

# BAKED

## THE WEBSERIES

### THE PITCHDECK

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Stunted and estranged by an abusive upbringing, Karla (17) and Max (20) are not fit to face their twenties alone. When the death of their grandmother finds Max next of kin and responsible for her debt, Karla moves in with the means of paying it off.

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Karla's rookie drug-dealing knowledge joins with Max's expert baking talents to reimagine Grandma's house as a marijuana edible bakery.

# KARLA



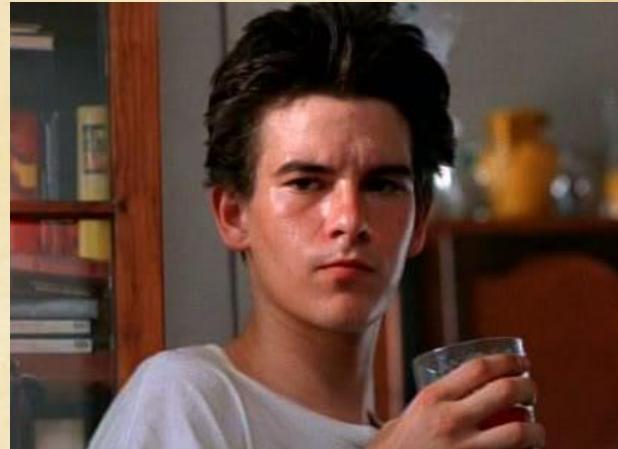
17. Rookie drug dealer protagonist. Volatile, sharky, and deceptively charismatic. She has major authority issues rooting in a childhood domineered by an aggressive mother and an absent father. When told what to do, Karla fierily rebels. This is why she emancipated herself at 15 and has since been hopping between older friends' couches and hustling to afford basic amenities while finishing high school. Proper nurture - if only by her brother - may show her the way a stable life and emotional regulation.

# MAX



20. The man-child brother of Karla. His aloofness and passion for baking make all the more sense when you learn that he's been living with, and legally caretaking for, his incapacitated grandmother since turning 18. Although they were so close, but he does not feel sad about her death. Lack of nurture has severed his ability to form emotional attachment. He is not self-aware of this; dear, sweet Max is only aware of the simple world inside his head.

# ELIAS



22. A weed supplier. He has recently taken young Karla under his wing, employing her as the local high school plug and offering her sexual favors and a place to stay in return. Elias has a practical attitude and a steady income, which Karla depends on, but his manipulative moves on her makes him our antagonist. He will cut her pay, sexually harass her, and threaten to sever all ties with her, leaving her homeless and unemployed - whatever it takes to keep her in check.

The series begins with a focus on Karla.

On her news delivery bike route - a regular job she has to stay under the radar - Karla mistakenly delivers a “budpaper” to the wrong address.



Elias insists that Karla either quit her news delivery job *immediately* or move out and cut ties. At this point, she receives a phone call. Her grandmother is dead and her brother is in police custody.

We shift focus to Max...

in a bewildered stupor as emergency services carry his dead grandmother out of her home. Max discovers that he is the next of kin to Grandma's House; her son, Max's father, had abandoned the family years ago, drunkenly declaring that he was leaving to go climb K2.

Max now finds himself the subject of a police investigation on Grandma's death. As it turns out, Grandma died of a heroin overdose, this wholly unbeknownst to Max.

Karla shows up as the investigators determine that Max is unfit to own (and finish paying off) Grandma's House. Grandma was not only secretly a heroin addict, but also in debt.

Karla may claim Grandma's House at 17 since she is emancipated. Doing so would free her from Elias' control. But she will need to keep drug dealing to pay off Grandma's debt.

Karla moves in with Max. He bakes her a "welcome home" cake.

It's the first time they've lived together in almost 3 years. A lot has changed.

Sibling bonding and rivalry ensue.

**Days later, Karla revisits Elias' house to gather her belongings.**

Elias tries to seduce Karla, but she resists. He threatens to cut her weed supply if she refuses him sex. She rejects him anyway, claiming that she can source it from other plugs.

