

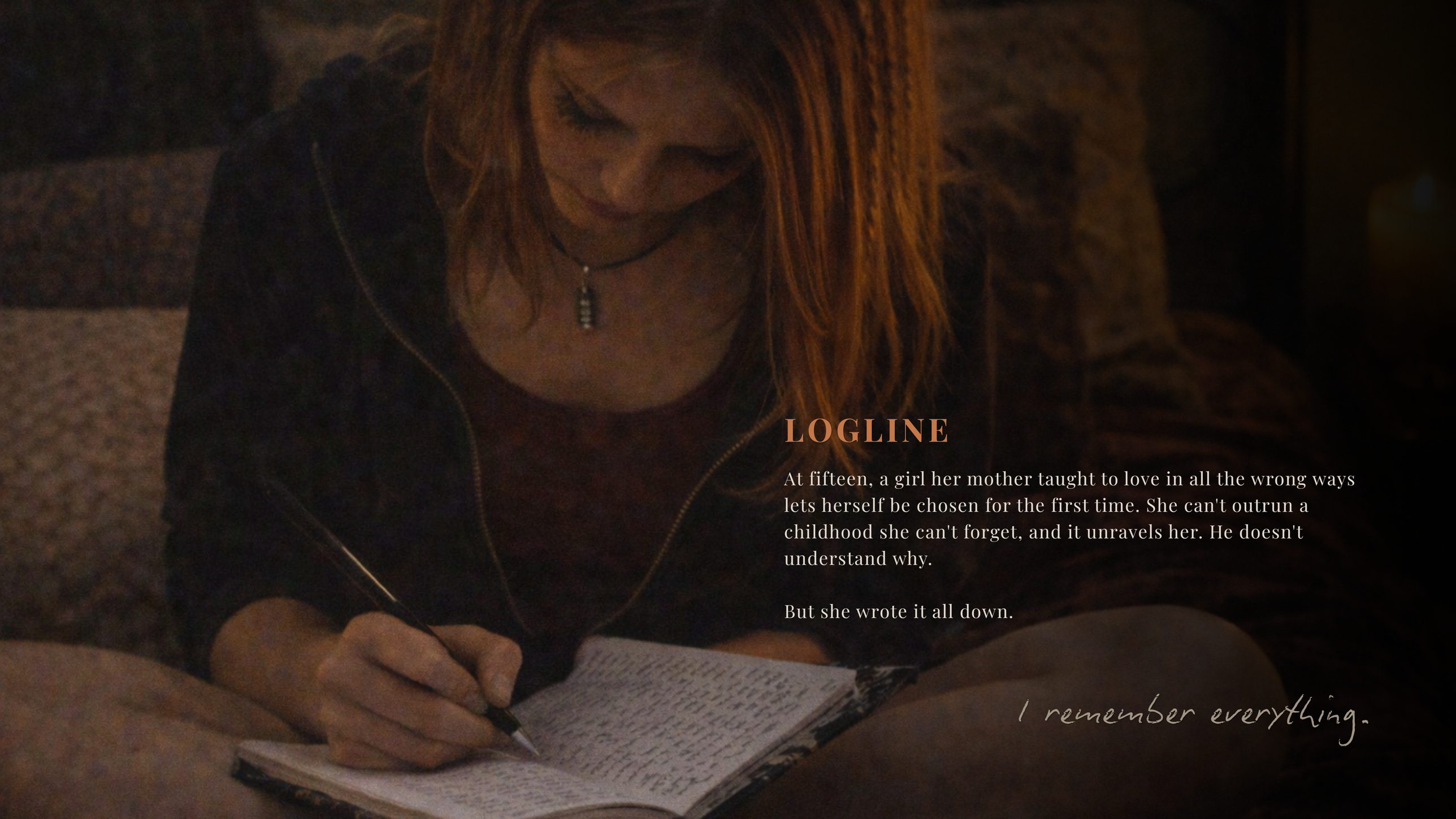
Only Fifteen

Season 1

Directed By
Tony Tacheny

Based on the journals of
Alisa Sieber

You never forget the first.



LOGLINE

At fifteen, a girl her mother taught to love in all the wrong ways lets herself be chosen for the first time. She can't outrun a childhood she can't forget, and it unravels her. He doesn't understand why.

