



FLIPPED

THE TV COMEDY THAT CHANGES EVERYTHING

A Parity Parody

**BECAUSE
NOTHING'S
FUNNIER THAN
INEQUALITY.**



MISANDRY.

[MIS-AN-DREE]

noun

1. hatred, dislike, or mistrust of men, or prejudice against men.

LOGLINE

FLIPPED is a distinctly dark subversive comedy set in a world run by women where two friends, one blessed with a vagina, the other cursed by his dick, struggle to make it as writers in Hollywood without destroying their friendship.



#HERSTORY

With the gender parity conversation becoming more mainstream, we wondered if anything was actually changing for women in the entertainment industry. We asked and were floored by the flood of stories we received about constant micro aggressions, pay gap issues, family planning rights, and insidious sexual harassment. Clearly the day to day lives of women had not changed. We wanted to tell their stories, but with humor so as to break through the walls of unconscious bias.

The web series ***Flip The Script***, sponsored by Women In Film, presents true stories of sexual inequality with a shift in perspective brought on by swapping the genders.

It forms the basis of a comedy series, ***Flipped***.

FTS LAUNCH SUCCESSES

- ▶ Increased WIF's YouTube subscribers 600%
- ▶ ~9 million social media impressions
- ▶ 83% female, 17% male viewership
- ▶ Test screening had a wide range of ages across all genders
- ▶ There is no competition for this show, no predecessors

“THE CONTRAST BETWEEN THE DOUBLE STANDARD STANDS OUT.” ~DAN FINLAY, EXECUTIVE, CHERNIN ENTERTAINMENT

“EACH IS A VERY CLEVER TAKE/TWIST THAT MAKE GENDER INEQUALITY CRYSTAL CLEAR. THEY WERE ALL ENTERTAINING. THE FINAL TITLE CARDS LAND BRILLIANTLY.” ~SCOTT WILLIAMS, EP/WRITER, NCIS

“IT WAS SO GREAT AND SO TRUE! I REMEMBER WORKING ON A TV SHOW WHERE THIS FEMALE DIRECTOR LOST HER TEMPER AND THE WHOLE CREW CALLED HER ‘DIVA.’ I WAS LIKE, ‘YOU GUYS JUST HADN’T DONE YOUR JOB.’” ~ANONYMOUS MALE DEVELOPMENT EXEC, FREMANTLE

FEATURED IN...



Flip the Script on YouTube
the web series that started it all

If you can make
someone laugh,
you can make
them listen...

And so we have created a comedy series, **FLIPPED**. Set in a world where the women have all the power, men are subject to the whims of the decision-makers, regardless of talent or charm.

The absurdity of sex-typing is the basis for our laughs and the stories we tell "really happened...only the genders have been switched."

**“BLACK WOMEN
HAVE NO VALUE.”**

DID HE REALLY SAY THAT?!

YEP.

BUT IN THE WORLD OF
FLIPPED,
IT WOULD LOOK LIKE THIS:

**“WHITE MEN
HAVE NO VALUE.”**



**What if all the boys were girls,
and all the girls were boys?**

What would a crazy world like THAT look like!

In **FLIPPED**, a naive but talented male writer, Richard, moves to Los Angeles to pursue his dream. He bunks with his old friend and new roomie, Ally, upending her staff-writer-by-day manslayer-by-night lifestyle. Ally is mentored by her boss down the path of rightful female domination, while Richard is unknowingly recruited into the underground male-rights extremist group The He-sistance/MILF (Male-Identifying Liberation Front), driving a wedge between the lifelong friends. Ally falls up the ladder of success while Richard fights to climb every rung as they both soon learn that success is less about genuine talent than it is about genitalia.

OUR AUDIENCE WATCHES:



COMEDIC TONE AND STYLE

Imagine a world where the power structure is reversed: women dominate men. Now put the champagne away...

