# GRASS ROUTES

Two delivery drivers keep a scrappy Inland Empire weed delivery company alive, one doorstep at a time, while a corporate app moves in to take their customers, their routes and their dignity.

COMEDY SERIES · FIVE MINUTES AN EPISODE

EPISODES ONE AND TWO · ONE SHOOT DAY

**$10,000**
EPISODES ONE AND TWO

# IT OPENS ON AN ARGUMENT WITH A DOORBELL CAMERA.

EXT. CUL-DE-SAC OFF THE 60 — 9:42 PM

MARTY holds his phone light under his own chin so the camera can see his face. He has done this four hundred times.

**MARTY**
I need to see the ID.

**DOORBELL**
It's my house.

**MARTY**
The house is not the ID.

The door opens four inches. A hand comes out holding a Costco card.

Behind him a **fern** van rolls past. Silent, spotless, one small leaf on the door. It does not stop, because fern does not serve this street yet.

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## NO CRIME. JUST THE JOB.

# A FOUR-YEAR VETERAN. A GUY ON HIS SECOND WEEK.

## MARTY

Treats the route as a discipline: the way of the samurai, applied to a Kia with 190,000 miles on it. He is not joking about any of it. That is what makes it funny.

## JERRY

Pharmacy school dropout, two weeks in, the only person here qualified to explain what they sell. Ask him anything and he points at the label.

## BETWEEN THEM

Marty needs the job to mean something. Jerry needs it to stay a job. Each episode puts a customer between them and makes them agree by the drive home.

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# SEASON ONE IS THE YEAR THE ROUTE STOPS BEING THEIRS.

# EVERY WEED COMEDY EVER MADE RUNS ON ILLEGALITY.

Friday. Half Baked. Pineapple Express. Harold & Kumar. Weeds. Different decades, one engine: the fear of getting caught.

That fear is gone. Weed became a job. Legal, regulated, tracked, and kind of boring. ID scans, GPS, delivery windows, customer star ratings, compliance paperwork. The culture moved and the comedy didn't.

Nobody has made the show about what actually happened next.

**HIGH MAINTENANCE** proved the delivery format, then stayed an anthology with nothing running underneath it.

**DISJOINTED** was a boardroom's idea of the culture, and it played like one.

**WEEDS** was a suburban crime story. The product was contraband, not a job.

## THE GAP IS THE WORKPLACE.

# DELIVERY DRIVERS, WITH UNHINGED CUSTOMERS.

## THE COMEDY

Not "weed, lol." It's the gig economy colliding with cannabis culture: the boss, the paperwork, the star ratings, the parking lot. The job is the joke.

## THE PLACE

The Inland Empire. Strip malls, cul-de-sacs, industrial parks off the 60. Nothing is glamorous and nobody has claimed it on screen. **That is our Scranton**, from The Office.

## THE FORMAT

Not a mockumentary. Someone in the world is filming and vlogging, so the shooter is a character too. No confessionals, no talking to camera about the plot.

| 5 min | 2 | 1 | 20-30 |
| --- | --- | --- | --- |
| PER EPISODE | EPISODES | SHOOT DAY | SOCIAL CUTS |

# EVERY SEASON NEEDS A VILLAIN. OURS IS A BRAND.

It is called **fern**. It never says what it sells, it calls its drivers Guides, and it signs off with "grow gently." We spend the season taking it apart.

## WHICH IS WHERE YOU COME IN

We spend a season satirizing a brand with no soul. A real one, handled with restraint, reads as the opposite of that joke without ever making the point out loud.

"Hi! I'm Brayden, I'll be your **fern** Guide today.

…That's so valid. I'm going to note that. Enjoy your evening, and remember — grow gently."

THE RIVAL DRIVER. THEY ARE NOT CALLED DRIVERS.

## AN ARC IS WHY PEOPLE COME BACK

Sketches get views. A show with a story gets an audience, and an audience is what a placement is actually worth.

## THEY ARE COMING FOR THE TURF

**fern** wants the route: the regulars, the streets, the whole territory.

# THE CAST IS THE REASON.

Marty and Jerry play under their own names, doing on camera what they already do off it. Three principals attached, roughly 1.2M combined reach.