But she wrote it all down.

I remember everything.



THE STORY

On the Central Coast in 2002, fourteen-year-old Lorraine is a girl at war with her own body. Her parents divorced when she was small and never reckoned with what their split let in: a house her mother filled with men, and the things that found Lorraine in the gaps the adults left unguarded. She has carried it alone ever since, and it taught her one law she cannot break. Every time she believes she is finally in control of her own body, something rises to take it back.

She survives by running two lives: the bright, easy face she performs in any room, and the girl underneath who drinks alone, marks herself and blames it on accidents, and erases the evidence before anyone comes home. Her friends are the lifelines she keeps testing past breaking. Lyanna offers her safety and gets pushed away for it. Tyler walks her to the edge and holds her while she goes over. Both of them warn her about Vincent, the boy they once watched her come apart over, on a rumor he let stand and never corrected.

Then he comes back, and the warning stops meaning anything. Made to feel chosen for the first time in her life, Lorraine collapses her whole world into him. He gives her everything, and she takes it, and it is the giving back she cannot do. Every time she reaches for him, her body hands her the thing she has carried since childhood, in front of the person she least wants to see it. The relationship escalates, faster and more reckless at every turn, until the adults, cornered by their own collapsing lives, need someone to blame. They choose Lorraine, and Vincent pulls away, telling her she is too much responsibility.

What breaks her open is not losing him. It is the discovery underneath the whole year: the grief was never about him. It is about the girl she was, long before him, that no one ever came for. In her mother's salon chair, where she has sat since she was small, the adults arrive at a sorrow that costs them nothing, and Lorraine does the only thing the women in her family were ever taught to do. She takes it, smiles over it, and keeps it off her face. At fifteen, she is certain she has finally put it behind her.

She will spend the next twenty years trying to understand why she keeps coming back.

Someday, decode this.

