

A man in medieval-style clothing, including a brown vest and trousers, stands on the left side of the image, holding a large brown chicken. He is looking towards the right. The background shows a wooden fence and a blue and white striped awning.

POSITIVELY MEDIEVAL

❖ A WORKPLACE COMEDY ABOUT
A NOT-SO-TYPICAL WORKPLACE. ❖

A woman in a red medieval-style dress is kneeling on the grass, tending to a man lying on his back. The man is wearing armor and a helmet. The woman has a concerned expression. The scene is set outdoors on a grassy area with a wooden fence in the background.

BEHOLD....

FOR THOU HAST SEEN THE
LAST FUCK EVER TO BE GIVEN.



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When two young women shoot for the moon in Hollywood, they land among the stars at a medieval dinner theater in the OC. Will they be able to trade in their tiaras for the glitz of tinsel town, or settle for the comfort of a weekly paycheck?



A vibrant parade float is shown, filled with people waving Spanish flags. The float is decorated with yellow and red stripes, and the people are wearing matching hats. The scene is set against a dark background, possibly at night or in a dimly lit indoor space. The overall atmosphere is festive and celebratory.

THE YEAR IS 2018.

IN THE COUNTY ORANGE, CA.

CHARACTERS

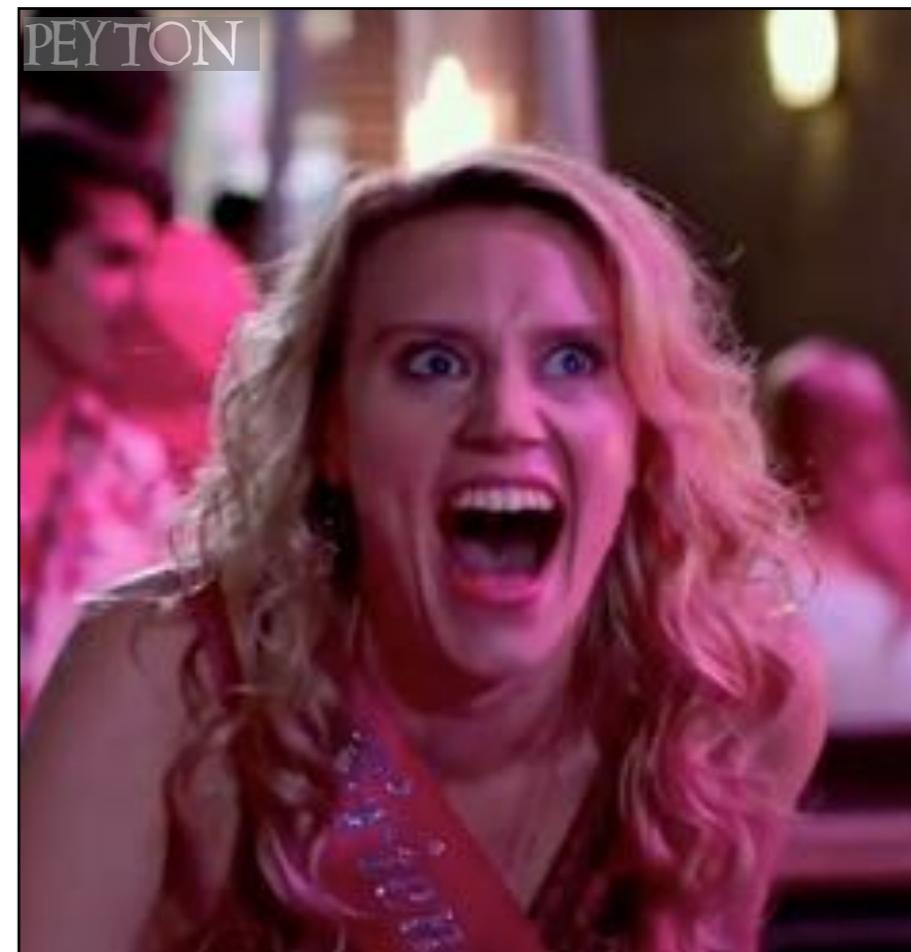
CONNIE



Connie has worked at the dinner theater for over a decade in a multitude of roles. It's time for her to get out, or her fears of never leaving her hometown will come true. Her BFF Peyton's enthusiasm to move to Hollywood is the push she needs, until she's faced with a huge decision. When a devastating accident sends shock waves through the dinner theater Connie is promoted to Show Cast Manager, and she finds out she's pregnant. #babymamadrama. Suddenly, Hollywood seems like maybe the worst place to go.

