

BASED ON TRUE LIVE EVENTS

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"HOW MUCH ARE YOU WILLING TO PAY?"

60-MIN DRAMA SERIES BY:

ROBERT WITTSTADT & BLAKE COLLINS

THIS WISH-FULFILLMENT
SERIES WILL CONFIRM WHAT
YOU'VE ALWAYS SUSPECTED:

TICKETMASTER HAS BEEN RIPPING YOU OFF

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A MUSIC-LOVING TWENTY-SOMETHING CLIMBS THE
RANKS OF THE ONLINE **TICKET SCALPING WORLD**,
ONLY TO FIND HIMSELF A TARGET OF THE FBI.

PREMISE

04

DRAWING FROM CO-CREATOR BLAKE COLLINS' **REAL-LIFE EXPERIENCES**, THIS TELEVISION DRAMA FOLLOWS A DIVERSE GROUP OF YOUNG HUSTLERS INTO THE INTRICATE — AND OFTEN CORRUPT — BUSINESS OF LIVE-EVENT TICKET SALES.

AS THEY CLIMB THE RELENTLESS LADDER OF SUCCESS AT **WISEGUY TICKETS**, L.A.'S **LEADING TICKET BROKERAGE FIRM**, they gain exclusive access to concerts, sports events, theater, and backstage passes filled with groupies and champagne. While these perks seem like it's all fun and games, the stakes of their business decision feel like life-or-death.

Each episode is packed with go-go-go tension and new challenges, ranging from mob-controlled street scalpers to corporate giants battling for dominance, all while federal agents close in on Wiseguy's operation.

Whether our characters are hustling to make bank or partying harder than the rock stars whose tickets they sell, *Scalper* explores the soullessness of greed and ambition.

The writer's firsthand experience of surviving an FBI raid and facing a grand jury before the age of 23 ignited his passion to craft this *Great Expectations*-style story. A modern *Dickensian* epic where the main character navigates a society defined by rigid class structures. The writer's raw authenticity fuels the show's fast-paced, **industry-specific lingo**, while uncovering the subculture that has driven ticket prices sky-high since the late 2000s.

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At the heart of this coming-of-age story is **BLAKE COLLINS**, a former music engineering student who's always believed in the creativity and power of music. To make ends meet, he becomes an online ticket scalper at Wiseguy. Here, he discovers that fortunes can be made with a single click, but he also uncovers the industry's dark side. It's all about money.

Once Blake gets a taste, he dives in headfirst, determined to impress **MARGO THOMPSON**, a polished indie band manager. For him, success is the only ticket to escape his mediocre past filled with middle-class dead ends and unfulfilled dreams.

As he pursues the American dream, he gets caught up in a whirlwind of people vying for power, including his overbearing boss, **KEN COOPER** — a fresh take on an ex-rocker turned corporate tyrant.

SYNOPSIS

Under Ken's abusive mentorship, Blake learns to master cutting-edge software to bypass ticketing safeguards, buying prime seats at face value and flipping them for massive profits—quicker than fans can type their names.

Each time Wiseguy pulls tickets for major events like *The Rolling Stones* or *The World Series*, it's a make-or-break moment; a single misstep could put them out of business.

With tensions high, Ken doesn't hesitate to fire anyone who fails to contribute to his goal of becoming the world's top ticket broker. But this high-stakes game benefits more than just scalpers—**Ticketmaster also cashes in** by turning a blind eye to Wiseguy's activities.

Here's how:

When fans buy tickets, **Ticketmaster only collects one fee**. But when Wiseguy buys tickets, they resell them on secondary sites which Ticketmaster ALSO owns, allowing Ticketmaster to collect a **second fee**!

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SYNOPSIS

The more tickets Wiseguy buys, the more Blake's bank account grows, but so does the danger. When a senator's daughter never receives her *Hannah Montana* tickets and can't go to the concert, the **senator sends the FBI** after Wiseguy's operation.

While Blake's personal life unravels from betraying his values and drifting from his family, he realizes his career could cost him 20 years in federal prison.

Ultimately, *Scalper* isn't just about a young man's pursuit of being great. It's a story about **the cost of being great.**

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THE WORLD

SET AGAINST THE GRITTY BACKDROP OF LOS ANGELES'S ENTERTAINMENT SCENE

this fast-paced drama kicks off late 2008—when *The Killers* and *My Chemical Romance* were selling out shows, *Barry Bonds* hit 715 homers, and *Kobe* scored 81 points. And guess who had the best seats to all that? Wiseguy did... Though it starts in this iconic era, capturing the glitz and glamour of the power players behind the scenes, it **blends flashbacks** with **present day** drama, keeping a fresh, modern vibe.