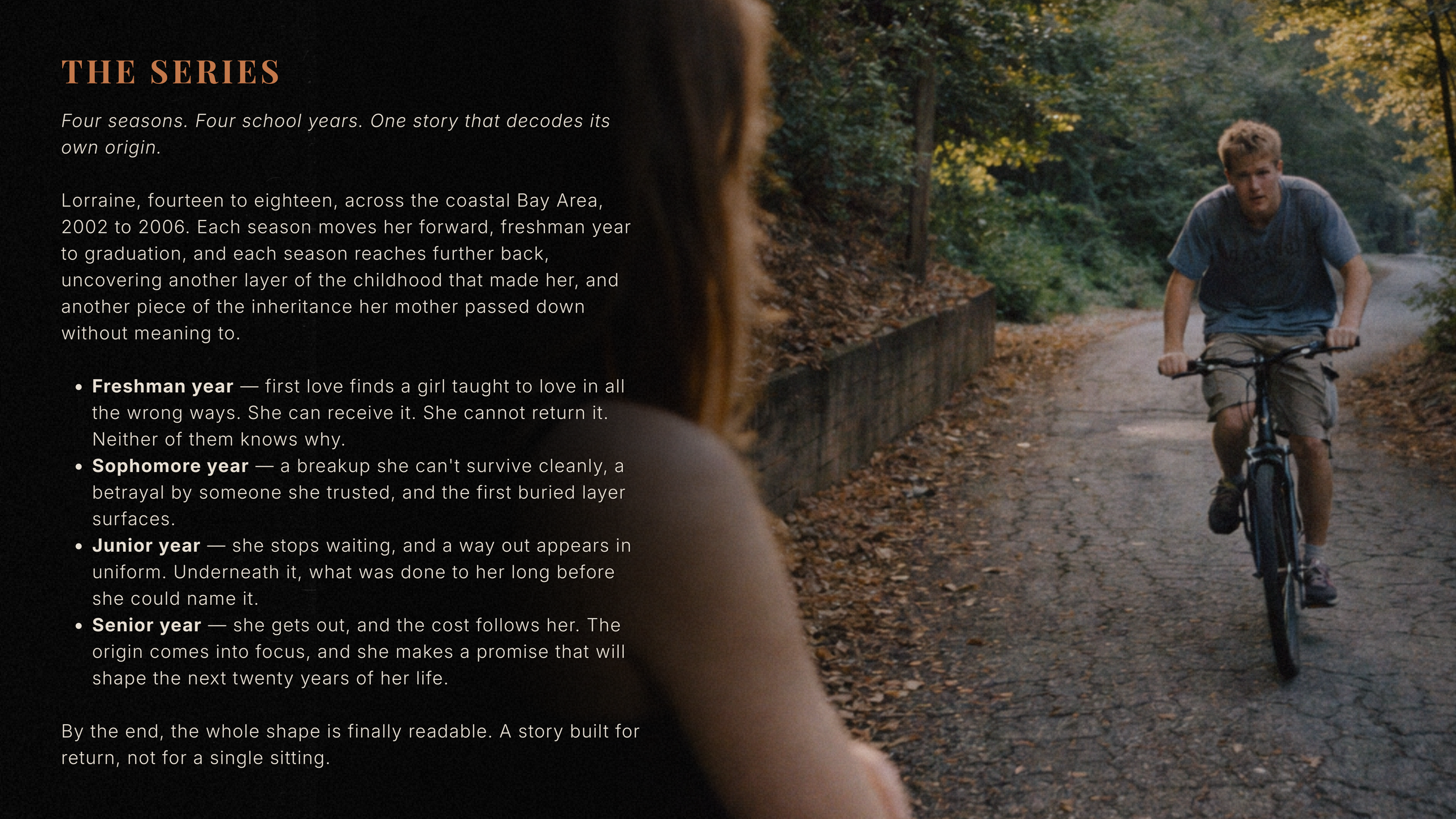
THE SERIES

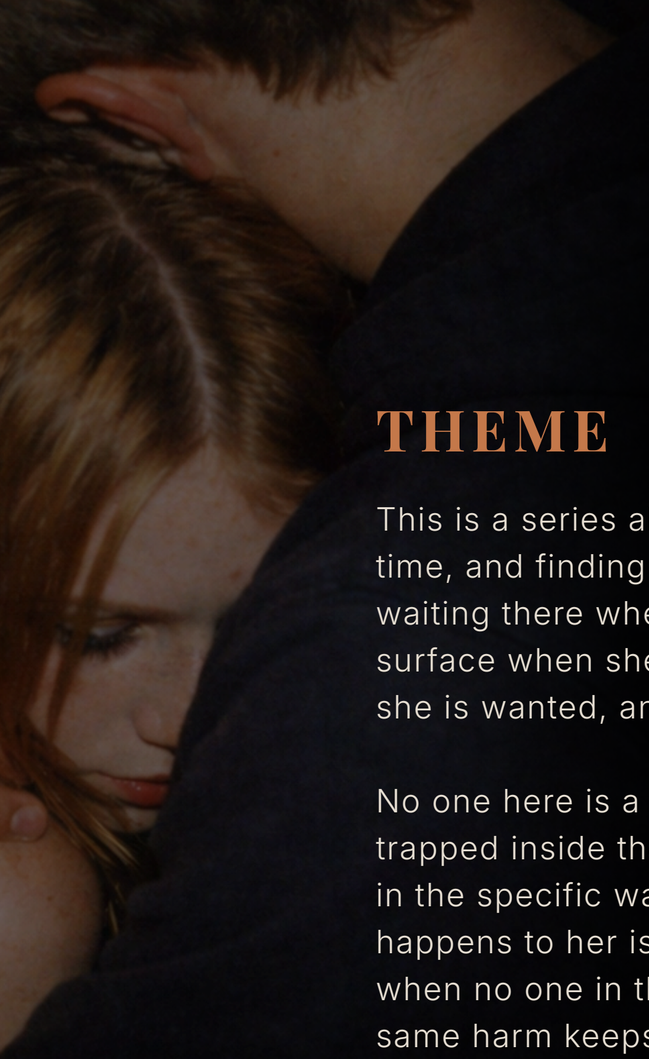
Four seasons. Four school years. One story that decodes its own origin.

Lorraine, fourteen to eighteen, across the coastal Bay Area, 2002 to 2006. Each season moves her forward, freshman year to graduation, and each season reaches further back, uncovering another layer of the childhood that made her, and another piece of the inheritance her mother passed down without meaning to.

