



THE C WORD

THE PROJECT

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GENRE: MOCKUMENTARY SITCOM

FORMAT: 6 X 30

DEMOGRAPHIC: UK, 18-35+

NETWORKS: CHANNEL 4/BBC 3/SKY COMEDY

STYLE: EPISODIC NARRATIVE

SYNOPSIS: A MOCKUMENTARY SITCOM ABOUT A FAILED ACTRESS RECONNECTING WITH HER FAMILY THROUGH BECOMING THE NEW MANAGER OF THEIR DECLINING COFFEE SHOP.

TAGLINE: THE CUSTOMER ISN'T ALWAYS RIGHT

SCRIPT: PILOT AVAILABLE UPON REQUEST

Try Pitch



ELIZA — A FAILED ACTRESS — RELUCTANTLY ACCEPTS HER FATHER'S PLEA TO WORK AT THEIR FAMILY 'S COFFEE SHOP. BUT THE JOB REQUIRES REPAIRING THE STRAINED RELATIONSHIP WITH HER YOUNGER SISTER, EMBRACING A 9-5 LIFESTYLE AND SACRIFICING HER DREAM OF BEING FAMOUS.

'SIBLINGS DON'T MAKE COMEDY OUT OF THEIR CLOSENESS — THEY MAKE COMEDY OUT OF THEIR RIVALRY'

(LOGAN)

WHY ROUGHCUTTV?

- Produces alternative content with underrepresented themes and left-leaning subject matters (disability rights, race relations, LGBTQIA+ characters)
- Encourages diversity on and off camera
- Tackles severe subjects in a comedic way
- Encourages collaborative work from all levels
- Work closely with desired networks: BBC, Channel 4, and SKY.
- Produced BAFTA Award Winning TV shows (I want a BAFTA)
- Willing to experiment/take risks with new talent
- Produces content I enjoy (Big Boys, Sneakerhead, PJDN, Stath Lets Flats, Trollied etc.)



B B C CREATIVE DIVERSITY



ORIGIN

At university, I worked as a barista for two years, from university cafes to Caffè Nero; this is where the idea for 'The C Word' was born. The best and worst part of any hospitality job is the people. My colleagues were great fun; there was a diverse range of people of all ages and walks of life, but one thing we all had in common was that we all had plans to be in the creative industry. I worked with writers, actors, musicians, gamers, and graphic designers like me, working a minimum-wage job to make ends meet. Most of us went to university, but not all studied subjects relevant to our careers. The biggest shared truth was that we all liked the job because of how little work we had to do. The customers weren't as rowdy as bars but could be snobby and pretentious, allowing us to bond over our negative interactions. Unlike working in a chain restaurant, we wouldn't always have to interact with customers; some days would be so slow that our manager would send us home early or make us do something tedious like wipe down all the chairs and table legs. We'd be on our feet all day, but coffee shops don't stay open past 9 pm, so we always had our evenings free to go out and mingle. This is where interpersonal relationships develop. Hierarchies and cliques formed, crushes and relationships brewed under the surface, people cheated, partners came and went; it was just everyday life.

My manager was insane. She used to tight-line her eyes with a kohl pencil, making her look like a rat despite having lovely blue eyes. She had a thick European accent and chained smoked cigarettes every shift, and always spoke to the staff in a condescending tone. She would only appear "normal" if she had a bad day and a shred of vulnerability peaked through the managerial mask. She lacked self-awareness and empathy; she had no problem kicking out homeless people sleeping in the store and was obsessed with beating our competitors, which were just other Caffè Nero stores nearby. Whenever someone from the rival store came by, she was a completely different person; she was kind and personable, but she would shit-talk them as soon as they left. I don't think she was a bad person; I think she was insecure about not living the planned life and working in a coffee shop longer than anticipated. She was my blueprint for creating Eliza. Eliza represents every 30-something-year-old woman at a cross-road: hungry for power, scared of losing the currency of youth, tired of change, apprehensive of the future, unhappy with the present.