ATTACHED · LEAD

## MARTY GRIMES

**In real life:** a recording artist with a catalogue and a following.
**Plays Marty** — veteran driver, four years on the route, dead serious about the way of the samurai.

104K Instagram



ATTACHED · LEAD

## JERRY CHU

**In real life:** cooks on camera every week as Stoner that Cooks.
**Plays Jerry** — new driver, pharmacy-school dropout, the only person qualified to discuss what they sell and refuses to.

788K Instagram · 241K TikTok



ATTACHED · RECURRING

## TERAYLE HILL

**In real life:** a working screen actor — *Judas and the Black Messiah*, *Cobra Kai*.
**Plays Pockets** — the ex-plug legalisation made obsolete.

~97K Instagram · trained actor

# YOU ARE NOT CASTING UNKNOWNS.

Everybody on the last page already performs for a living, on camera, to an audience that turns up. Below is **Marty's** catalogue, which is the clearest look at the register the show is written in.



**I GOT WHAT SHE LIKE**
with **B-Real** of Cypress Hill, and Demrick




**SIKE!**
with **G-Eazy** and P-Lo




**BAD DECISIONS**
Marty Grimes, official video

## JERRY CHU

Cooks on camera every week to 788K on Instagram and 241K on TikTok. That is the same performance the show asks for, in the same room, with the same timing. @vibewithchu

## TERAYLE HILL

A working screen actor: George Sams in *Judas and the Black Messiah*, Trey across five episodes of *Cobra Kai*, plus *All American* and *Step Up: High Water*. Full credits

# REINA IS CAST. TWO ROLES OPEN.



ATTACHED · RECURRING

## STEPHANIE ARAKEL

**Plays Reina** — runs dispatch, and knows more about what is coming than anyone else in the building.

@_stephaniecakes_ · 20.6K

CASTING OPEN

TO CAST · THE FUNNIEST PERSON IN THE ROOM

## GARY PEMBERTON

The owner. "But everybody calls me The Plug." Nobody calls him The Plug. Forties, sold a pool business after the divorce and bought this one as a midlife rebirth.

A trained comedian. The one role that must be properly paid.

CASTING OPEN

TO CAST · RECURRING

## LAWRENCE

"Lawrence. Not Larry." Compliance. Weighs everything twice, quotes code sections from memory, latex gloves at lunch. His corner is the best recurring frame in the hub.

Character actor. Straight-faced, precise.

# THIS ISN'T A SCRIPT WAITING TO BE WRITTEN.

The show already exists on paper, and it is written from real life. The clips that get reposted are the ones people have lived.

### A WORLD BIBLE

Every character, the rules of the world, and the content strategy that keeps it traveling on Meta and YouTube.

### AN EPISODE VAULT

Ten premises written and ranked, plus the running bits and the route regulars. Season two writes faster than season one.

### TWO SCRIPTS

Episodes one and two split into five acts each, every act built to stand alone as a clip.

# YOUR SKETCH ALREADY HAS A WRITER.

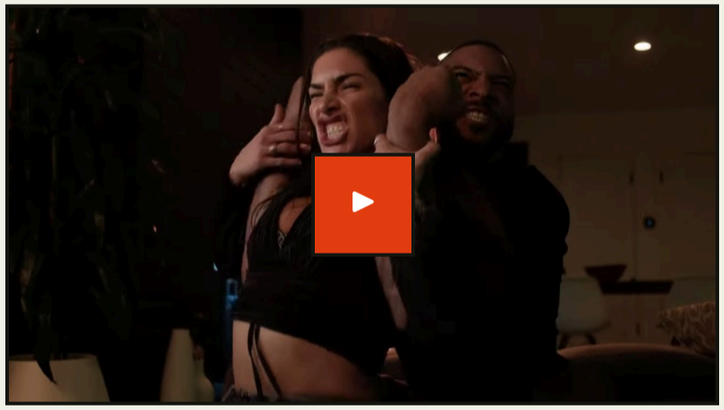
Nick Zier writes short-form comedy for **Trevor Wallace**, **Friday Beers**, **Retirement House** and **Nikki Howard**, and has already turned 10+ brand deals into sketch campaigns. Three of his, below, have 5.2M views between them.