This is a socially relevant comedy with subversive undertones like *ORANGE IS THE NEW BLACK* laced with the snappy dialogue of *CATASTROPHE* or *BROAD CITY* but grounded by moments of truth like those in *FLEABAG*. Whether it's a room full of female execs pitching ideas for a show about men, or a young man being told he'd be prettier if he smiled more, **FLIPPED** takes us from the familiar to the absurd with a bunch of well-placed Richard jokes along the way.

FLIPPED

CAST



Don Quixote slaying the dragons of The Matriarchy. A true pollyanna, or should I say polly-manna, Richard 100% buys the myth that success is based solely on merit, though his ambition never matched his talent. Awkwardly attractive, he is an underdog's best friend. Richard can write a great story, but nobody cares: The Male Gaze has no value in a Woman's World. He finally gets an opportunity to break into the studio system, but his introduction is a rude awakening as he begins to question himself and what lengths he will go to for success.

RICHARD AMBROSE





The Ultimate Bro. A goofy sexaholic, quick to joke with a decidedly easy going, fun loving attitude. Ally is deeply unaware of her privilege as a woman and her bias toward men, a species she loves as long as they're out of her bed before work. Ever since they were kids, Ally and her best friend Richard dreamed of being Big Time Hollywood Writers. Where Richard has postponed his dreams, Ally is living them as a staff-writer for Foxy Studios. Ally's self-satisfied world is upended after she takes Richard in as a roommate and sees firsthand that the same world that props her up holds Richard down.

ALLY COHEN



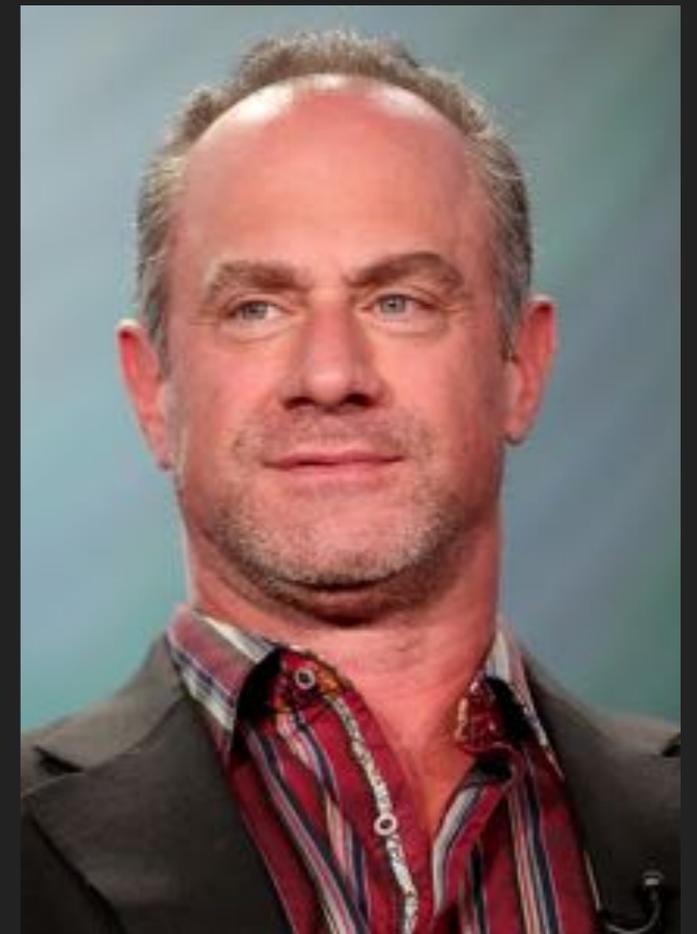
SERIES REGULARS

BUDDY DONNEGAL (40s)

An opportunistic bartender in the heart of Hollywood, Buddy may be a court jester to his patrons, but is actually the intentionally-placed ear of The Hesistance, an underground extremist group dedicated to societal gender parity at *any* cost. Having moved out to LA at a young age to pursue his dreams of being the first #MaleDirector of a tentpole studio feature, he quickly realized that the deck was stacked against him. Buddy's age has grown faster than his success, which has limited his options. He plays the game to the best of his ability, but another dude always seems to get that one seat at the table before him.

