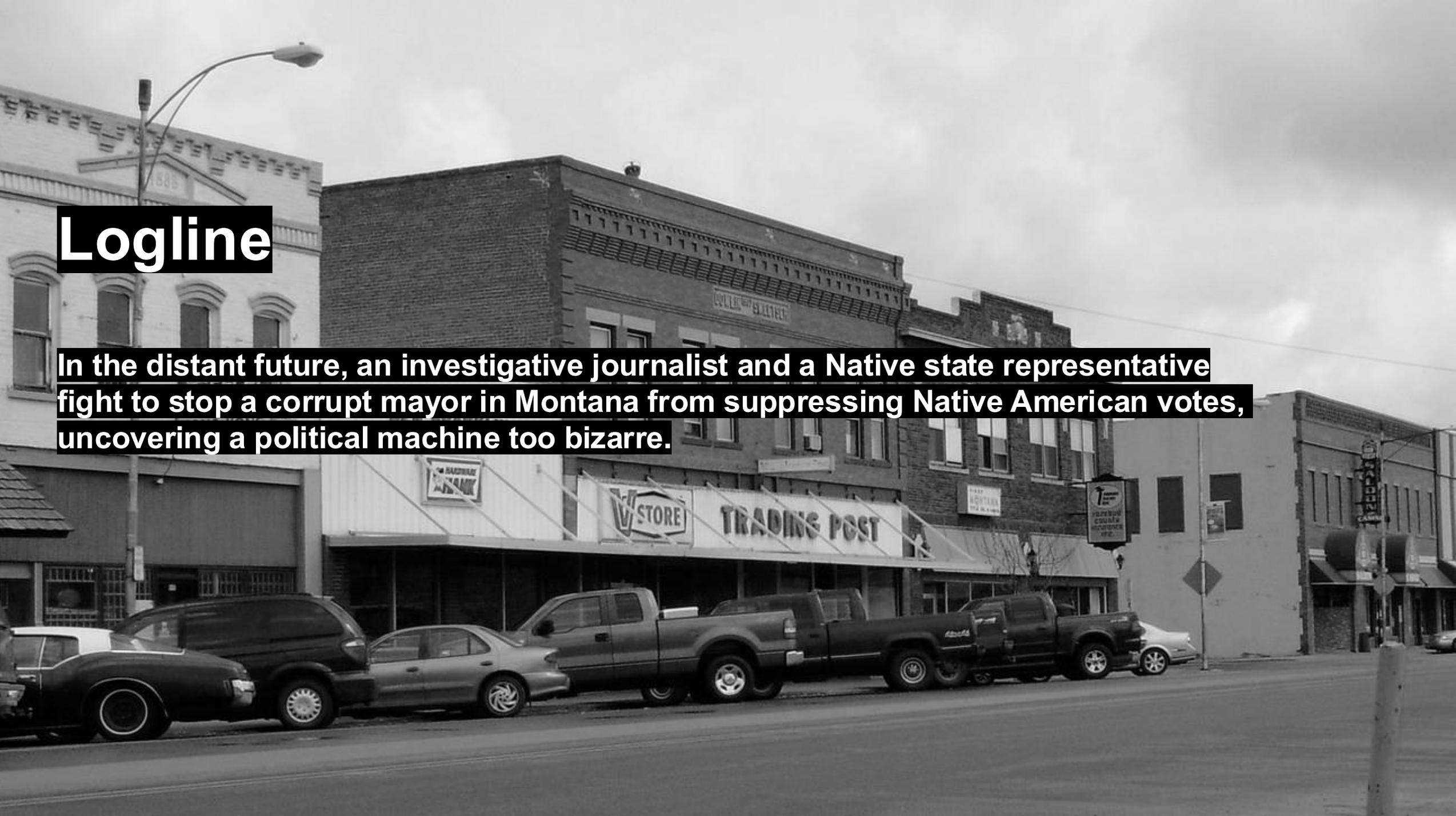




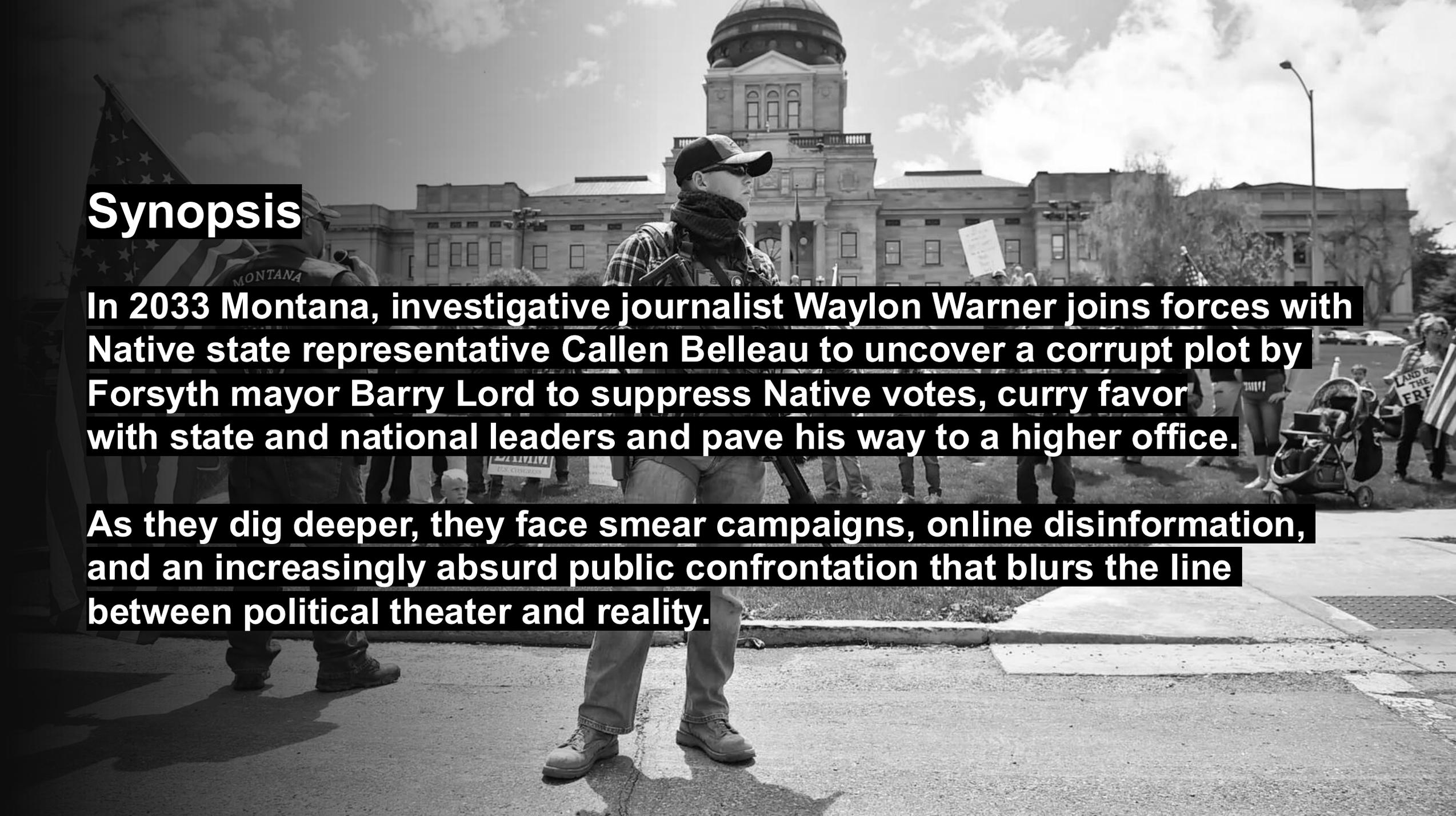
To Seek a Newer World

A FILM BY BRODEN MOCK



Logline

In the distant future, an investigative journalist and a Native state representative fight to stop a corrupt mayor in Montana from suppressing Native American votes, uncovering a political machine too bizarre.



Synopsis

In 2033 Montana, investigative journalist Waylon Warner joins forces with Native state representative Callen Belleau to uncover a corrupt plot by Forsyth mayor Barry Lord to suppress Native votes, curry favor with state and national leaders and pave his way to a higher office.

As they dig deeper, they face smear campaigns, online disinformation, and an increasingly absurd public confrontation that blurs the line between political theater and reality.

Synopsis, Continued (3 Act)

Act 1 – It's 2033 in Forsyth, Montana, and investigative journalist Waylon Warner uncovers evidence tying Forsyth mayor Barry Lord to a network of voter suppression targeting Native communities in District 41. Seeking help, he approaches Callen Belleau, the Native state representative for the district, who shares his concerns but knows the political danger they face. Lord strikes first with a coordinated smear campaign, attack ads against Belleau, and a viral video.

Act 2 – Revealing national political interests ahead of the 2034 midterms, public tension spikes after a heated, surreal confrontation between Waylon and Lord on Forsyth's Main Street, where accusations fly about the mayor's political ambitions and voter suppression efforts. But Lord manipulates the moment into fuel for his narrative as the victim of a partisan attack.

Act 3 - Two years later, Barry Lord is a newly elected U.S. Senator, and his ally, Edward Scott, has replaced Belleau in the 41st District. In a judge's office, Waylon watches a slick, viral podcast segment praising Montana's "political renaissance," complete with Scott's photo ops and Lord's polished image. The fight they waged is now propaganda for their opponents, their cause buried. The film ends with Waylon receiving a message of advice from the district court judge for the future they believe in, with the true ending message that sometimes the bad guy wins.