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Meet BLAKE COLLINS (21), a die-hard Bowie fan whose journey begins at Berkeley's School of Music, dreaming of crafting tracks like legendary producer, *Steve Albini*. But when his condition—often referred to as “dyslexia for numbers”—derails his dreams, he shifts to scalping. While his condition sparks creativity in developing sales strategies, it's his relentless work ethic that sets him apart at Wiseguy.

His relationship with Ken mirrors that of *Miles Teller* and *JK Simmons* in *Whiplash*, with Blake sacrificing everything in pursuit of greatness. It's not long before he starts viewing the bands he once idolized as mere profit sources. This shift reveals a harsh truth: wealth breeds an insatiable thirst for more, making his story a mixtape of obsession and greed, filled with ethical dilemmas.



BLAKE

MAIN CHARACTERS

Imagine KEN COOPER (35) as a wild mix of Gordon Gekko and Ari Gold, partying as hard as Jordan Belfort. He's a chain-smoking, Adderall-fueled, sex-crazed rock star in ripped vintage shirts and alligator loafers, embodying a chaotic blend of brilliance and excess. But his rise wasn't easy; he struggled as an insurance salesman, was left by his wife, and scraped by flipping concert tickets. When the internet boom hit, he hired a programmer to create a ticket-buying BOT, propelling him to the top.

This relentless drive has made him an expert, capable of memorizing seating charts for every major venue. Ken demands perfection of others too, often blurring the lines between mentorship and manipulation. As a child, he escaped his overbearing parents by reading *Iron Man* and *Fantastic Four*, comics that echoed Greek myths of downfall and excess. Now, he collects these rare first editions that hint at the crash of his empire.



KEN



TERRENCE AND ABBY

Blake's loving parents, Terrence Collins (55) and Abby Collins (50). Terrence is a salt-of-the-earth small business owner whose idea of a dress shirt is anything without a stain. He often offers Blake advice, urging him to prioritize long-term stability over instant gratification, though Blake usually ignores it. Abby balances Terrence's practicality with her emotional I.Q., though she tends to fixate a bit too much on the family's finances. Formerly a paralegal, she is now a full-time mom and a part-time caregiver at a retirement home who worries about Blake's growing distance from the family.



MARGO THOMPSON

Margo (21) is a band manager with a poised demeanor and a sharp fashion sense. She's from the upscale Palisades area of L.A., a stark contrast to Blake's modest Valley roots. Despite this, Blake pursues her, creating a will-they-won't-they dynamic filled with love triangles. Margo dislikes how Ken treats Blake so she keeps Ken at arm's length, causing tension in their relationship. In high school, she never fit into typical preppy cliques but always stood out. Now living in the hipster haven of Silver Lake, she drives a classic Ford Mustang and rock climbs after work. Fluent in Spanish, French, and Japanese, Margo is committed to protecting her diverse artists from Ticketmaster's unfair practices.



FBI AGENT ELISSA GAINES

Elissa (45) stands out as the only woman in her FBI cyber division, driven by a determination to tackle the BOT problem. Her intensity often makes her difficult to be around, but beneath her workaholic exterior lies the pain of a miscarriage and ongoing infertility. These struggles strain her marriage as she and her husband navigate adoption challenges. Elissa strives for a healthier work-life balance—until Ticketmaster hands her intel that unveils the truth about Blake and Wiseguy's operation.



DAYE

Daye (28), the passive-aggressive office manager, might've become a cop had he not entered the ticket biz. Driven by a Napoleon complex, he compensates for his height by hitting the gym religiously, hoping to win back Kat, despite her disinterest after their brief fling. Now, he channels his energy into being Ken's right-hand man, obsessively reading *The Art of the Deal* to perfect his next move. Off the clock, he cares for his sister with cerebral palsy, a duty he took on after their parents passed away.



KAT

Ken's sister (28), Kat, blends Beth Dutton's fierceness with a sharp, dry wit while embracing new age practices, yoga, and self-help books, proudly calling herself a "horoscope queen." Like her brother, she's a party animal with no filter who unapologetically tells it as it is. While she can be dangerous in a bar fight, her tough exterior hides a desire for love and stability. This softer side emerges in therapy, where she reveals her crush on Blake, despite knowing he's with Margo.