Upon leaving, Karla gets an idea. She returns later that night and steals a few ounces of his supply in a fit of vengeance. Brings home the bread and introduces the idea of cooking edibles to Max.

**And their edible bakery is off.** To a slow start, but once Karla and Max get to work, their discordant relationship starts to harmonize. They are suddenly not so estranged. They talk, really talk. Karla opens up about Elias' abuse. Max listens.

The edible business is booming, but something still isn't right. Grandma's dead. Mom and Dad are out of touch. It's still an unhappy family.

Karla keeps returning to steal more and more of Elias' weed. It gets easier every time. But sloppier.

Before long, Elias realizes that his supply is disappearing. He shows up at Grandma's House to hurt Karla, but she is not there. Max's brotherly instincts kick in.

When Karla returns, Elias is dead at Max's feet. A harmless cooking utensil in Max's hand.

Season 2 . . . ?

WHY KARLA AND MAX?

# WHY KARLA AND MAX?



CARSON & EMILY MILLER  
2011

# WHY KARLA AND MAX?



CARSON & EMILY MILLER  
2011

Here we are at the Texas State Fair in 2011, six months after our parents' divorce. He was a Boy Scout. I acted in a lot of school theatre productions.

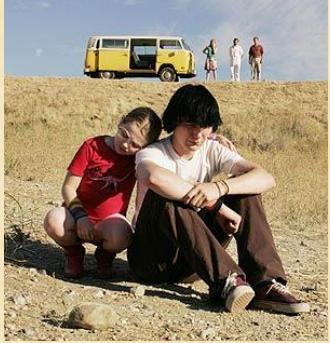
An adolescence of parental aggression, alcoholism, and instability changed our lives. He's a JV athlete now, and the thought of acting - being vulnerable for an audience - makes me suddenly anxious, terrified. We've grown together and drifted apart, endured the same custody battles and stepfamily acquisitions and house moves (of which there were 6), and emerged so radically different.

Childhood trauma spurs premature and dissonant development.  
I am interested in entering characters' lives after it does.  
I am not concerned with addressing the history explicitly.

# NARRATIVE STYLE

Absurdly comedic & light, but with erratic fluctuation between the dark and disturbing.

For example, I imagine that we meet Max through a bouncy baking montage. He's in his own world, blissfully ignorant of everything external, until an emergency services team (their knocking having been unheeded) busts through the front door and into Grandma's bedroom. In my mind, the image is striking: her corpse on the bed, a heroin needle sticking out the arm. Max's bewildered expression as they carry her out.



## LITTLE MISS SUNSHINE

This film is packed with psychological substance. The children are emotionally stunted but their instincts lead them to care for each other. Likewise, Max's instinct will lead him to protect his sister as if his own life depends on it.

## SIMILAR BUT DIFFERENT



## SHAMELESS

I love the way this show harmonizes comedy and drama, taking each to its extreme. Emmy Rossum as the hard, narrative-domineering lead is what I want to do with Karla. Also, the way it splits protagonist roles by shifting perspectives is something I want to try with Karla & Max.

The off-beat performances in this film make its characters so absurdly comedic and tragic at the same time. I want people to laugh at Karla and Max's rivalry but also feel terrible for making fun of a sibling relationship that is so subnormal.

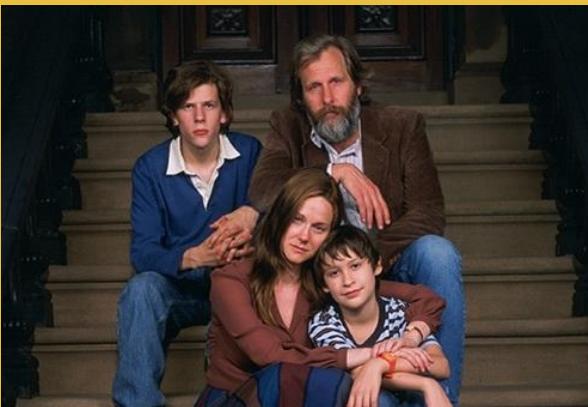


## THE ROYAL TENENBAUMS

NARRATIVE STYLE



## SIMILAR BUT DIFFERENT



I love moments of absurdity that evoke shocked laughter with an uncomfortable cringe. The idea of a teenage drug dealer running her operation out of her dead grandmother's house deeply unsettles me. But I imagine that the absurdity of this idea makes it ripe with joke potential. I look to *Weeds* to inspire the darkly comedic style of *Baked*.