**POV: YOU DRIVE A LOUD CAR**
Trevor Wallace · 3.5M views



**SPARKLING WATER AT DINNER**
Trevor Wallace · 1.1M views



**IF HOOKING UP WAS NATIONAL GEOGRAPHIC**
Nikki Howard · 659K views

## A PROVEN WRITER, KNOWN TO DELIVER IN THIS SPACE

Your sketches are written by someone who does this for a living, for brands you have heard of, at the scale above.

# EPISODE ONE: "THE BUDDY SYSTEM"

Five acts. Every act stands alone as a 15–90 second clip.

| Act 1 | Act 2 | Act 3 | Act 4 | Act 5 |
|---|---|---|---|---|
| **COLD OPEN** | **THE HUB** | **THE ROUTE** | **THE CRACK** | **THE BUTTON** |
| One full delivery, start to finish. Jerry's first day. The sweetest girl on the route, who has Tourette's, opens the door and says the most unhinged sentence he has heard. | Talking heads. Gary: "everybody calls me The Plug." Cut to dispatch: "Nobody calls him that." And in the corner, a man nobody will explain. | Marty trains Jerry house by house like it is classified intel. The duo engine, and it cuts into several clips on its own. | Across the street: a mint-green car, a pressed polo, a doorbell. "Who's that?" "Nobody." The season spine planted in ten seconds. | Jerry's mom calls. He answers in Chinese while Marty narrates the tone like a nature documentary. "I told her I'm in logistics." "You are." |

# EPISODE TWO: "SENIOR CULTURAL ADVISOR"

The guest episode. One porch, one scene, and the biggest laugh in either script is a silence.

| Act 1 | Act 2 | Act 3 | Act 4 | Act 5 |
|---|---|---|---|---|
| **WHO IS HE** | **THE DETONATION** | **THE GUEST STOP** | **THE WAR LANDS** | **THE BUTTON** |
| The pre-shift ritual, the shared gummy. Jerry finally asks about the man in the corner. "They didn't build a customer base. They inherited mine." | Gary explains the Senior Cultural Advisor arrangement, then tells him: "Between the two of us? Everybody calls me The Plug." The silence should be studied. | The guest plays a first-time customer whose whole thing goes off the rails. One porch, one scene. The car debrief is the second clip. | A corporate flyer under a regular's knocker. Two regulars have gone quiet this month. From the chair: "Second time somebody came for my people." | Jerry opens Marty's trunk and finds the gi, folded, and the practice sword. No apology, no explanation. "The blade and the route are the same discipline." |

# BUILT TO GO VIRAL, NOT TO GET FLAGGED.

Most cannabis content gets throttled before anyone sees it. These rules are written into the scripts, not patched on in the edit, so the clips travel.

### LANGUAGE

The words are never spoken. The crew runs a produce lexicon: broccoli, lettuce, groceries. Each character gets their own word, so censorship becomes characterization.

### VISUALS

Product is never visible. Sealed opaque bags, weight implied, contents never shown. The black bags end up doing real brand work on their own.

### GRAMMAR

The light and the lift are shown; the inhale is implied; on the exhale we cut. The high is performance, never the act.

### THE META LAYER

The characters know the vlogger cannot show it. "So I sparked the, uh —" *(looks at camera)* "— the broccoli."

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## CAPTIONS, TITLES AND BIOS STAY CLEAN. TO THE PLATFORM THIS IS A SHOW ABOUT A DELIVERY COMPANY. WHICH IT IS.

# ONE DAY. TWO EPISODES.

Both episodes live in three places, and all three are small. No sets to build, no company moves, nothing that needs a permit office. That is what makes a single day realistic rather than optimistic.




THE HUB · DISPATCH, RACKS, PACKING TABLE



THE ROUTE · A DOORSTEP, AND THE NEXT ONE




THE VAN · THE THIRD LOCATION, AND IT DRIVES

| 1 | 2 | 20-30 | 2 |
| --- | --- | --- | --- |
| SHOOT DAY | FINISHED EPISODES | SOCIAL CLIPS | BREAK-AWAY SKETCHES |

# THE BREAK-AWAY SKETCH.

WHAT IT IS

A **break-away** is a complete sketch set inside the show's world and written around your product, shot on the same day with the same cast. **It may never appear in an episode. You get two**, and they are yours to post.

Everyone in the sketch posts it too, as a **collaboration post with your brand**.