HARLEY WEISENSTEIN (50s-60s)

The Dragon Lady perched on the top rung of the entertainment Ladder to Success. As the head of Foxy Studios, she loves all the perks her position provides, specifically the perky butts of the cute boys she meets with. It's not Harley's fault that she's a member of the stronger, smarter and more capable sex. She worked hard to get to where she is and she certainly isn't going to give up any of her current privilege just because some little boy thinks it isn't fair.



ADDITIONAL CHARACTERS



ZACK (early 20s)

A pathologically lying Disney Prince(ss). Born with a silver spoon in his mouth, Zack prefers platinum. Despite being instructed by his parents to find a good wife to take care of him before he gets too old and ugly, he moved to LA from NYC to make a name for *himself*... without sacrificing his quality of life. After suffering for a solid three days, he allowed Harley to take him “under her skirt.” Zack enjoys the toys and sees nothing wrong with his arrangement since he’s getting everything he thinks needs.

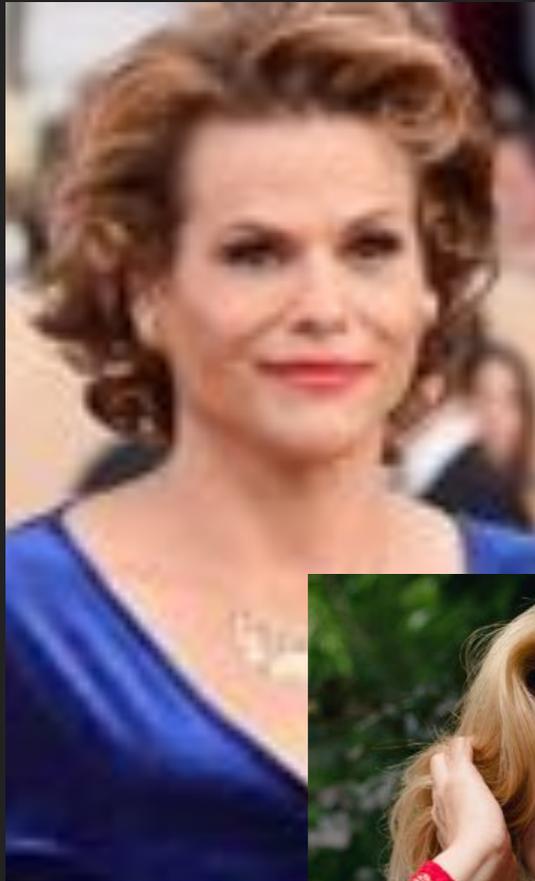


SHERRY WEISENSTEIN (14-16)

The Pyromaniac with a “hearth of gold.” Sherry lives with her mother who is doing her overbearing, narcissistic best to groom her daughter for world domination. But like any good teenager, she wants nothing to do with her. Sherry has taken the term “rebellious teenager” to a new level as a member of The Hesistance alongside her father. She’s trying to find her own way in the world through raging hormones, open mic nights and her YouTube Channel.



ADDITIONAL CHARACTERS



MISS ANDRY “ANNE” (transwoman, 40s-60s)

The Ruthless Ring Master. Miss Andry, you can call her Anne, is the two-faced yet highly charismatic leader of The Hesistance. Effortlessly holding court within her community, she has no real power or positioning in the outside world. Anne was assigned male at birth and then raised as a member of this “lesser sex.” Uniquely positioned in knowing what it’s like not to be seen or heard outside of being a sexualized object that exists solely for a woman’s pleasure, Anne has dedicated her life to evening the playing field...no matter what it takes. Oh and she fucking *loves* corgis.