Other films and TV shows, like *The Squid and the Whale* and *High Maintenance*, may inspire *Baked* by the way they fuse comedy & drama and use residential-suburban NYC/Brooklyn as a flavor enhancer.

NARRATIVE STYLE

#B5A7D7

#568754

#EAC042

# VISUAL STYLE

#846045

#7286D2



In producing *Baked*, I'd embrace the example *Sex, Lies, and Videotape* set as a low budget indie film that was more focused on performance than the visuals. With extra camera rehearsals scheduled outside of production, we could condense the amount of time spent deliberating lighting, camera moves, etc., and give more time for the directors and actors to refine and focus the performances.

If the sets are thoroughly designed with complex and visually appealing art work done, then a naturally lit - even daylit - scene will do just fine, in my mind.

Should a director come along who wants to stylize the look of an episode, then they should be free to do that, but I'd encourage them to proactively compensate for lost time working with actors during production by scheduling performance rehearsals before we shoot the scene.

LOGISTICS

## LOCATIONS

NYC neighborhood, shabbily-kept suburban properties with low-cost charm.

We could easily confine the majority of scenes to Grandma's house, Elias' house, and the public outdoors since much of the drama takes place in the domains of our main characters. I imagine that we could source a relative or family friend house in residential Brooklyn or Queens. I would want to "scout" the location owners with as much deliberation as the locations themselves and account for daily location fees in our budget... since I know that the generosity of friends and relatives has its bounds.

If we can't afford to shoot primarily in residences, we could condense on-location shooting to exteriors and build/art the interiors on TV 12.

Foreseeable other locations may include: high school, police office, restaurant.





I dressed a canvas-white guest room with **layers of cardboard** to create a "trash world." It was horrid but totally worth the cleanup.



## SET

I'm a big fan of textures, and thrifted fabrics could add a lot of cost-effective charm to Grandma's house. Delicate, lacey, colors muted with age.

Elias' house will contrast Grandma's with rugged textures. Stripped cardboard with the corrugated layer crudely exposed may line the walls.

Not only do textures lessen art's burden on the budget - they also help to protect a homeowner's walls.



I've had a lot of fun with **drapery, florals, & sheer material** in previous films.



LOGISTICS

## PROPS/COSTUMES

Lots of food and cookware go into Max's activities. Prop drugs and paraphernalia will also need to be purchased and approved. (Oregano could be a cheap alternative to prop bud.) Larger items, like Karla's bike, will be borrowed. All costumes, unless soiled/mutilated for the scene, can be provided by the actors.

## SCHEDULE

We'll need to work around the schedules of our actors and location owners. NYU actors have full days of studio. People who own homes tend to have jobs. Weekend shoots may be the most viable option, if they are permissible by the class. Weekends would also save art prep time; if we can shoot one location/weekend and leave our setups overnight, we can skip the Sunday morning setup hour and get right to shooting.



## TRANSPORTATION

Cast & Crew by train and bus. Equipment transportable by Uber XL if we condense it to the essentials.

We can expect to rack up Uber costs since we'll likely lack a car and be shooting deeper into a borough. It would be worth looking into Uber discounts.

## CAST

Since all 3 main characters are in a college age group, we can cast within NYU. Should we consider SAG, the New Media Agreement will cover us since the Student Film Agreement does not cover series.

## BUDGET / FUNDRAISING

Biggest expenditures are probably gonna be: meals, location fees, transportation, and art. Given the modest scope of an Intermediate, I'd want to focus more on cutting costs than raising money. Sourcing things (in-kind meal, prop, and set dec donations) rather than spending on them.

