



A Broad Abroad

**An Episodic Comedy Series for
Television**

Created by Heather Pilder Olson

Directed by Debra Pralle

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A Broad Abroad is a 30-minute episodic comedy series for television. It's a show about the making of a travel show. We get a behind-the-scenes look at what it takes to put together a travel show, with a new host, a hilarious crew, and it all starts in Italy.

It's Waiting for Guffman meets *Sex in the City* meets *Rick Steves' Europe*, with an irreverent female host. It's a glorious escape to places all around the world. It's a laugh a minute.

Logline: When the nefarious director of A Broad Abroad is arrested during the pilot shoot in Italy, the show's host, Vera, must step in to direct and save the day, and carry the show forward to destinations around the world.

Pilot Filmed in April 2023 in Tuscany, Italy.



We begin our adventures in Tuscany.....



In the heart of the Italian countryside, Vera and the crew begin their shoot. Things don't go as expected. And the ride is fast, fun, sexy and will keep audiences on the edge of their seats!

Primary Cast

Angela DiMarco as Vera D'Angelo



David Hogan as Charlie Llewellen

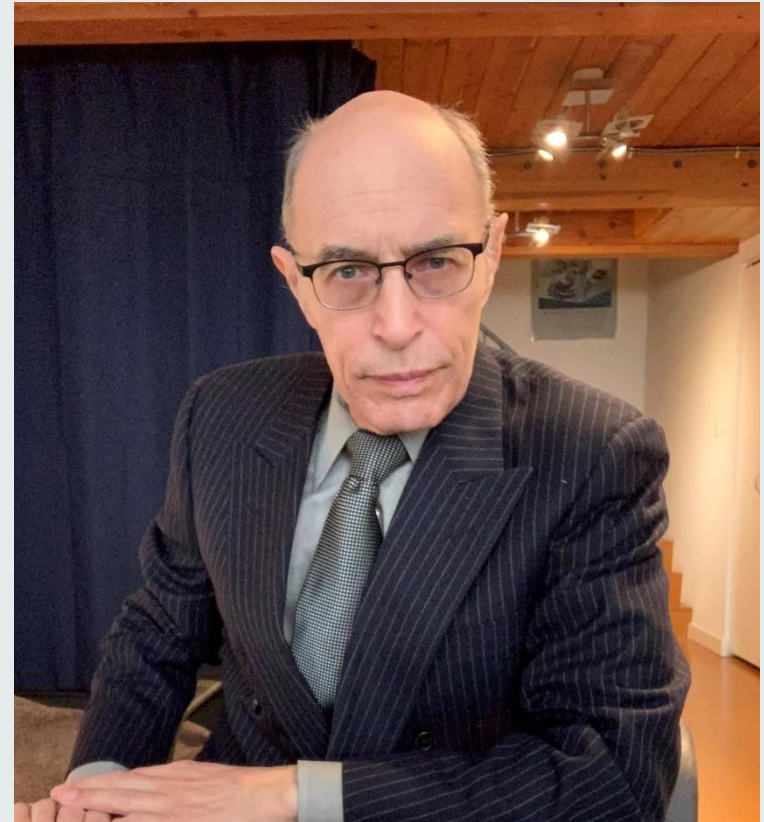


Primary Cast

Aaron Cammack as Archie Shank



Andrew Tribolini as Father Romano



Primary Cast

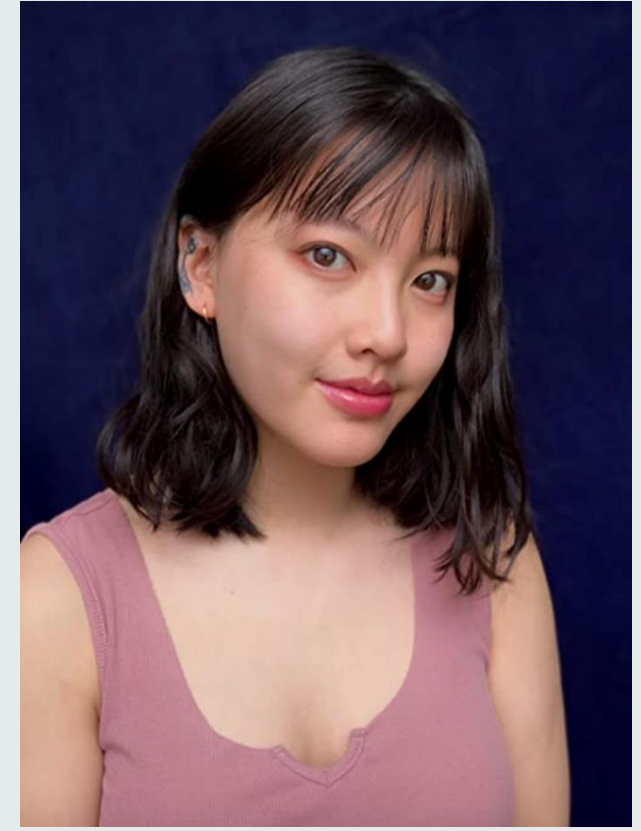
Debra Pralle as Crystal Klein



Duygu Erdogan as Fiona Howell



Arkira Chantaratananond as Star Bronsky



Character Descriptions

VERA D'ANGELO, 45 - Our host, Vera, is a well-known actress, making her comeback after being out of the public eye for several years. She fell from grace several years ago when she was set to direct the show *FALL FROM GRACE*; a public and very humiliating incident that tanked her career. *A Broad Abroad* is her comeback!