THE C WORD - PILOT EPISODE: EGO DEATH

ELIZA debuts her one-woman show at Putney Arts Theatre to an audience of seven people. During her lacklustre performance, a fire erupts in the theatre, closing down the building and resulting in being fired by her agent. Overwhelmed by grief and debt, Eliza begs her pushover father, PEPE, for money, but for the first time in her life, he refuses. Instead, he offers her a manager job at their family-owned coffee shop, which she reluctantly accepts.

Eliza's first day as a manager involves preparing the shop for a Mystery Shopper and trying to make peace with her headstrong younger sister, CARLA, from whom she takes over the job. Desperate for validation from the employees, Eliza allows them to do things her sister wouldn't, creating tension around who is in charge. The employees revel in the chaos of disorganised management and use it to their advantage by pranking Eliza to show their loyalty to Carla. Pepe is nowhere to be seen as he's locked himself away in his office attempt to sext women on dating apps.

Eliza unintentionally lashes at the Mystery Shopper at the end of a stressful shift. She is humiliated by her former agent, who brings his new talent to the shop, who happens to be Eliza's more successful rival from Drama School. This humbling situation brings the sisters together for a moment of respite before they resume their natural state of taunting and teasing.

EPISODE CONCEPTS: SERIES ONE

1. Pilot - Ego Death: Eliza returns to her family's coffee shop after a decade of stints trying to be a famous actress.
2. Training Day: Eliza is in charge of completing the staff training day without Carla's supervision
3. Romeo & Juliet: The new rival coffee shop hosts a mixer. Carla develops feelings for the manager Sophie. Eliza's ex is dating her drama school rival, and she plans to break them up.
4. Pepe's new girlfriend: Eliza, and Carla are unhappy with their temporary step-mum trying to infiltrate the business
5. National Coffee Shop Awards: The store gets nominated for a local award, and Eliza creates an eccentric campaign to flush out the competition.
6. Eliza's big break: Eliza gets an audition for a West-End show and must choose between returning to the unstable conditions of acting or staying in a secure job as a manager



LOCATION: PUTNEY, WEST LONDON

CHARACTERS: MEET THE BELLUCI'S

CARLA



- control freak
- passive aggressive
- know-it-all
- socially awkward
- afraid of intimacy

ELIZA



- self-centred
- craves validation
- manipulative
- reckless
- stubborn

PEPE



- selfless
- morally just
- sincere
- forgiving
- chivalrous / romantic

ELIZA (33) wants to be the next *Phoebe Waller-Bridge*, but she's more like *Fleabag*. She's self-centred and reckless but always commits to the bit. Her unserious, whimsical nature is alluring until the consequences of her actions creep in. With a chip on her shoulder, she feels hard done by her lower-middle-class upbringing robbing her of a traumatic origin story; she's the only person from her elitist drama school that hasn't had her big break. Eliza idolises her mother who left home when was 13 to move to Hollywood to become an actress.



CARLA (29) is a Daddy's Girl. If Eliza is Fleabag, then Carla is Claire. Unlike her sister, she's never lived anywhere outside of London. She opted out of university and student loan debts for a business management apprenticeship to stay close to her dad and work for their family business. Carla is ready to settle down and start a family, but her intense, workaholic personality scares potential suitors away. She has a dry sense of humour and hates unnecessary attention.



PEPE (60s) wants an escape from reality. He is ready to retire after working at the shop for over 40 years. He's been single for 20 years and wants to find a partner to settle down with. He is a loveable boss; he's empathetic, trustworthy and responsible, and a chronic over-sharer. All he wants is for his family to be reunited, his business to survive and to find love again.