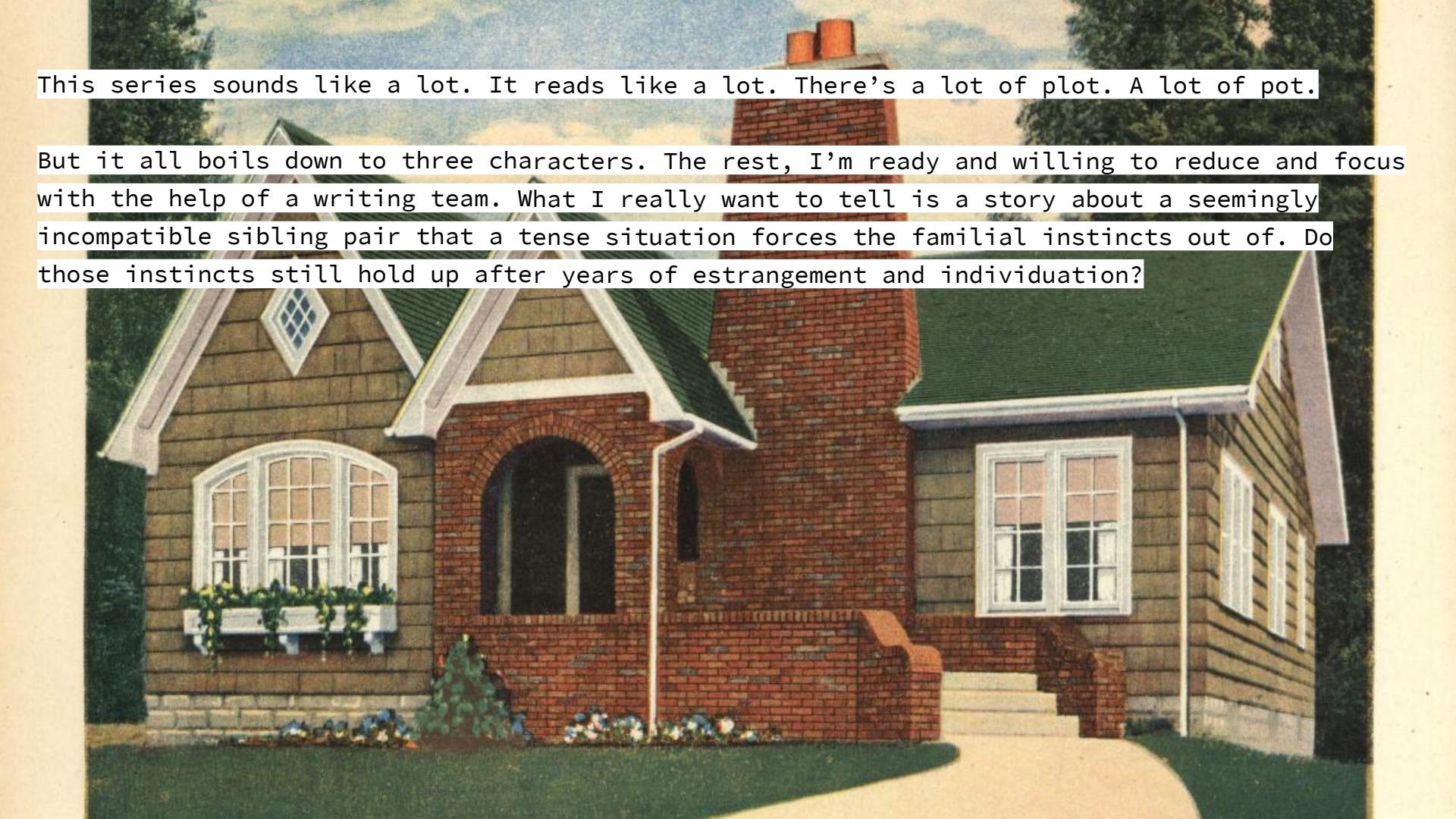
In my outreach, I'd approach Tisch alumni working in TV and apply to grants that favor women in film and children of divorce. (working with my Producers beforehand to set up an Indiegogo so we can accept their personal donations.)