Peyton has big dreams of finding stardom in Hollywood. A 'real' actress, she feels her MFA in Theater Arts is wasted at the dinner theater where she works as a serving wench, but her loyalty to her bestie, Connie, has kept her there. On her last day of work, an accident sends the Princess to the hospital and Connie forces Peyton to step into the Princess' sparkling shoes. #Longhairdontcare. Hearing Connie is taking the promotion to Show Cast Manager rocks her world and sends her into a spiral of uncertainty about her own gumption to go it alone.

PEYTON



THE KING



Once a young, successful Shakespearian actor on Broadway, Lawrence has unceremoniously retired to the O.C and been the reigning King and Show Cast Manager of the dinner theater for nearly 15 years. What more could a man of substance want besides an audience, wenches and plenty of mead? #stagelife When his drunken performance during a show puts the other actors at risk, Lawrence is demoted from his managerial duties. He holds a grudge against Connie who inherits the job, and sets out to make her new position a living hell.

Miriam, is a catalogue model turned aspiring actress. This annoyingly blinged-out Barbie puts the 'self' in selfie which makes sense considering her long standing role as 'The Princess' of the dinner theater. But after a piece of siding from the dias crashes into Miriam sending her to the hospital, she's ousted by the new Princess, Peyton. Despite her injury being the King's fault, her ego is hurt more by the usurpation of the younger Peyton, her #archnemesis, and together she and the King make unlikely allies to try to sabotage the new regime.

THE OLD PRINCESS



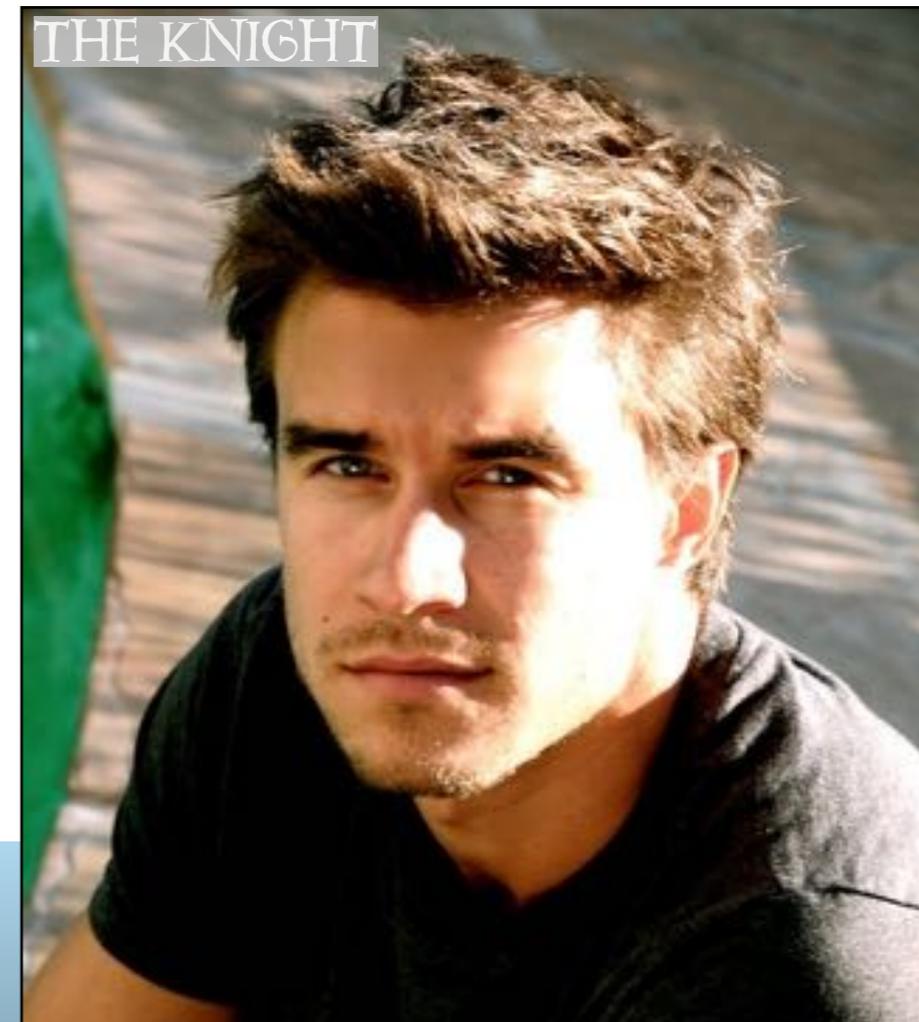
THE CHANCELLOR



Will is one of the best Master of Ceremonies at the castle. He's the guy at the party who tells the best stories, but he'll 'Irish goodbye' when he's had enough. An aspiring filmmaker, Will works at the castle to make ends meet while he 'produces' his next film. Confused as to why he still works there, every six months he puts in his two weeks. He has big plans and bigger insecurities, and all the capability in the world to achieve them. He's witty AF, and smart, and charming, and has ingenuity out the ass - but some how, "something" always gets in the way of him running off and starting his life as a filmmaker.