CHARACTERS: MEET THE EMPLOYEES

HARRIET (30)



- Craves authority
- Obsessed with Carla
- Stickler for the rules
- Type A (organised, punctual)
- No life outside of work

JJ (19)



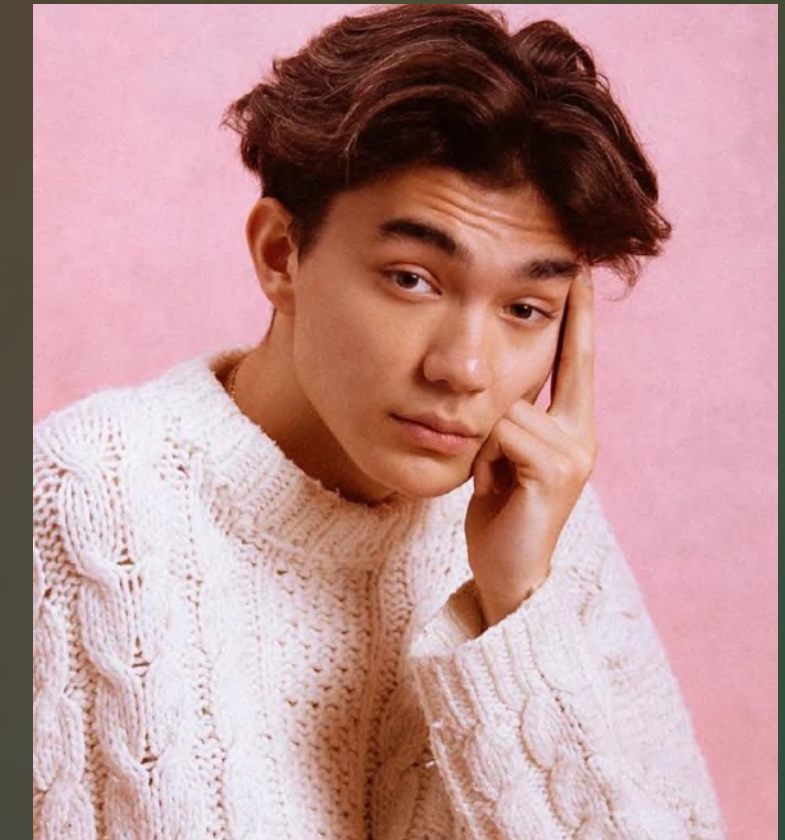
- Aspiring actress
- Hopeless romantic
- Naive and gullible
- Loves the elderly
- Timid / conflict avoidant

ERIC (23)



- Sassy, mean bisexual
- Materialistic
- Smarter than he looks
- Emotionally reserved
- Serial monogamist

MAX (21)



- Wannabe rapper
- Rich boy that pretends to be working class
- lacks self-awareness
- Charming / Flirt
- Slacker

ERIC is a non-binary postgraduate from Leeds. Their degree is in Mathematics, but they dream of being a celebrity makeup artist. Eric has no problems standing up to intolerant customers and loves to gossip. They have a comprehensive knowledge of pop culture.

HARRIET believes she was Carla's first pick as her replacement. Harriet has worked at the shop for seven years as Team Leader. She's the type who brags about never taking a sick day and will snitch on someone to get ahead.

She likes to hang out at the shop after her shift because she doesn't have much of a life. When Harriet discovers Eliza is taking on the role, her rage emerges through passive aggression and meticulous plans to sabotage.

JJ is a newbie barista, straight out of sixth form and eager to please as it's her first job. JJ is a musical theatre nerd, always singing under her breath, and sees Eliza as a sort of acting mentor, which Eliza enjoys. She has 'golden retriever energy; harmless, loveable', parents call her an old soul, grandparents adore her, she's a magnet for conversation, and sometimes her chatty mouth gets her in trouble.

MAX think he's the workplace heartthrob. He's an ex skater boy who writes bad, Jack Kerouac-style beat poetry on his lunch breaks. He is rich enough not to have to work but works at the coffee shop to match his faux working-class persona. He was kicked out of drama school for smoking weed during a performance but still gets minor roles in TV shows because of his good looks and posh boy charm.