WISEGUYS



KC

KC (31), a product of East LA, first met Ken while selling whip-its outside a Phish show. Passionate about house music, he moonlights as a guest DJ at clubs, primarily to meet women—a top priority in every facet of his life. At Wiseguy, he's plays the "good cop" to Daye's more intense style, though he often vents frustrations by cursing out his coworkers in Spanish. Highly skilled in programming, KC is the team's go-to tech guru.



"CUZ"

Cuz (22) is the type who'd roll up in a Tesla Cybertruck, flashing a wad of cash. A friend of Blake's from back in the day—and by "friend," I mean he sold weed to Blake and his friends in high school — and now he's the one who hooks Blake up with an interview at Wiseguy. He's more or less the office clown but also a skilled ticket puller and salesman.

COMPARABLES

Scalper is perfect for fans of the high-octane thrills and dark humor found in *The Wolf of Wall Street*, paired with the raw, intense workplace energy of *Industry*. This series hooks audiences who enjoy untold stories inspired by true events.

Think *Boiler Room* meets *Ballers*, weaving together high stakes finance with a lavish party atmosphere. It's a standout series that's a must-watch for young professionals on the lookout for a sexy show with relatable and flawed characters.

...and has mass appeal to anyone who's ever shelled out \$200 for a \$60 ticket!

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PILOT

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WE OPEN ON AN EXPLOSIVE SCENE AT THE WISEGUY OFFICE IN BEVERLY HILLS.

WHERE KEN, BLAKE, AND THE TEAM PREPARE FOR THE BIGGEST TICKET PULL OF THE YEAR—U2'S 360° WORLD TOUR. Just like every episode, **Blake's VoiceOver sets the scene**, drawing us into this lavish world, much like *Henry Hill* in *Goodfellas*.

As we meet the vibrant personalities of the Wiseguy crew, the brewing tension between Ken and Blake reaching a boil as they clash over their strategy. But just as U2 tickets are about to go on sale, **FBI agents storm in with guns drawn!**



CUT TO TWO YEARS EARLIER AT A BUMPING CONCERT.

BLAKE AND HIS BROTHER ROB CAN BARELY AFFORD THE VENUE'S DRINKS, BUT THEY'RE LOVING EVERY MOMENT. Blake meets

Margo, the band's manager and woman of his dreams, but fails to get her number as she slips back to VIP. This encounter fuels the motivation for the series, sparking Blake's drive to escape his working-class roots and break into elite society. Shortly after, Cuz entices him to interview at Wiseguy. Blake declines but later accepts after he's fired from his shoe store job for giving a discount to his father, Terrence.

During his interview, Blake meets Ken for the first time. Ken's a human hurricane, switching topics as quickly as he downs espressos.

But seeing Blake's potential, he takes him under his wing. This sets up the series's central conflict: Ken's high-stakes hustle versus Terrence's fatherly guidance, with Blake caught in the middle.

On his first day, Blake witnesses the chaos of a high-profile ticket pull for a Kenny Chesney tour. While these older offices aren't as lavish as those from the opening scene, the energy is just as raw and electric. Ken shouts at his team, promising huge bonuses for the top sellers of the day, which amps up the competitive tension. They use BOTS to snatch every top seat and then sell them to brokers before eager fans—like Senator Christina Rose—have a chance to buy a single ticket. The result? Frustrated fans, including the senator, find Kenny Chesney sold out and are forced to pay exorbitant prices on resale websites.



Meanwhile, in response to growing citizen complaints, the FBI, led by Agent Elissa, aims to regulate BOTS and push Congress for new legislation. ...Across town, seeking damage control, Ticketmaster CEO Sean Moriarty sits down for an interview with *Rolling Stone*, where he dismisses accusations of monopolistic practices. The conversation is abruptly cut short by his legal aide when the topic of a corporate “merger” arises, **hinting at a mystery to unravel later in the season.**

Later, Ken and his team celebrate at a high-end gentleman’s club. Kat takes an interest in Blake, flirting with him, but KC pulls Blake aside, warning him to steer clear of the boss’s sister. As the night goes on, Ken continues unconventional sales training with Blake as they enjoy lap dances and tequila shots.

Ken delivers his updated version of “Always be Closing,” leading Blake to assume he’s secured the job. **But Ken then hits Blake with a shocking blow**, telling him he lacks the cutthroat edge needed for the role. *WTF?* Blake is crushed by the news of not getting the position.