I'd like to start a social media campaign right away to push our Indiegogo and start building our audience.

LOGISTICS

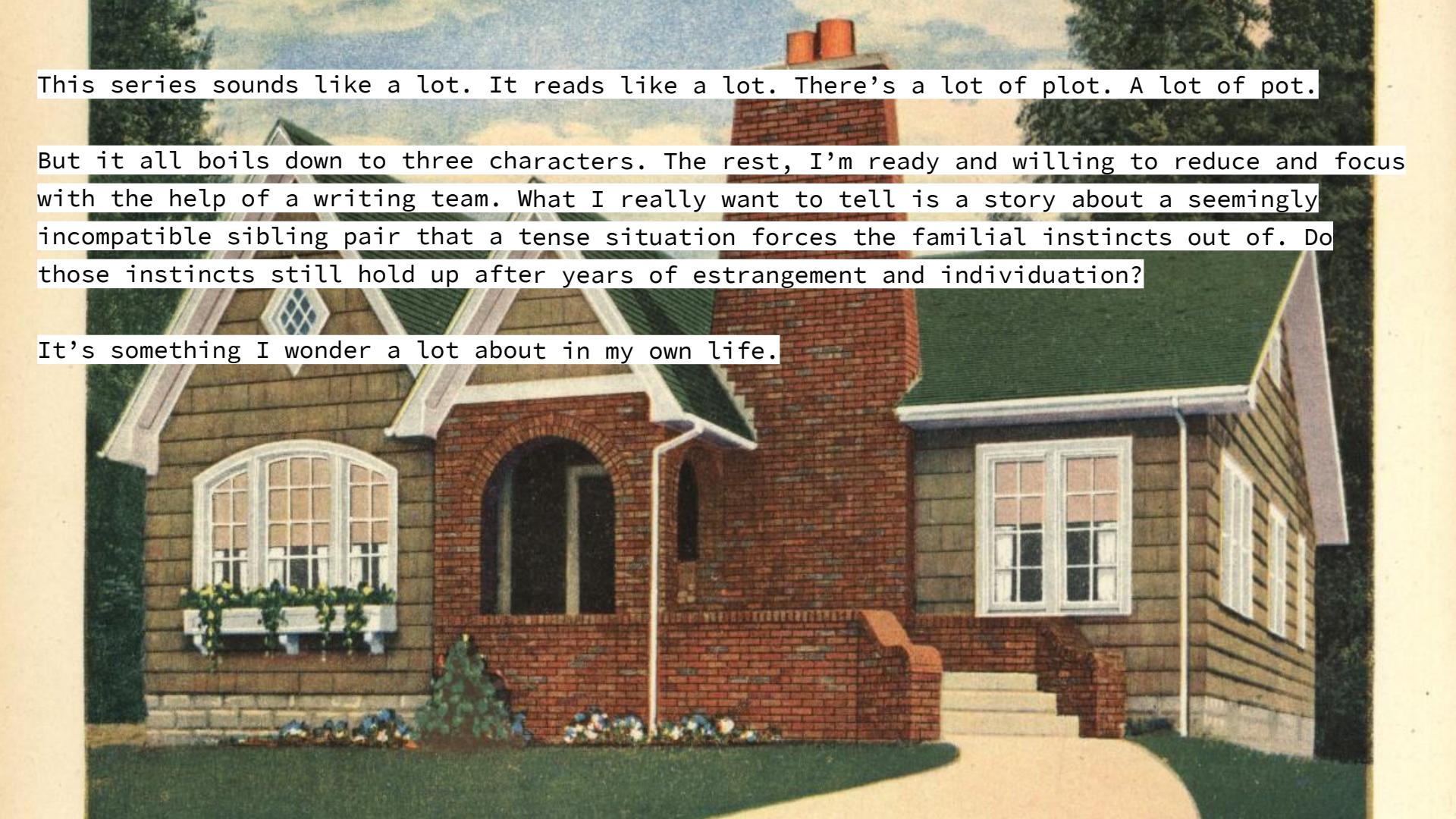
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It's something I wonder a lot about in my own life.



THANK YOU