FLIPPED

THE PILOT

PILOT SUMMARY CONT'D

"ANYTHING YOU CAN DO (I CAN DO BETTER)" from the musical *Annie Get Your Gun* plays as Ally (30), her open window looking out onto the HOLLYWOOD sign, wakes up next to an offensively attractive YOUNG MAN. She shakes him awake and taps her watch, "Time's up."

RICHARD (unfortunately 30) wakes up next to a 300 year old cat who hisses at being disturbed so early in the morning and swats at him. He laughs and pats him on the head, "#MeToo."

It's the day of his Big Pitch and Ally warns him not to mess up this opportunity since it's the last time she's putting her name on the line for him after the Warner Sisters Studio fiasco, "Fool me once, shame on you. Fool me twice, I sell your spleen on the Black Market for a fraction of its street value." No pressure.

Richard tries to treat himself to a soy matcha latte no foam, he's watching his weight, on his way to The Big Pitch, but he's 21 cents short and his card gets unexpectedly declined. Ally grabs her usual at the Go Nuts Fo Donuts on her way into work, late, managing to chat up the new counter boy along the way, "It's never too early for a morning [Bavarian] cream." Richard is given the unsolicited advice to "smile more" by a woman in the parking lot while Ally hops into her Vuber driven by BUDDY, a hopeful actor/writer who's taken too many trips to Dr. Collagen.

Richard finally makes it to The Big Pitch meeting, where he meets the "grope-y" head of the studio, Harley Weisenstein. Despite notable attachments and a solid script, Richard learns that it's not going to be so easy to get a film about his grandfather's life off the ground since "no one wants to see a man that age on screen. Gums and hairlines recede, balls race each other to the ground... that man's shelf life has *expired*."

PILOT SUMMARY CONT'D

Meanwhile, Ally is among her peers in the comedy writer's room when they find out that they aren't reaching their whole audience. Ally's confused, "But we write jokes about everything - Malala going to college, Hermione burning her bra, Wonder Woman." But they aren't reaching the men. And men are hot right now. Ally comes up with the idea to write an entire sketch about men's issues, something she knows quite a lot about considering how much she loves men. After all, her best friend is a dude. Her boss thinks this idea is groundbreaking and promotes her to be the lead writer on this episode.

Richard and Ally debrief back at the apartment over dinner, which Ally lets him clean up because he's just so much better at doing the dishes than she is. Ally is upset that they didn't green light his script since he's just as talented as any of the big directors - Patty Jenkins, Kathryn Bigelow, Ava Duvernay - Richard notes they're all women and suggests she compare him more appropriately to Francis Ford Coppola. "Who? Oh that's right, Sofia's dad!" But all is not lost because Harley is meeting Richard for drinks shortly to give him her final decision. Ally is thrilled, but "is that what you're going to wear?"

When Richard gets to the hotel bar, Harley is too busy to meet him downstairs, but left him a key to her hotel room. Conflicted, Richard texts Ally an SOS to meet him at the bar. While he waits, he meets Buddy, now at job #2 as the hotel bartender. He wishes he still had Richard's problems, but despite "nipping, tucking, and plucking everything you can imagine" he's no longer "fuckable" by Hollywood standards. Unlike Richard, he's begging to sleep his way to the top; only problem is no one's interested. But his day had a silver lining - he's been hired for yet another job that he's grossly overqualified for, but it's at a production company so even though he had to promise not to start a family for at least two years, he's still got a shot!

Ally arrives just in time to see Richard lose his cool, probably for the first time ever. She warns him to calm down or else he might get wrinkles. Buddy tells Ally about Harley's invitation while Richard runs through all his other options to fund the project himself: nothing. His friends try to cheer him up and celebrate with drinks. Richard takes another look at the hotel room key. Should he?

