and industry relationships is one of my favorite parts of producing, and this film created space for all of those elements to come together. Most of all, I'm proud to have worked alongside such a passionate team. Independent films are built through trust, perseverance, and a shared belief in the story, and this production exemplified all three. I am grateful to have been part of the journey and excited for audiences to finally experience the film



MICAH BOBBINK EXECUTIVE PRODUCER

Lucy is a Good Girl caught my attention as an homage to classic slasher/final girl horror movies paired with the very real dangers young women experience on the modern college campus every day. Lucy understands the audience, genre and the college experience and feels modern with an interesting take on the 'final girl'. I particularly appreciated how the script weaves campus murders, sexual assault, and internet sleuthing packaged with characters and pace for a millennial / Gen Z audience

KEY CAST



Paige Sciarrino
LUCY



Kuhoo Verma
VIOLET



Nicholas Podany
BAKER



Omar Maskati
DETECTIVE RILEY



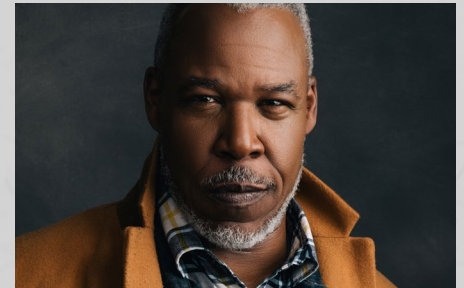
Nancy Kerrigan
CORINNE TINNEY, DEAN OF STUDENTS



Franco Maicas
BRICE



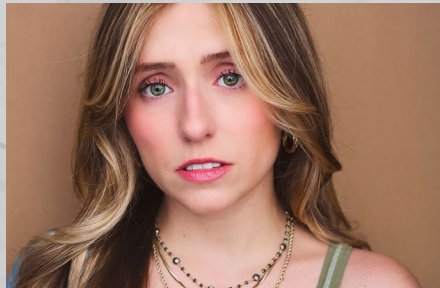
Keaton Whittaker
CHELSEA



Danny Johnson
DETECTIVE BATES



Heather Alicia Simms
PROFESSOR AMITY



Crystal Lake Evans
AVA



Alex Costello
IZZY



Zachary Branch



STORY ANGLES

- Female led independent revenge thriller
- Written, directed, lead produced, budget independently raised by women under 35
- Inspired by true experiences of sexual violence on a college campus
- New Jersey production
- Nancy Kerrigan's first feature-film character role
- Exploration of autonomy, revenge, challenging societal norms
- Emerging independent filmmaker voices
- Blending traditional horror tropes with a modern, female forward, character driven focus

FILM ASSETS



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