Weeks later, feeling defeated, Blake returns to his new job at the mall and unexpectedly bumps into Ken, who is there buying hundreds of *Pink* CDs for their presale codes. Because Ken does not believe in “coincidences,” he changes his mind and offers Blake a job at Wiseguy. Blake accepts. However, his VoiceOver reveals that he later learns Ken orchestrated this “chance” encounter for his own controlling reasons. For now, blissfully unaware, **Blake is thrilled to officially become a scalper—the world’s second oldest profession.**



THE FIRST THREE EPISODES

follow Blake as he learns the ropes, with his VoiceOver offering key insights. He details how companies like Wiseguy spend days researching profitable shows, upgrading software to **secure tickets faster than the public**, and selling exclusively to brokers—never directly to fans.

As rival companies step up, Ken enforces a rule: no employee can leave until all tickets bought that day are sold. Eager to prove himself, Blake clashes with seasoned colleague Daye over a strategy that could elevate Wiseguy.

Meanwhile, Blake's success boosts his confidence to pursue Margo. As he rises, so do the stakes—Ticketmaster ramps up efforts to shut down Wiseguy, and FBI agents Elissa and Tarek launch an investigation, signaling that **Blake's life is about to get much more dangerous**.

IN THE NEXT THREE EPISODES,

despite the growing competition, Blake's idea catapults Wiseguy to market dominance. They start setting their own prices, strong-arming brokers, celebrating in Vegas, and even encroaching **New York mob**-controlled territories.

As time passes, Blake begins to mirror Ken—dressing and talking like him. His relationship with Margo deepens as they move in together, but his obsession with material success drives him away from family. Caught up in the lavish lifestyle, Blake's love for live music is replaced by a love for money.

Meanwhile, the FBI nears uncovering Wiseguy's operations, **but in a midseason twist**, Ticketmaster's CEO, Sean, intentionally diverts Elissa and Tarek, derailing their investigation, leaving viewers questioning why Ticketmaster would protect Wiseguy...

IN THE BACK HALF OF THE SEASON, Sean's scheme is revealed: Wiseguy's success fills Ticketmaster's pockets, paving the way for a blockbuster merger with Live Nation. Meanwhile, Ken's luck takes a hit after buying thousands in American Idol Live tickets that barely sell. To bounce back, Blake persuades Ken to bet on a lesser-known artist, Hannah Montana, while pushing his top broker, Jason, to take risks he can't afford.

As Blake's ego grows, so does the tension between him and Ken. He distances himself from his old life, shaming his parents for their "lower-class" ways, causing a painful rift. His transformation into "Ken Jr." is clear, leading to a tearful breakup with Margo. He confesses that Wiseguy exploits her artists and admits he's been dishonest. Devastated and drunk, **Blake sleeps with Kat**—a betrayal Margo soon discovers.

Things spiral further when Senator Rose's daughter doesn't receive her *Hannah Montana* tickets due to a dispute between Ken and Jason over unfair pricing. Fueled by anger, the senator pressures the FBI to ramp up their investigation.

To save his own skin, Sean turns over Wiseguy, handing them evidence for an **FBI raid** that results in wire fraud charges carrying up to 20 years in prison for each Wiseguy employee. Blake decides to empty his savings account to pay Jason back, instead of hiring a lawyer to save himself.

As he heads into federal court, Blake is ready to accept his fate. But **the penultimate episode ends with a dramatic twist**: Ken takes the blame in court, sacrificing himself to spare Blake and the Wiseguy team.

THE FINALE JUMPS SIX MONTHS AHEAD.

Blake is back in school, mending relationships, and hoping his lifestyle change will win Margo back. KC tracks Blake down with a tempting offer: start their own ticket company. With Ticketmaster and Live Nation merged and BOTs still poorly regulated, KC thinks they can seize market control by sidestepping Ken's mistakes. Blake hesitates.

When he reaches out to Margo, he learns she has a new boyfriend. It's a tough pill to swallow—realizing some damage can't be undone. Frustrated, he tracks down KC and says, "Let's do it," setting up season two.

But first, **WE FLASH FORWARD to present day Blake in his early 30s, wearing a prison jumpsuit.** During an interview, he confesses that if he hadn't accepted KC's offer that day, he wouldn't be in jail. This reveals that all of the season's VoiceOver came from this moment. **This gripping cliffhanger** leaves viewers questioning: *How did our hero end up in prison?*

SEASON TWO AND BEYOND

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Season two kicks off with Blake behind bars, hinting at a deeper connection to a decade-long DOJ investigation into Ticketmaster and ticket brokers. As he recounts his story to a Reporter, **we flash back to the early 2010s.**

The stakes are higher now, with new tech like iPhones and digital-only tickets. Blake and KC co-run “Creamy Tickets,” juggling a chaotic new staff, strained relationships, and personal drama. Margo returns with her new b/f, who’s linked to the ticket world, creating a love triangle that ramps up the season’s tension.