CHARACTERS

WAYLON WARNER (27) – The main character, an investigative journalist with a sharp tongue and stubborn streak. Determined to expose corruption but often finds himself targeted and smeared in return.

CALLEN BELLEAU (28) – Native American state representative for Montana's 41st District. Passionate about defending his community's rights and voter access. Intelligent, persistent, but increasingly under attack.

BARRY LORD (30) – Mayor of Forsyth, Montana. Ambitious, ruthless, and willing to weaponize lies, law enforcement, and political influence to suppress Native votes and build his political career. Publicly charismatic but privately manipulative and vindictive.

NATHAN EXMOOR (36) – Slouchy, sardonic District Court Judge in Montana's 16th Judicial District. An old acquaintance of Waylon's who offers dry commentary on the political circus, serving as a mix of a cynic and reluctant ally.

EDWARD SCOTT (30) – Political climber and candidate running against Belleau for the 41st District seat. Polished in public appearances, he becomes the face of Lord's voter suppression agenda and benefits from Lord's backing.

ADDITIONAL CHARACTERS

PODCAST HOST (20s) – Enthusiastic and media-savvy host of a right-leaning political podcast. Praises Barry Lord and Edward Scott as symbols of Montana’s “political renaissance”, helping to legitimize them in the public eye. As a reporter, he gets information out of Barry once he reaches his political goals.

PODCAST GUEST(s) (20s) – Guests on the podcast who try to echo the host’s talking points but are increasingly awkward due to the footage associated with Andrew Scott.

BYSTANDER (20s) – A random passerby who films the street fight between Barry and Waylon, providing the viral video that becomes part of Lord’s propaganda.

TWO HIGH SCHOOL TEENS (17-18) – Staged photo-op participants at Edward Scott’s ribbon-cutting for a new data center. Their awkward, unimpressed reactions undercut the event’s intended image.

Themes, Tone, and Style

THEME – I suppose at its core, its main point is about the futility and irony of fighting systemic corruption in a political landscape that's already stacked against change. Beneath its political focus, the story also speaks to the erosion of ideals, the way personal ambition can trump moral responsibility. The film asks a bitter question: Is the fight for justice still worth it when the system not only wins, but thrives on your opposition? When everything is stacked against you.

TONE - The film blends political thriller tension with sharp bursts of absurdist black comedy. Dialogue-driven confrontations carry real stakes, but they're often punctuated by moments of surreal humor or awkward moments, underscoring how ridiculous real-world corruption can look in practice. It walks a fine line between deadly serious subject matter and the strange, almost comedic theater of modern politics, in the idea that perception often matters more than outcomes.

STYLE - Visually and narratively, it embraces the archetype of the neo-western world and modern media aesthetics. Dialogue sequences often unfold in long takes, while surreal visual beats break the realism just enough to make the audience question what they're seeing. The editing style borrows from the contemporary digital age.

Production Design

The production design leans heavily on the natural surroundings and authentic textures of small western towns, using Northwestern Colorado as a stand-in for Southeastern Montana.

Filming in real small-town locations allows the story's political corruption and intimate character drama to unfold against a backdrop of weathered storefronts, faded signage, two-lane highways, and quiet main streets that haven't changed in years.

Natural lighting is prioritized throughout, with scenes timed to the golden glow of late afternoon or the stark shadows of dusk, creating an unvarnished and grounded visual tone.

The goal is to let the environment itself carry much of the film's atmosphere, mirroring the authenticity of the story's themes while subtly evoking the feeling that these events could happen, and are happening, in towns just like this.

Comparable Television



Funding and Schedule

[GoFundMe](#)
[Link](#)

Principal photography for *To Seek a Newer World* is planned for May through August (summer) of 2026, taking full advantage of the long summer days and golden light that naturally enhance the film's visual aesthetic.

This period also ensures access to the warm, open landscapes and active small-town environments essential to the story's setting. Writer and director Broden Mock will personally finance a majority of the project, reflecting his commitment to bringing this vision to life. However, additional support is being sought through individual donations to help offset production costs, particularly for travel, catering, and post-production.

Contributors will be credited in the film's end credits as an acknowledgment of their role in making the project possible. Donations will be accepted through a GoFundMe campaign, providing supporters with an accessible way to participate in the film's creation and help amplify its story.

Director's Statement

I was raised in Northwestern Colorado, where everyone knows everyone else's business.

Growing up in a small western town during highly political times taught me how deeply politics can seep into everyday life. These places may look quiet from the outside, but beneath the surface, there's tension, pride, and a constant push and pull over identity, progress, and tradition.

I know the culture and lifestyle of the American Mountain West because I've lived it. I've felt the isolation and the beauty. This world is personal to me; it's an area of my life I hold near and dear to my heart, and one I love seeing brought to bigger screens. The American Mountain West means everything to me, and this film is both a love letter to it and a confrontation.

- Broden Mock

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Thank You brodenmock.com

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