CHARLIE LEWELLEN, 50, is the Director of Photography for the show. He and Vera have worked together before, 10 years ago, and he's always had a crush on her. He's the rock solid, competent member of the crew who actually knows what he's doing.

ARCHIE SHANK, 35 – The director of *A Broad Abroad* really wanted to do big things. He had plans for becoming the next Quentin Tarantino. The new Martin Scorsese. But his drug abuse, bad behavior and wackiness keep getting in his way. His father is the show's executive producer, and this is Archie's last chance to come clean, do good, and make something worthwhile. He is, underneath the badassery and bravado, a very sensitive guy who listens to Yacht Rock in private.

STAR BRONSKY, 28 – The sound technician for the show, a young, gay, hilarious woman who is learning her trade. She gets along famously with Charlie, thinks Archie is ridiculous, and is secretly having an affair with the show's producer Crystal.

FATHER ROMANO, 65, is an Italian priest with a very serious countenance, as well as a very serious flatulence problem. He's intimidating, but he farts a lot. He knows he does this, but he doesn't care.

CRYSTAL KLEIN, 48 – A producer for *A Broad Abroad*, is all business, wound very tight, and trying to smooth out any bumps in the road. She's secretly sleeping with Star, and trying hard to prove that she's doing everything right.

FIONA HOWELL, 45 – The other half of the dynamic duo of producers, Fiona and Crystal have worked together many times. Fiona is Turkish, flamboyant, and uses her foreign mystique and feminine wiles to bewitch anyone that needs convincing. She wants to bring Archie down, and has put plans in motion to do just that.

A Broad Abroad Summary, Story Ideas and Projections

This is a show about the making of a show. We envision six seasons of smart, sophisticated episodic content designed to transport audiences on comedic adventures all over the world. We will see our host, Vera, find her voice, her destiny, and her calling as she gains confidence with each episode. She will face obstacles of budding romance with work colleagues, challenges from her network, a global pandemic, and language barriers. And she will ultimately triumph, experiencing a myriad of hilarious adventures along the way.

With a female protagonist, a female-lead production team, and female-centered comedic stories, this show will draw a large international audience: women 20 – 65, men 30 – 50, and anyone who loves a good time in a new destination.

We see this show on Amazon, Netflix, HBOMax or HULU, as original content specifically created for one of these platforms. Comps include Call My Agent, Stanley Tucci's Searching for Italy, and Ted Lasso.

The Team

Creator/Writer/Producer

Heather Pilder Olson - Heather is an award-winning writer and producer. She produced the documentary THE RIVER and was an associate producer for GOLD BALLS; both films are currently streaming online and have won awards in festivals in the US and abroad. Her teleplay 38 MINUTES was a winner in the 2020 Seattle Film Summit and her teleplay CRACK THE WHIP was selected for a live table read at the Seattle International Film Festival in 2019. She co-leads The Green Room in Seattle, and taught screenwriting at the women's prison in Gig Harbor, Washington.



Director

Debra Pralle - Debra has been a professional actor for almost 30 years; stage, screen, tv, radio. She's a proud Associate Professor in the Shoreline CC Film/Theatre program teaching Acting, Improvisation, Screenwriting, Film History and directing plays. Screenwriting credits include *Period*, *The Séance*, *Secret Lives in Cars*, and her one-woman play, *No Demerits for Dancing* which she is currently adapting to a television limited series format. Her film directing/producing debut *Period*, premiered at HollyShorts in LA. and has over 7 million views on YouTube. She's the president of Open Window Entertainment, serving the Pacific NW with people focused storytelling. Oh! And she loves cocktails and yoga – just not at the same time.



The Team

Producer

Angela DiMarco - Angela DiMarco is an actor and producer known for MR. BLEACHERS, THE PARISH, BRIDES TO BE, and SWITCHMAS with Elliott Gould. Born and raised in Seattle, Washington, Angela was cast in her first feature film when she was 10 years old. In 2012 she launched Mighty Tripod Studio with her husband, David S. Hogan. They produce short films, feature films, teach on-going classes to actors all over the US.



Director of Photography

Joshua Benson - Joshua is an independent filmmaker, cinematographer, and photographer from New York. He holds an MA from The London Film School. His work in camera and lighting extends from narrative to commercial with previous clients including Netflix, People Magazine, Vox, and Adidas. He has written and directed several films including the feature-length drama THE PILGRIM, small-town drama QUEEN LUCK, science fiction short ZAIRE, which won the NAHEMI Production Award in 2017, and premiered at the 2016 Austin Film Festival, and the avant garde piece LONDON NGC 6744, which screened at the 2017 Speechless and Fargo Film Festivals.