## IT PLAYS AS A SCENE

A driver arguing with a customer about your product is comedy. The same words to camera are a commercial, and people leave.

## YOU PAY A MARGINAL COST

Inventing a world, casting it and lighting it are the expensive parts of branded content. All of it is already paid for.

## IT CLEARS THE FILTERS

The sketch inherits the show's content rules, so nothing is named. To the platform it reads as entertainment.

## IT IS WRITTEN, NOT IMPROVISED AROUND YOU

Nick Zier writes the sketch so the joke lands and your product is the center of it, rather than a thing parked in frame.

# $5,000 AN EPISODE. TWO EPISODES, $10,000.

| WHAT THE PARTNERSHIP INCLUDES | |
|---|---|
| Organic placement across **both episodes**, living in the world rather than announced | Included |
| **Two break-away sketches** written around your product | Included |
| Every clip featuring your product, **tagged as a collaborator** when posted | Included |
| Vertical cutdowns cut for your own channels | Included |
| A **BTS shooter** on the day, behind-the-scenes footage | Included |
| **Category exclusivity** — the only brand smoked in it | Included |
| **TWO EPISODES** | $10,000 |

## THE RULE THAT PROTECTS YOUR PLACEMENT

Never a punchline, never a pitch. No character praises the product, explains a feature, or holds it toward camera.

That restraint is what makes it work. The second a product becomes the subject of the shot it starts being an ad. **Presence outperforms promotion because nobody defends against it.**

## USAGE

The break-aways and the cutdowns are yours to run on your owned channels. Nothing you receive is locked to our upload schedule.

# WHAT LANDS IN YOUR FOLDER.

### TWO EPISODES

Five minutes each, with your product living naturally in the hub, the car and the route.

### TWO BREAK-AWAY SKETCHES

Sixty to ninety seconds each, written around your product, delivered as finished films for your own channels.

### EVERY IN-SCENE CLIP

Each cut where your product appears, sized vertical, and your brand tagged as a collaborator when it posts.

### BEHIND THE SCENES

A BTS shooter is on the day, so you get set footage as well as the finished cuts.

### COLLABORATION POSTS

The cast post the sketches from their own pages as collaboration posts with your brand.

### CATEGORY EXCLUSIVITY

Nobody in your category appears in either episode or in any cut that comes out of them.

# TEN WEEKS FROM YES TO EPISODE ONE.

| WHEN | WHAT HAPPENS | WHAT YOU SEE |
|---|---|---|
| **Weeks 1–2** | Scripts locked, your product written into the world and into both break-aways | The scenes your product appears in, before we shoot |
| **Week 3** | Pre-production: locations, wardrobe, the van, the two open roles cast | Sign-off on how the product is handled |
| **Week 4** | The block. **One shoot day** | Same-day stills from set |
| **Weeks 5–7** | Post, titles, channel build, cutdowns and break-aways finished | Your break-aways delivered |
| **Week 8 onward** | Episode one live, rollout begins at four posts a week | Real numbers on real clips |

# A POST, OR A WORLD.

The same budget on creators buys a few posts that vanish in a week and live in somebody else's feed. Here is the alternative.

## IT KEEPS WORKING

A sponsored post peaks in forty-eight hours. An episode keeps being found, and every clip points back at it.

## YOU OWN THE FILM

The break-aways are finished pieces you can run as ads, on your site, in email, at retail. Assets you keep.

## THE AUDIENCE IS THE ONE YOU WANT

1.2M combined reach across the cast, inside the culture this product lives in.

## IT IS NOT SKIPPABLE

Nobody skips a scene. The product appears while someone is watching a story they chose.

## FIRST POSITION ON WHAT COMES NEXT

The founding partner is already written into the world when the audience arrives, and holds the option on the next block.

## THE FLOOR IS A FINISHED SHOW

Even if the audience takes longer than we expect, you hold two episodes, two break-aways and a library of clips.

# THE ONE THING THIS SHOW MUST NEVER DO.

Never make the weed the punchline. The joke is the job: the paperwork, the star ratings, the boss, the parking lot. The moment we laugh *at* the culture instead of from inside it, we become the version that was written by people who did research.

The audience we need first can smell that in a single frame, and they're the ones who repost. Everything else is negotiable. This isn't.

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**$10,000**

TWO EPISODES · LET'S TALK