- **Freshman year** — first love finds a girl taught to love in all the wrong ways. She can receive it. She cannot return it. Neither of them knows why.
- **Sophomore year** — a breakup she can't survive cleanly, a betrayal by someone she trusted, and the first buried layer surfaces.
- **Junior year** — she stops waiting, and a way out appears in uniform. Underneath it, what was done to her long before she could name it.
- **Senior year** — she gets out, and the cost follows her. The origin comes into focus, and she makes a promise that will shape the next twenty years of her life.

By the end, the whole shape is finally readable. A story built for return, not for a single sitting.





THEME

This is a series about a girl reaching for love for the first time, and finding that what was done to her as a child is waiting there when she does. The wound does not surface when she is alone or afraid. It surfaces when she is wanted, and when she wants back.

No one here is a villain. The adults who failed her are trapped inside the cycles that shaped them, failing her in the specific ways they were failed first. What happens to her is not one bad year. It is what happens when no one in the room was ever helped, and the same harm keeps arriving a generation later, wearing a new face.

For the survivor watching, it is the rare story that does not look away from the wounds that shape us.

What does love look like when the body cannot tell tenderness from danger?

What does a first love cost when it is also the first time you ever told the truth?

What happens to a child when every adult who failed her is sorry, and nothing changes?

I want to read this in 20 years.

TONE

Only Fifteen is a series of contradictions, told in the early-2000s coming-of-age lineage. Being loved and being safe turn out to be different things, and a child cannot tell them apart.

THIRTEEN (2003)

A teenage girl's descent through intensity and self-destruction, co-written by the thirteen-year-old who lived it. The closest ancestor and the proof that a girl's own account of her adolescence can become the film.

WHITE OLEANDER (2002)

A teenage girl performing a new self in every dangerous home her mother's choices send her to, because the mother is not the villain, she is the architecture.

MYSTERIOUS SKIN (2004)

Childhood sexual abuse and its long shadow across adolescent sexuality, handled without spectacle. The wound is the destination the whole story was pointed toward, never the thing the camera reaches for.

NORMAL PEOPLE (2020)

Two people learning each other across years and episodes, intimacy carrying an entire series. Proof that a bounded, closely observed love story in this register becomes a platform event and a cultural conversation.









VISUAL LANGUAGE

The camera pays attention the way Lorraine does: too closely, to everything, all the time. A hand on a steering wheel, the cherry stem, the light on his face, the small things she will still be able to describe twenty years later.

Two visual states. When it is just the two of them, the frame goes wide and still, the way she wishes it would stay. When the world closes in, the camera tightens and turns restless. The two never reconcile, the same way being loved and being safe never became the same thing for her.

Memory comes through the ordinary: a faucet, a hand, the temperature of a room. From the outside almost nothing is happening. Inside her, everything is. And the ordinary does not stay ordinary. The same objects and rooms return, carrying more each season, until the audience reads them the way her body always has.

Two skies hold her two worlds. The orange of a sunset on fire, when she feels held. The blue of the morning after, when she does not want to remember the night before. Analog warmth against digital cool. Music is the language she and Vincent share, and when it drops out, something has been lost.

The orange sun sinking, the glow on his face. I want to share it with him. But you are too late. It has already set.









THE CHARACTERS

THE LEADS

Lorraine — A girl who learned to perform whatever a room required before she learned anything else. She survived a childhood no one believed, and being chosen is what finally cracks the performance open.

Vincent — A boy who feels everything, his and everyone else's, and has no idea what to do with any of it. He believes he can save her, and cannot live with what it costs him when he can't.

HER FRIENDS

Lyanna — her best friend, who says the one true thing out loud and gets shut out for it, and who keeps coming back.

Tyler — the friend she disappears with, where the numbing and the danger feel like the same relief.

HER MOTHER'S HOUSE

Annie — her mother, who thinks she knows best, never seeing that everything she believes rests on Lorraine's silence, and that the harm she cannot stop repeating was handed to her first.

Jerry — her stepfather, who accepts her like his own but falls short in protecting her from the other men in the room.

HER FATHER'S HOUSE

Dan — the fun weekend dad who always left when his time was up, right when she needed him to stay.