FLIPPED

SEASON ARCS

SEASON ONE

After Richard declines Harley's invitation, Ally ends up getting promoted to the lead writer of what becomes the series' highest rated episode. This results in an opportunity to pitch her own original material, but she's fresh out of scripts she never wrote. Enter Richard who quickly realizes that he won't get anywhere on his own without serious moral compromises thanks to Harley's price of admission. With the studio itching to produce whatever male-centric show she has, Ally takes the opportunity to pitch Harley Richard's script. Despite her disdain, Harley honors the studio's offer and seals the deal with champagne. Ally heads home to give her best friend the good news, just as Harley receives a phone call from a resigned Richard. With Buddy gently and then not-so-gently encouraging Richard to rethink his position with the warning that *he* didn't take the opportunity to the detriment of his career, Richard finally buckles under the pressure and "meets" with Harley. He is ready and willing to get his project made on Harley's terms, though what happens behind those closed doors remains a mystery. After this "meeting," Buddy brings Richard to a support group that turns out to be the underground activist group MILF (Male-Identifying Liberation Front), an extremist faction of The He-sistance. The charismatic leader of the group, Miss Andry, pressures Richard to come out publicly about his experience with Harley, "for the good of the movement," even though he's not 100% clear on what his experience was. Feeling distanced from her bff, Ally is spending more time with Zack, her writer's assistant assigned by Harley, who helps her turn Richard's feature into a series without Richard's consultation. The youngest and one of the few female members of The He-sistance, Sherry, strikes up a unique friendship with Richard. Moments away from coming out publicly, Richard discovers that Sherry is Buddy and Harley's daughter and that it was Miss Andry via Buddy pushing him to meet with Harley the whole time in the first place!

SEASON TWO

Our roommates and former best friends are no longer speaking, despite running a show together. *The Male Man* is the first series to center around a “strong male lead” and its production and potential success is the bane of Harley’s existence. Luckily she has a new joystick in Richard, which gives Zack more time to get to know Ally biblically, resulting in his Sugar Momma taking away his toys and forcing him to return to NYC with his tail between his thighs. Sherry convinces Harley to cast Buddy as the lead in *The Male Man* using the same manipulative bullying techniques that her mother taught her. Ally learns that Harley’s mentoring style is to reject all of her great story ideas in an attempt to sabotage the show. Betrayed by the friends that created the distance between him and Ally, Richard seeks out a new way to topple the Matriarchy and asks Ally to co-create Men In Film with him, a non-profit gender parity organization. Richard and Ally discover that they are stronger and more talented together and must reconcile in order to ensure their show and its star retain their quality.

SEASON THREE

The Male Man is a critical and ratings hit, earning Buddy an Emmy nomination much to Harley's chagrin. She rides the wave claiming the launch of the show as her idea and ironically becomes the studio's poster child for parity, igniting a new movement in culture and entertainment focusing on the Male Voice. Ally experiences the industry's shift when the network threatens to cut her position on the show, which is narrowly saved by Richard's reinstatement as her co-showrunner. A reporter approaches Richard to get him to add his name to the story he's about to break exposing Harley's sexism and harassment. When it becomes public, this time with much more fanfare, a male executive is brought in to replace her - Zack! - who took his time away in NYC to learn the business side of the entertainment industry.



SERIES ARC & SUMMARY

SERIES ARC

“This has all happened before, and it will all happen again.” The series ends with the Girls Club being replaced by a Boys Club, the same Boys Club we are experiencing now in the Real World, showcasing a never-ending cycle of gender-based exclusion. This will highlight the need for an *inclusive* solution in order for true systemic change to occur, rather than simply replacing our Boys Club with a Girls Club. We have to break the cycle.

IN SUMMARY

This is a topical, timely, highly irreverent and socially relevant series. Because what's funnier than inequality? *Flipped* is yet *another* 30-minute dark comedy about the over-explored male struggle for success in a female-dominated society through the lens of friendship, ambition and Richard jokes. *Flipped* is the perfect show for right now. During a time when the male voice isn't being heard and every story is being told through the Female Gaze, let's amplify the underrepresented male perspective. They're half the population after all.

**WHY NOT NOW?
WHY NOT YOU?
FLIP. THE. SCRIPT.**

#madebywomen