

**ALMOST
MADLY
RANOLIS**

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**I SECRETLY BECAME A DANCER AT JUMBO'S CLOWN ROOM A FEW YEARS AGO
BECAUSE I COULD NEVER QUITE EARN ENOUGH
AT MY OTHER GIGS.**

...WITHOUT WORKING FULL TIME!

I AM AN ACTRESS AFTER ALL!

AN UNEMPLOYED ACTRESS, THANK YOU VERY MUCH!

**SO I LEARNED TO BE A STRIPPER AND LIVED SOME OF MY DARKER DAYS (SO FAR!)
IN THE HEART OF EAST HOLLYWOOD.**

THIS SHOW IS A TRIBUTE TO THOSE TIMES.

**WORKING AT JUMBO'S MADE ME A BETTER SHOWGIRL,
AND FOR THAT I WILL ALWAYS LOVE IT.**

GAVE ME A TASTE OF VAUDEVILLE.

BUT NOW I'M READY TO SELL OUT! WHOEVER BUYS THIS SHOW WILL BE VERY SMART.

-BB



**A FLAMEOUT ACTRESS TURNED
STRIPPER GETS HER DREAM ROLE IN
A HOT NEW FILM—BUT ONLY
IF HER COLD, FAMOUS MOTHER
DOES IT WITH HER.**



PILOT

Agnes is a once-promising actress whose youthful antics blew up her career, and has now fallen to the ranks of local stripper. Our vital but beat-up anti-heroine shows up to her strip club day job and hears about the role of a lifetime—a lesbian biker revenge road movie directed by wild auteur Olivia Love. Her feverish hunt for a role begins. She follows all threads back to Olivia—numerous in her famous world, of which she is the infamous black sheep. Desperate to be taken seriously again, she approaches



everyone she knows who knows Olivia. Everyone refuses her. Her fabulously successful and classy mother won't return her calls. Her viral cousins ice her out for her embarrassingly cringe behavior. She burns bridges as she goes, until...Olivia Love walks right into her strip club. They spend a drug fueled night together, where it is revealed that Marianne Sharp is her mother. To Agnes' glee, Olivia offers her the lead role, on one condition: that she gets her mom to star in the film with her.

SEASON ONE

When Agnes gets offered the lead in ROADKILL, she thinks her troubles are ending, but instead, they're just getting more fabulous!

Fighting off a hangover from her stripper retirement party, she has to convince her reluctant, estranged mother, THE Marianne Sharp to do the film with her. Olivia Love is a talented director but notorious lunatic. Somehow she does it, against the wishes of her mother's formidable Superagent, who is deadset against Agnes. It's all made worse when Agnes has sex with her son and then shows up to a family party. It's one big, unhappy reunion at the table read when Agnes realizes that some of her best frenemies also got parts in the movie, and some straight up enemies—the whole of lesbian Los Angeles is there and not happy to see her. No matter. Olivia Love hits on her and they quickly start a hot affair. The psychopathic head of the studio, Colin Graves visits set and gives a screaming lecture about how

much he hates art and they better not waste his money—especially Agnes. He wants her off the picture. She cost him a lot of money back in the day She quickly starts flirting with his assistant. The scramble for survival heats up, as she fights for the affections of the cast and to stay on the picture. Her mother is the instant leader of the pack, though a bit out of her league in the queer milieu, she quickly takes to it. Might even be feeling a little sapphic herself....

Agnes faces the fact that everyone likes her better. Production begins and a last minute cast addition chills Agnes to the bone—her ex-best friend from Julliard days, Naomi Prince. Her achilles heel. The daughter Marianne wishes she had. Polished, poised and popular. The competition heats up. Agnes brings on her best friend from the strip club as her assistant, but regrets it when she keeps outshining her, eventually getting a role in the film as well.

Agnes tries to keep Olivia's affections focussed on her, but finds it difficult as she suspects her of having sex with everyone else, including her mom...She continues to hang with her pack of old stripper friends, for better or worse. At least they don't judge her. Memories from the club jump into her present life, back to haunt her as she tries to move past it. But she still has one foot in the underworld, and her network of other famous washups, including her friend Pauly Shore, who the lesbian cast hates. Until he wins them over with tales of his valiance.

Agnes eventually ends up encountering her enemy suit Colin Graves on a drug-fueled night out and they forge a strange bond that gets him back in her favor—and that bond is blackmail. And shame-fuelled hate sex.

Meeting different lovers from Agnes's jagged past, we see more of her interior and learn what really happened during her famous meltdown. We see a flashback of how her mother left her passed out, in a pile of her own puke. We see some of the games

mother plays on set. Manipulations for vanity, power....maybe there's a reason Agnes is the way she is. All mentions of Agnes' father bring her cold, as we hear his name throughout the season but never see him. He becomes the next cut out shape in her story, part of the mystery of who Agnes is. Something about him being off the rails in Florida. Something about him never loving her work.

We see her black sheep-ness play out at a large family gathering, where she and her mother have a big bloody fight in front of everyone. She works it off w a night w the gals. Slowly wins the cast over. Keeps her part in the film.

Explosion after explosion threatens to derail production, but somehow we make it to premiere night—with flashbacks of all the times Agnes was barred from premieres. This time the same staff have to let her in. She's finally made it. The curtain is about to go up. The hype is real.

Her assistant taps her—your father's here.

SEASON 2: DADDY!





EVERYONE IS FAMOUS BUT AGNES!