Carissa — Dan's younger girlfriend, too close to be a parent and too careless to be a friend, and Lorraine reaches for her anyway.

THE OTHER MEN

Antonio — the one who feels like the only adult who listens, and is paying attention to far more than her words.

Robert — Vincent's father, who decides she is the problem and bends his son away from her to prove it.

THE SOURCE

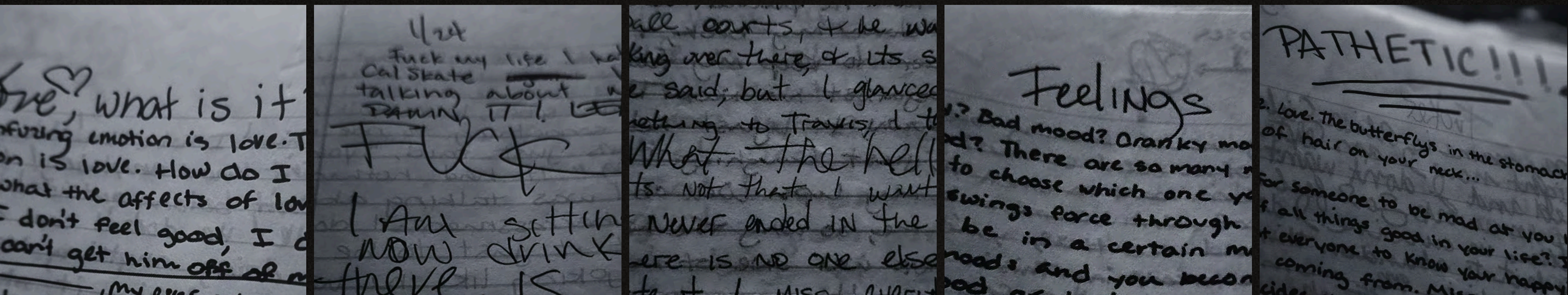
Every scene in *Only Fifteen* traces back to a real account, written by the girl it happened to, while it was happening. A twenty-five-year archive of journals, kept in her own hand, never published, never adapted. What you see on these pages is the source.

Listen to me. Please.

Authenticity that cannot be reverse-engineered. Most stories in this genre are researched or imagined. This one is documented, in the actual voice, at the actual age: 252 dated journal entries across every year the series covers. It is the one thing a competing project cannot replicate.

Owned, defensible, and built to last. The archive belongs to Alisa Sieber, its sole author and IP holder. It carries all four seasons and the story beyond them, one controlled source feeding the entire series and every window it opens. Investors are not backing a single season. They are backing a body of work.

A marketing spine built in. A real survivor's contemporaneous journals are a press hook, a cultural-conversation entry point, and an impact-campaign foundation at once. The story arrives with its own reason to be covered, and its own audience already waiting to find it.



THE AUDIENCE

The coming-of-age drama has been made. The survivor story has been made. The four-season literary series has been made. But the show that follows one girl across four years of her life, decoding the childhood that made her in real time, told from inside her own writing as she lived it, has not.

Only Fifteen is written, deliberately, for four audiences at once:

The young person living it now, trying to make sense of their own present. The adult unraveling their past, trying to understand why they show up the way they do. The parent, watching for herself in the story of the child she raised. And the partner, loving someone shaped by a pain they didn't cause and can't undo, and who cannot forget it either.

Women now in their thirties and forties haven't seen this story. They've lived it. Among them are survivors who will feel held in Lorraine's journey, a story told unflinchingly but with care and intention. And beyond them, anyone who was ever fifteen and is still carrying some of it. A single story is one event. A four-season series is a reason to come back, season after season.

The audiences that made hits of the intimate literary drama and the searing survivor story are the same viewers waiting for this. *Only Fifteen* brings them into one show.



PRODUCTION OVERVIEW

Coming-of-Age / Psychological Drama — Episodic Series — Pilot in Production

The Pilot

The Season 1 pilot shoots directly from the completed screenplay: a 5-to-6-day shoot, delivered 2.5 to 3 months from greenlight. Pilot budget $150,000–$250,000. The pilot is the on-ramp, not the full cost of the series — it is the instrument that raises the season.