Sound Engineer

Patrick Hogan – Born and raised on the island of Guam, Patrick attended Northwestern University and then earned his MFA from USC film school. His thesis film “The Business Card” was an award-winning short that had the distinction of being the first student film ever sold to an airline for in-flight entertainment. Pat is highly accomplished supervising sound editor with more than 100 television shows and movies to his credit. He’s earned 9 Emmy Nominations and 3 Golden Reel Awards for his work as a sound editor on such shows as HBO’s “Six Feet Under” and Fox’s “Family Guy.” He is currently the supervising sound editor on CW’s “Roswell, New Mexico”, and two Netflix shows, “Maid” and the smash hits “Reservation Dogs” and “Cobra Kai.”



Plot Summary and Future Episodes

Former A-list actress Vera has taken a D-list job as a travel show host hoping to resurrect her status after a very public fall from grace. But while shooting the pilot in Italy her irresponsible, nepo-baby director is arrested and Vera must step in to save the show, her career and a budding romance with her Director of Photography.

We have locations secured in other parts of Italy, as well as Spain, Portugal and Mexico. Our plan is to take this show and wacky adventures around the globe and delight audiences worldwide.

Our Series Bible is available upon request.



Poster Images

Design by Todd Downing

Budget

We filmed our pilot episode in Tuscany, Italy in 10 days, with a cast of eight and a crew of nine people. Our total costs for the production and post-production of the 30-minute pilot, including travel, food and lodging, was \$90,000.

We anticipate shooting subsequent episodes with a similar cast size, slightly larger crew, and comparable travel and lodging costs. Anticipating higher actor salaries for a name actor in the role of the travel host, and slightly higher post-production costs, we project future episodes can be shot and produced for \$200,000 each.

Detailed budgets are available upon request.

Excerpts from *Boxed In: Women On Screen and Behind the Scenes on Broadcast and Streaming Television in 2022-23* by Dr. Martha M. Lauzen

- In 2022-23, original programs on streaming services and broadcast networks featured almost identical percentages of female characters in speaking roles (45% streaming, 44% broadcast). For streaming programs, this represents a decline of 2 percentage points from 47% in 2021-22.
- There has been no meaningful change in the percentage of female characters in speaking roles on broadcast television in the last decade and a half. In 2007-08 females comprised 43% of all characters. In 2022-2023, females accounted for 44% of all characters in speaking roles.
- Regardless of platform, female characters experience a steep decline in numbers as they age from their 30s into their 40s. On broadcast network programs, the percentage of major female characters plummeted from 47% in their 30s to 14% in their 40s. Similarly, on streaming programs the percentage of major females dropped from 38% in their 30s to 17% in their 40s.
- Women comprised 34% (34.4%) of creators, directors, writers, producers, executive producers, editors, and directors of photography working on streaming programs in 2022-23. This represents a decline of 3 percentage points from 37% in 2021-22 (see Figure 17). Men accounted for 66% (65.6%) of those working in the behind-the-scenes roles considered.

[2022-23-Boxed-In-Report.pdf \(sdsu.edu\)](#)

Women on TV – 2019 – 2020 Season

- 42% of streaming programs had clearly identifiable sole female protagonists, 27% of cable programs had female protagonists, and 24% of broadcast programs featured female protagonists.
- 42% of programs on streaming services had female protagonists, 42% featured male protagonists, and 16% had ensembles.
- Across platforms, 43% of characters in speaking roles were female. Females comprised 42% of speaking characters on broadcast programs, 44% of characters on cable programs, and 43% of characters on streaming programs.
- Females comprised 45% of major characters on broadcast, cable and streaming programs. Females accounted for 44% of major characters on broadcast programs, 45% on cable programs, and 45% on streaming programs.
- Across platforms, 29% of all programs featured clearly identifiable sole female protagonists, 37% had male protagonists, and 33% feature ensembles.
- 66% of female characters were White, 20% were Black, 8% were Asian, 5% were Latina, and 1% were of some other race of ethnicity.
- 66% of major female characters were White, 20% were Black, 8% were Asian, and 6% were Latina.
- The majority of female characters were in their 20s and 30s (58%), whereas the majority of male characters were in their 30s and 40s (53%).
- Across platforms, 75% of male characters but 65% of females had identifiable occupations. Further, 57% of males but 47% of females were seen in their work environment, actually working.
- Across platforms, female characters were more likely than males to play personal life-oriented roles, such as wife and mother. In contrast, male characters were more likely than females to play work-oriented roles, such as business executive. For example, 52% of female characters but 38% of males were seen playing personal-life roles. 56% of males but 42% of females played work-oriented roles.
- [Center for the Study of Women in Television and Film](#)



**Thank You for Your
Consideration!**

Grazie Mille. Andiamo!

Let's shoot this thing.