Agnes is a brilliant but burnt out actress whose demons and public antics led her career into a downward spiral. Though she is moonlighting as a stripper and constantly baked, her steely determination never wanes. She believes in herself to the point of delusion. The “lovable loser” extraordinaire, she is quite simply her own worst enemy. But her scrappy ways endear her, mostly to other misfits and freaks, but occasionally to the Hollywood glitterati whose world she circles, like a vulture waiting for a scrap. Her gaping wound from her famous mother leads to acts of desperation and shitshow relationships—that are a lot of fun to watch. Hey, as long as it’s her and not you!



MARIANNE SHARP

The utterly chic, impeccable actress Marianne Sharp herself, beloved star of the screen and stage. Respected, intimidating, and possibly French, Agnes has never been able to live up to her shine. A fêted thespian of the highest order, Marianne has no time for bullshit. Of which Agnes has given her much. Her public breakdown and Marianne's subsequent distancing of herself weighs heavily on the relationship. Marianne's fixation on greatness has meant that her unfortunate daughter has had to be excluded from the equation from time to time. Their messy, complicated relationship has been made messier by Agnes's antics, comes to a head when Agnes begs her to do the project.

Agnes's best friend from the Julliard days, they've since grown apart. She is a beloved underground superstar who recently hit it big on a major hospital drama. Ambitious and poker faced, she and Agnes's once-close friendship has been derailed by Agnes's bad behavior. Naomi is on her way to the top and she's not letting anyone take her down. She and Agnes's mother enjoy a closer relationship than Agnes does...which will prove to be a real problem when Naomi also gets a role in the biker movie and Agnes has to compete with yet another chicer, more famous, more beloved diva, who she feels personally abandoned by.

NAOMI PRINCE



BY KATE BERLANT (ATTACHED)

MAX JENKINS (ATTACHED) AS



TROY THE MANAGER

Agnes's prep school best gay turned shoddy, coked up manager. Nothing much as been happening to her career, thanks to him. (And Agnes). A glamorous, trust fund layabout, armed with tiny dog, he's good at making it seem like he does things. When Agnes's fortunes change, he will have no problem taking credit for what he didn't do, elbowing himself onto set and sucking up as much attention as possible, no matter how bad it makes Agnes look. But they're still obsessed with each other! A classic toxic gay-girl duo.

A well known, respected rapper and Agnes's love interest—but with Agnes, it's never easy. They have history He puts up with her for some reason—maybe deep down he loves her but he could never say it. Besides. She's a bad look for him. But there is something about her. And somehow he pops up at her worst and best moments. Some figment of her conscience. When it comes down to it, he likes her against his own best interests.

CARL TART (ATTACHED) AS



WEST JAMES

The formidable superagent and trusted guardian of Marianne's career for 20 years. They were two women who rose together through the ranks and against the odds. Dani considers herself a bit in charge of Marianne—very protective, probably a little bit in love with her. Classic Hollywood power lesbian. Direct, a heavyweight—you don't want her on your bad side. For years, she has watched Agnes haunt and taunt her mother, [throwing egg/smearing mud] on the face of her best client's career. She's had enough. She tried every trick in the book to talk Marianne out of this risky independent film, to no avail. This little detour is all Agnes's fault. She is looking for any reason to walk, and Agnes is in the dead center of her crosshairs.

DANI WELLER



COLIN GRAVES

The hellish ultra-bro CEO of the parent corporation financing ROADKILL...an American Psycho if there ever was one. Veins about to burst out of his forehead, he has no love for cinema, only power. His sister runs the indie division—and is essentially blackmailing him to make the film. It doesn't help that he and Olivia Love used to fuck (several lifetimes ago). A diagnosed narcissist (by all of his ex wives), the person he really wants off the picture is Agnes. Her Lohan-esque escapades cost him millions on a feature in the early aughts and he's never forgotten. In lieu of a soul, he has money. And when someone fucks with his money, he wants their soul. Look out, Agnes.

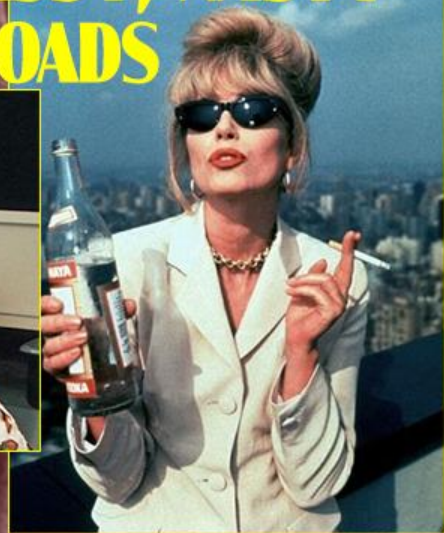


THE WORLD

STONE

**FEMME MAGIC MIKE /
IT'S ALWAYS SUNNY**

**SASSY, NASTY
BROADS**



PROTAGONIST ANTAGONIST

STONER COMEDY OF ERRORS



BAD GIRLS OF SHOWBIZ

THE OTHER SIDE OF HOLLYWOOD



VISUAL

THE CLUB



CREW



BROOKE BUNDY
WRITER/DIRECTOR

**HUNGER GAMES,
SLAMDANCE,
BUSTER'S
MAL HEART,
WARNER BROS.**



JESSICA CALLEIRO
CINEMATOGRAPHER

**RODARTE, KENZO,
OPI, COACHELLA,
FRIEZE, NYLON, HIGH
SNOBIETY**



JACKI CALLEIRO
PRODUCER

**EPOCH FILMS, THE
DIRECTOR'S
BUREAU, NIKE, MIU
MIU, PRADA**



SASHA KLUPCHAK
EXEC. PRODUCER

**SHORT HISTORY OF
THE LONG ROAD
(TRIBECA), WAKE
UP LEONARD**



THANKS FOR COMING!!!