Series Economics

At the independent level, episodes run approximately $1.2M each and a full season $10–15M. The pilot proves the show and unlocks that raise; investors in the pilot are funding the proof, not the whole series.

Production Partner

HWY17 Studios, 831 Almar Ave, Santa Cruz, CA. CEO RJ Allen, attached Executive Producer. IATSE Local 728, 20-year member. In-house RED camera package, with Alexa access. 22,500 sq ft, three studios. Infrastructure in place.

Locations

Central Coast, primarily Santa Cruz County. Key locations secured through the creator's own property and community partnerships.

Casting

Open casting call, August 2026, at HWY17 Studios — an opportunity to cast an up-and-coming young actress in a cause-driven project that aligns with her own voice. All roles depicting minors played by adult performers; intimacy coordinator on every physical scene, on a trauma-informed set.

Score & Soundtrack

Brian Kennedy, the Grammy-winning producer and songwriter behind hits for Rihanna, Chris Brown, and Kelly Clarkson, has offered to compose the original score. Soundtrack by independent musicians, fairly compensated and transparently licensed.

Commitments

Priority hiring of local Central Coast crew, women, and LGBTQIA+ talent, on a trauma-informed set. A portion of proceeds committed to organizations supporting youth mental health and abuse prevention and response.

Support & Path

First project funding from the Arts Council of Santa Cruz County. Discovered TV as content-ecosystem and platform partner. Fiscal sponsorship by the Chez Serendip Foundation, a 501(c)(3). October 2026 pilot photography; end-of-year delivery.

Budget

Pilot budget $150,000–$250,000, raised through a mix of investment, sponsorship, grants, and community support ahead of the shoot. Full financial plan available on request.

CREATOR'S STATEMENT

I saved everything I ever wrote from the day I learned that pen and paper could tell the truth better than spoken word ever could. Handwritten journals, Word documents, AIM chat messages. I wrote "someday I will tell this story" so many times across so many years that the sentence became a promise I was afraid to keep.

I have been a survivor my entire, surviving men never held accountable. By the time the journals that inspired this story begin, I was fourteen and already a master at gaslighting myself and everyone around me into a version of the truth they could swallow. This is the part of me they would have choked on.

At seventeen, I joined the Marine Corps, and years later became a Sexual Assault Response Coordinator. Holding other survivors through the worst days of their lives led me back to something I had buried so deep I had forgotten it was mine: that I was a survivor too, and had never once been able to say so out loud.