STONE ISLAND



Family workplace dynamic
Irreverent, witty, slapstick
comedy
Downtrodden family business
competing with chains

CHARACTERISATION



Melodramatic, narcissistic
female protagonist
Family-related conflict
Career focused plot

STYLE & PACE

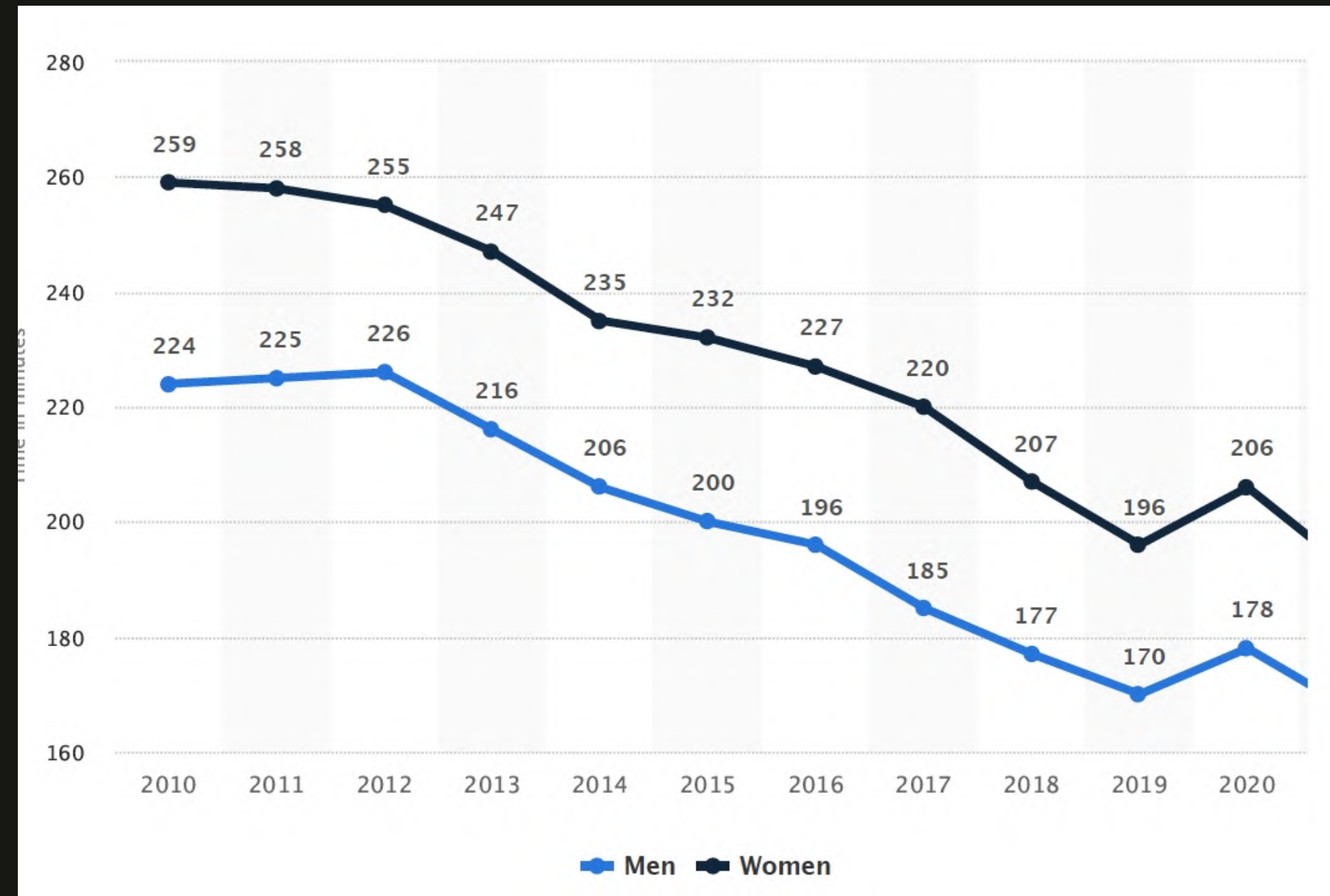
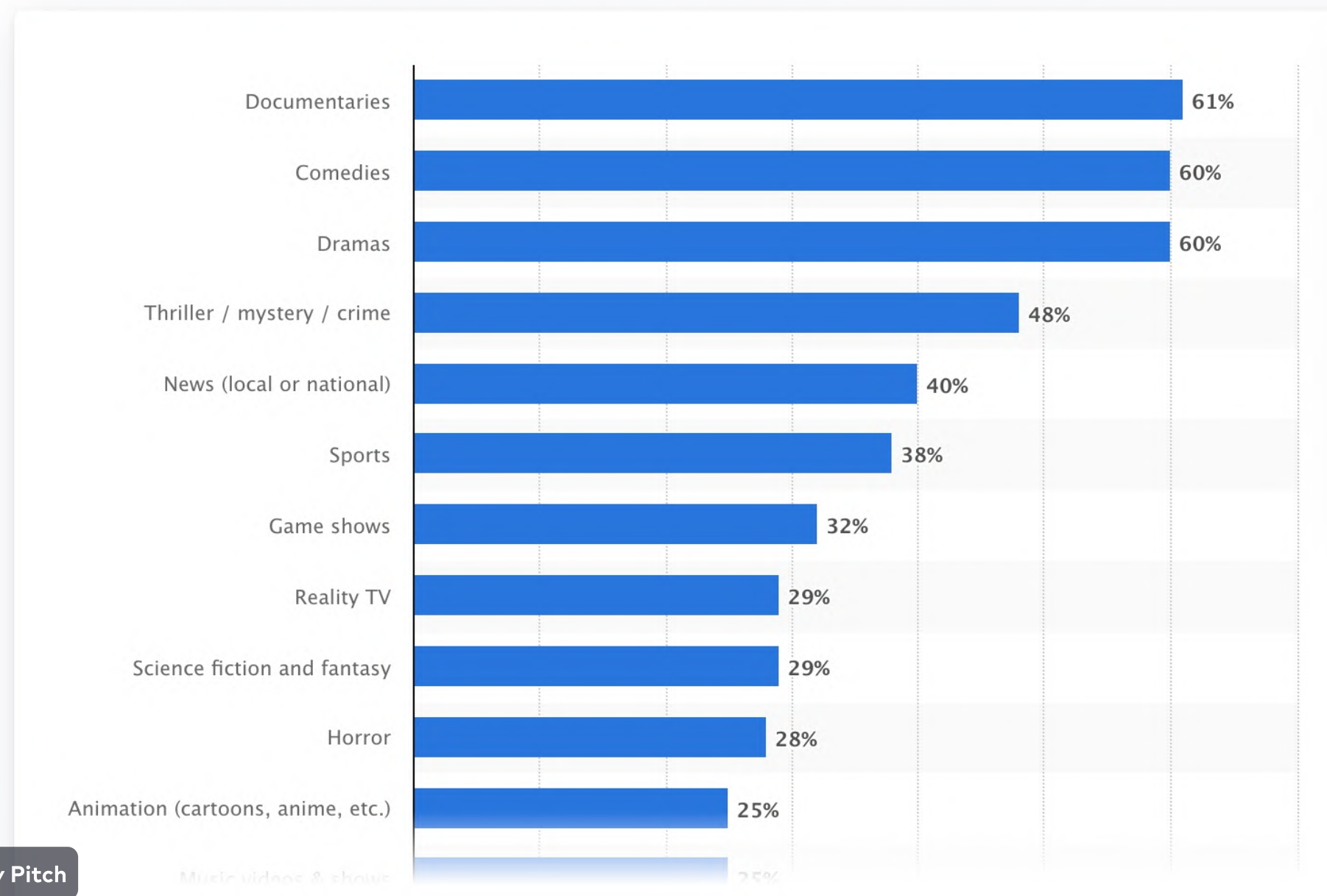


On-the-go lifestyle
Realist characters that are
recognisable to the audience
Plays into stereotypes
Punches up

DEMOGRAPHIC: UK, 18-35+, FEMALE

Media > TV, Video & Film

Preferred TV content by genre in the UK in 2022



REFERENCES:

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3. "Daily TV Viewing Time by Gender in the UK 2021 | Statista." Statista, Statista, 2021, www.statista.com/statistics/269943/daily-tv-viewing-time-in-the-uk-by-gender/. Accessed 25 May 2023.