If this were high school, Lance would be the Quarterback Prom King, but it's not so he wears tights and fake armor instead. He's the alpha dog of the knights. Lance... is not smart. He has spent his life blessedly satisfied, and has never had the need to question the status quo. He played high school football, because that's what you do, he plays World of Warcraft, because it's fun, and he got this job because he heard he could hit things and get paid. He's been dating the princess for a while now because she was the hottest chick at work, and if she still lets him play with her tits in two years they'll probably get married.

THE KNIGHT



POSITIVELY (D)EVIL

EMPLOYEES PARKING

STAIRS TO LOWER LEVEL

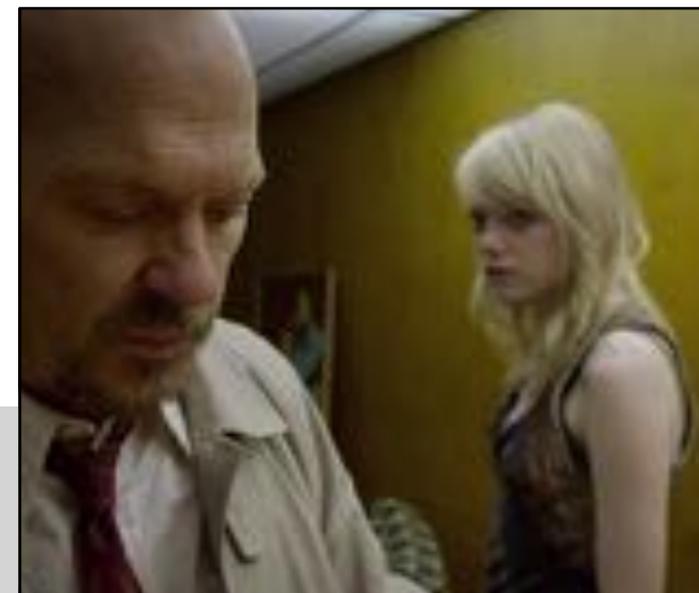
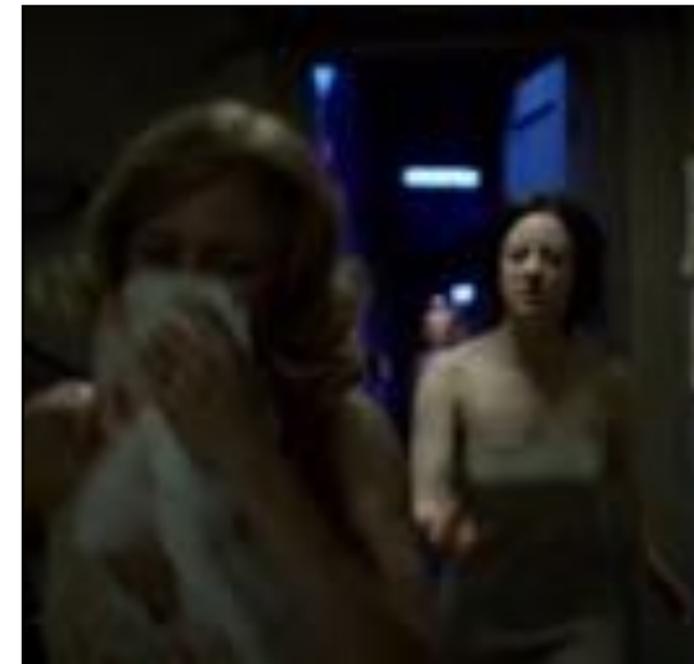


TO NE AND STYLE

Set against the backdrop of a giant dinner theater, *Positively Medieval* will have an intimate behind-the-scenes perspective offset by the theatricality of the Medieval show.

A single camera comedy in the vein of *30 Rock* and *Scrubs*, the characters and their machinations drive the story. Often the comedy comes from the delineation between 'on stage' and 'off stage'. Behind the scenes these characters are real, flawed and funny people. On stage they strive to be consummate thespians, brilliant and larger than life even when their majesty is lost on the dinner theater audience.