Meanwhile, Daye launches his own scalping company. Just as he threatens to take them down, Ken—still in jail—hooks Blake up with his top software developer, giving Creamy Tickets a crucial edge. The FBI shifts focus to Ticketmaster’s antitrust violations and seeks Blake’s help, **setting up a high-stakes game of them helping the FBI**, similar to the ending of *Catch Me If You Can*.

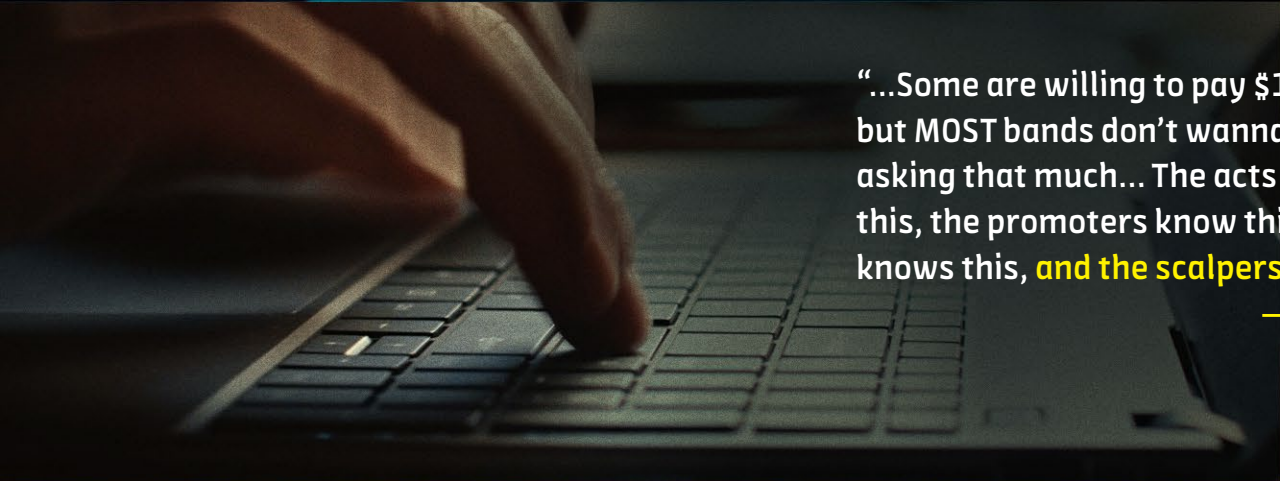
When Ken’s released from jail, he wants back in but refuses to work with the FBI, ending Season Two on a heart-pounding cliffhanger.

Now in its third season, the series evolves from Season 2. Characters are making morally questionable decisions, leading to palpable drama. Blake and KC are caught between Ken’s reckless return and their fragile alliance with the FBI.

The season wraps up with a present-day Blake hinting at the true reason for his prison time. In a shocking twist, **it’s not about tickets. It might have something to do with Margo...**



VIBE



“...Some are willing to pay \$1,000 to be in the best seats, but MOST bands don’t wanna come off as greedy pricks asking that much... The acts know this, the venue knows this, the promoters know this, the ticketing company knows this, **and the scalpers really know this...**”

—Trent Reznor

*At its core, **Scalper** is a battle for Blake's soul.* He's torn between his father, who stands for hard work and virtues, and his boss, Ken, who offers quick success with no responsibility. This devil-on-one-shoulder, angel-on-the-other dynamic raises a **pressing societal question**: is the easier path worth the cost?

What's It Really About?

Scalper also spotlights Ticketmaster's rise as a monopoly, **revealing how crony capitalism distorts free markets**. This journey of Blake's exposes how corporate giants justify their profits, turning live entertainment into an exclusive privilege reserved for only the wealthy.

SO FUCKIN' RELEVANT

FADER

RollingStone

22

MUSIC / POP
Why Concert Tickets Are Way Too Expensive, According To The People Who Really Know
Live pop music is becoming a luxury that some fans can't afford. What's pushing up the prices, and will it ever stop?