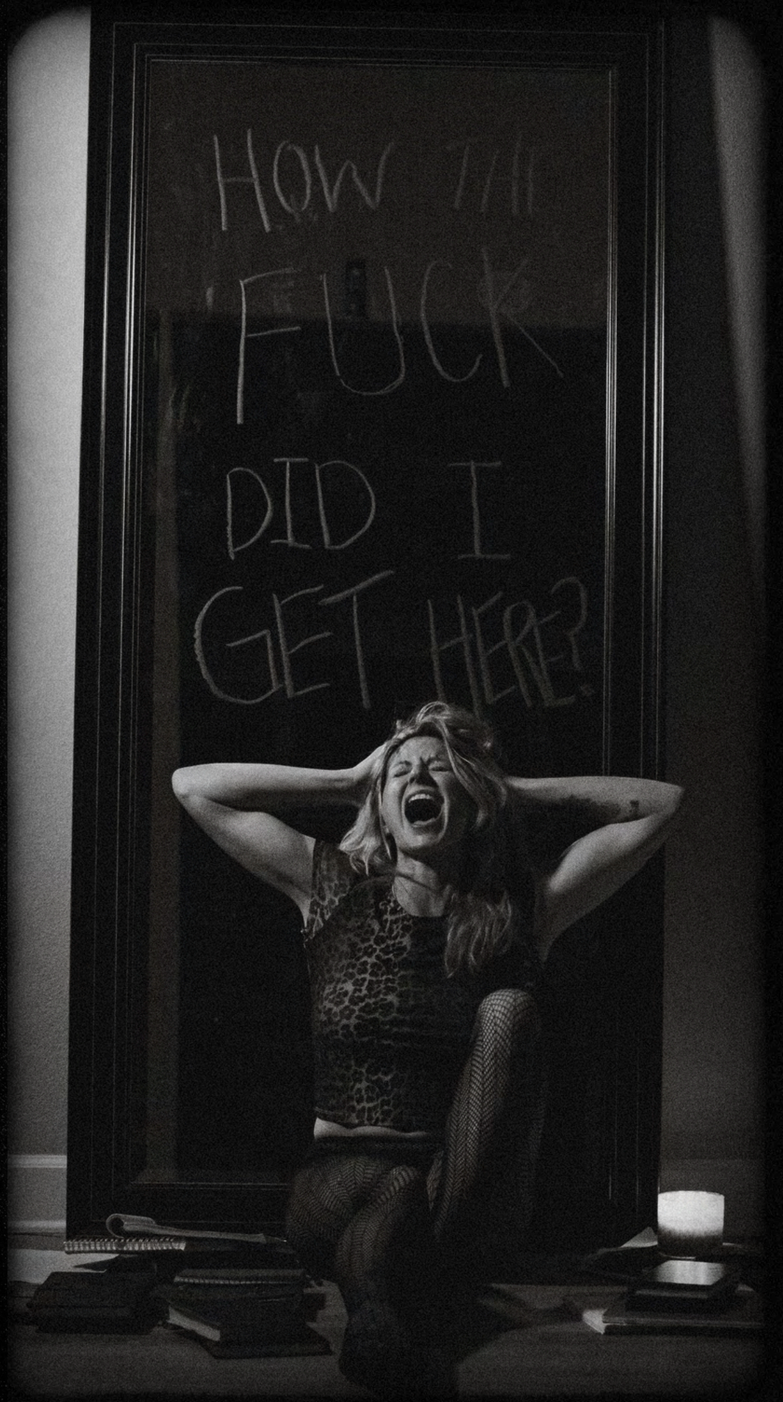
The wound at the center of this story is the belief that I was not worthy of love, so I gave it deeply to keep from being abandoned. I carried that belief for twenty years, repeating every cycle that created me, until I had daughters of my own and understood that the only way to break it was to stop hiding from what started it. I spent those years trying to find the girl I lost, and this is how I found her.

I wrote my first memoir when I was fourteen years old, the year this story is set. In it are the stories I have been trying to tell ever since. A film could tell part of it. A series can tell all of it: a story of multigenerational healing and what it truly means to break a cycle, which we only understand if we go back to the beginning. This is a series about origins, about connecting the dots, about the version of yourself you have to return to before you can finally understand it. I have lived many lives, and this story tells them all.

The fear that kept me quiet is gone. What remains is the resilience of a girl who loved and understood the world that made her, grown into a woman with the freedom to finally tell the truth. I chose a director who could do justice to these characters because he understood them from the inside, having, in his own way, lived this too.

Alisa Sieber

Creator, Showrunner & Executive Producer



DIRECTOR'S STATEMENT

This story felt less like a choice and more like a responsibility, something I couldn't look away from. While Lorraine's experience is not mine, I deeply recognize the aftermath of trauma: how it reshapes the body, lingers in silence, and reveals itself in the smallest moments. As someone who has experienced sexual assault, I understand how profoundly it can alter your sense of self-worth and safety.

This series will not rely on explicit imagery, but instead on what is felt: a glance, a hesitation, a breath held too long, a white lie told to survive. I am aware of the weight of telling a young woman's story, and that awareness is what grounds my approach. I am surrounding myself with a team of women whose voices will actively shape this work, ensuring it is held with care, honesty, and respect.