In either case, the honest intimacy of their experiences at the dinner theater will be our centerpiece.



LIGHTING & AESTHETICS

Lighting will lure the audience's imagination to whip up images of worlds across oceans, or harken back to the days of our youth. It will focus us on the whole or cocoon a single moment. Unlike most comedies, *Positively Medieval* will be lit like a movie or a stage play.

I want to play with the soft globe lights of backstage dressing rooms, the pools of shadow behind stage doors and colorful overhead lights of the arena. All the lighting will create an atmosphere, elevating or exposing emotional moments.

I see the palette of the show being full of color, with the costumes, lighting, banners and pomp of the dinner theater cloaking us in their vibrance. But equally important will be the moments of shadow, as our characters live in the backstage world of *Positively Medieval*.



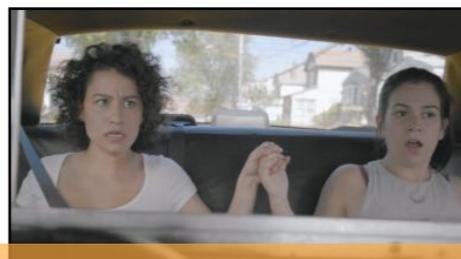


SEASON I



Despite their plans to move to LA to pursue their dreams, when Connie finds out she's pregnant on her and Peyton's "last day" of work, she accepts the interim Show Cast Manager promotion. Despite constant attempts at sabotage by Lawrence the King who forms an unlikely friendship with Peyton, she works hard to earn the respect of the cast and crew. She must also silence rumors of her pregnancy tying her to Will, the Master of Ceremonies, whom she has no interest in romantically. Too cash-poor to believe she can make the journey to LA alone, Peyton begrudgingly stays on to replace Miriam the "Broken Princess" while deflecting romantic gestures from the Champion, all of which only fuels Miriam's desire to destroy Peyton.

Peyton eventually develops a strange friendship with Miriam and a newfound respect and love for her job and coworkers, while Miriam and Lance discover a deeper layer of their relationship that is less dependent on 'Instafilters'. The season culminates with Peyton calling a public truce with Connie, reinstating their "BFF Status" when she finds out about Connie's pregnancy. Simultaneously, Connie finds out that the test was actually a false positive, but chooses to maintain her "Pregnant Status" in an effort to keep the peace and her job.



SEASON 2 & 3



Season 2

A fake-pregnant Connie's secret is discovered by Will and despite the fact that he talks incessantly about his alleged girlfriend whom everyone believes is imaginary, the two begin a close "friendship." Peyton helps Lawrence begin to put his life back together and start attending AA. Meanwhile Miriam starts a crowdfunding campaign to raise money to fix her broken face. Connie and Will sleep together just in time for his not-so-imaginary girlfriend to show up. By the end of the season, Peyton helps Miriam gain the confidence to realize she doesn't need to fix her face. Miriam thanks Peyton by giving her the money she raised so Peyton can quit and go after her dreams in LA on her own. Will accidentally reveals Connie's false pregnancy to Peyton. Although pissed off, Peyton must face the truth that she is actually afraid to leave on her own.

Season 3

Miriam finds her true calling: instagram modeling, while Peyton helps Lawrence get a job as an acting teacher at the local university. Connie falls for Will despite her best efforts to not end up like her mother. Lawrence invites his old agent to see the show as a secret thank you to Peyton. She gets "discovered", giving her the courage to finally leave for LA. Connie and Peyton realize that their friendship is stronger than a shared zip code and they embark on their respective journeys.





THE AUDIENCE



This series is primarily targeted for **women ages 15-45**, however there is absolutely room for crossover. The workplace comedy style and storylines will also appeal to men of the same age group.



MILLENNIALS

The struggles of our two leads will certainly resonate with young women at the crossroads of their late twenties/ early thirties. The story lines and real life decisions made by our millennial characters will broaden that audience to just about anyone who's dreams, aspirations or education is coming up against the obstacles we face in life, love and career.



THE POWER OF NERDS

Every year nearly **6.5 million** people of all ages and backgrounds go to the many Renaissance Fairs scattered across this land. Medieval Times receives an estimated **2-3 million attendees** per year. A romanticism of the past and a fascination with arena sports whets the appetites of millions of viewers each year, whether in person or on our television.



FUNNY LADIES

Female led comedies are box office power houses. Funny millennial ladies such as Amy Schumer, Issa Rae, Ilana Glazer & Lena Dunham prove female driven comedies cross gender, race and age boundaries in the entertainment industry, becoming one of our most successful forms of story telling.