Elizabeth Warren on How Ticketmaster Harms Artists, Venues, and You

"Ticketmaster is in a position to squeeze everyone else in the live entertainment business — and that's exactly what they do"
BY ELIZABETH WARREN



Sen. Elizabeth Warren (D-Mass.) at a Senate hearing in Washington, 2024. BILL CLARK/CO-ROLL CALL, INC/GETTY IMAGES



How Oasis and Taylor Swift got the U.S. and the U.K. to consider action against Ticketmaster

Group portrait of British rock band Oasis at Nomad Studio

U.S. Plans to Sue Ticketmaster Owner, Accusing It of Defending a Monopoly

Live Nation Entertainment, the concert giant that owns Ticketmaster, faces a fight that could reshape the multibillion-dollar live music industry.



The Cures Robert Smith Slays Ticketmaster and Leaves No Crumbs!

THAT MAG

30 years of clashes between Ticketmaster, artists and fans



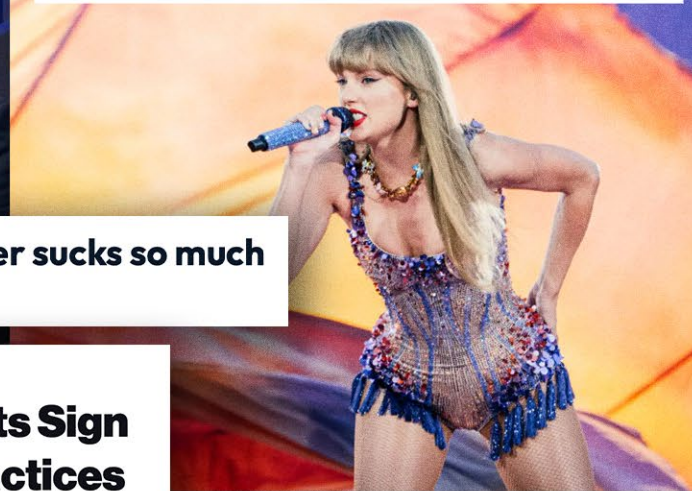
TOURING

'The Current System is Broken': 250+ Artists Sign Letter Calling Out 'Predatory' Ticketing Practices

1 of 2 | FILE - Pearl Jam lead singer Eddie Vedder performs at the Bonnaroo music festival in Manchester, Tenn., June 14, 2008. In 1994 Pearl Jam filed a complaint against Ticketmaster with the Justice Department, claiming that the company used its position in the industry to stop promoters from booking the band because they called against Ticketmaster. Read More



John Oliver breaks down why Ticketmaster sucks so much
Scalpers are just part of the problem.



California ban on ticket-buying 'bots' is signed into law

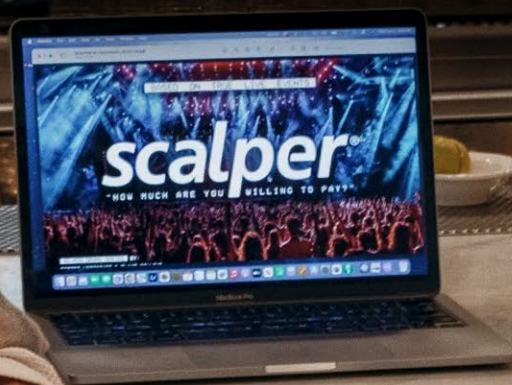
Fans of Justin Bieber, shown performing in Singapore, may have an easier time getting tickets to California signed Monday by Gov. Jerry Brown. (Nicky Loh / Getty Images)

ABOUT THE PRODUCERS

Our walking IP for the project, **BLAKE COLLINS**, joined Wiseguy Tickets in his 20s. Now retired from scalping, Blake works as a cameraman by day and pursues film production and writing by night.

ROBERT WITTSTADT, his co-creator, has worked in various writers' rooms, most recently CBS's *SWAT*, and then MBC's *SEF*, where he led a writers' room for 15 episodes.

Blake and Robert met as P.A.'s on FX's drama series, *Terriers*, back in 2010, and have remained friends and fans of live music ever since.



CONCLUSION

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BEFORE THE FBI SHUT THEM DOWN, WISEGUY TICKETS SOLD TENS OF MILLIONS OF PREMIUM TICKETS, NETTING NEARLY \$100 MILLION IN PROFITS. THEIR ACTIONS UNINTENTIONALLY SHOWED TICKETMASTER AND LIVE NATION JUST HOW MUCH FANS WERE WILLING TO PAY—

A RIPPLE EFFECT THAT STILL IMPACTS FANS OF LIVE ENTERTAINMENT TO THIS DAY.

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