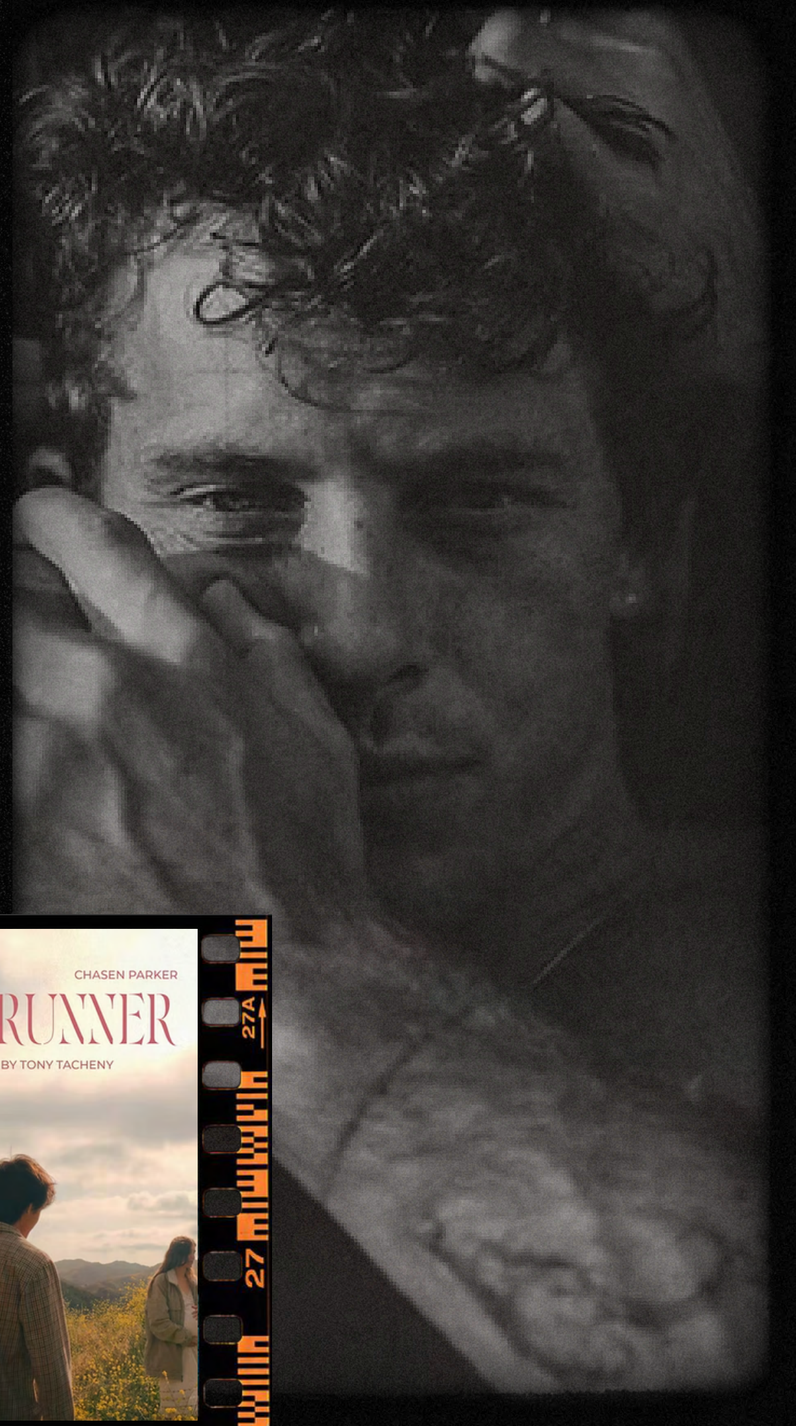
Vincent is not a character I need to study. I know what it is to be a boy who loved deeply but did not know how to protect what he loved. Who stayed when he should have stepped back, and stepped back when he should have stayed. Who inherited his father's silence and performed it as strength. I want to show both of these kids as they actually are: not as victim and villain, but as two people trying to hold something neither of them was given the tools to carry. The vulnerability is not only hers. It is his too. And the story must honor both.

Growing up as a closeted queer man, struggling with shame and suicidal ideation, I know what it means to feel trapped inside your own life, and what it takes to find your way out. That history is what I bring to this material.

I approach this project with humility, patience, and deep reverence for the story being told, committed not just to its pain but to the specific thing that survives inside it: two fifteen-year-olds who loved each other with everything they had, and a woman who kept writing until she could finally tell the truth about what it cost them both.

TONY TACHENY

Screenwriter & Director





The door opened, and all he said was:

"You're here."

Only Fifteen

SEASON 1

If this story found something in you, I'd love to talk.

Alisa Sieber · alisa@chezserendip.org · (619) 261-4599

Investment deck and financial plan available on request.

Fiscally sponsored by the Chez Serendip Foundation, a 501(c)(3)