A woman with curly hair, wearing a dark coat, stands on a train platform looking up at a blurred train. The background is a motion-blurred train with warm lights, creating a sense of movement and solitude.

HOW TO BE *alone*

AN ORIGINAL SERIES
by Sophia Forlenza

OVERVIEW

A woman with long blonde hair is looking into a mirror at night. The scene is dimly lit, with a greenish tint. The woman is wearing a yellow and black striped top. The mirror reflects her face and upper body. The background is dark, and there is a white light fixture visible in the upper right corner.

LOGLINE

After being diagnosed with OCD, everything in Nour's life is aligned in perfect order. Then she has her first lesbian heartbreak and a layoff from her job, leaving her with no plan and a mess of a life she can't seem to get "just right."

GENRE

coming-of-age, dramedy, LGBTQ

TYPE

original television series

RUNTIME

10-episode season, approx. 30-45 minutes per episode

STATUS

completed pilot

IF YOU LOVE

LADY BIRD

DERRY
GIRLS

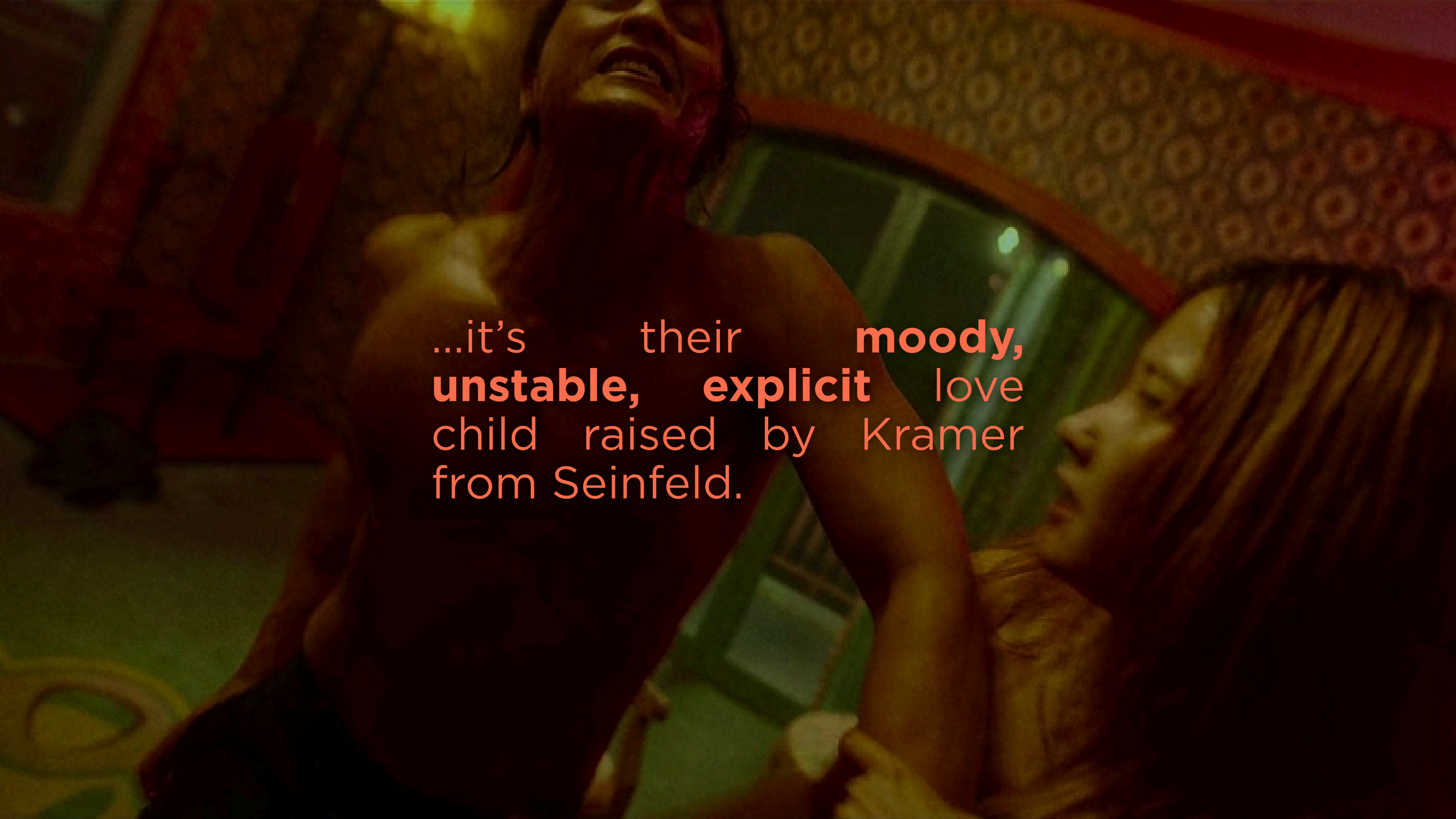
FLEABAG

NEW GIRL

HOW TO BE

alone

IS FOR YOU...

A woman is shown from the chest up, laughing heartily with her head tilted back and eyes closed. She has dark hair and is wearing a dark top. In the background, a man with long dark hair is visible, looking towards the camera with a slight smile. The setting appears to be a room with patterned wallpaper and a window with blinds. The lighting is warm and slightly dim.

...it's their **moody,**
unstable, explicit love
child raised by Kramer
from Seinfeld.

VISUAL 1/2

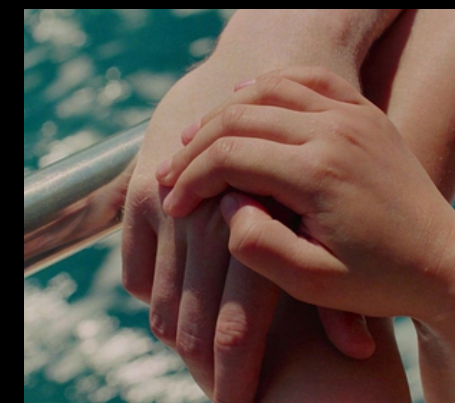
CONCEPT

the darker moments...





2/2 **VISUAL** **CONCEPT** ...and the lighter ones



THE STORY^{1/2}

Nour and her crew terrorize **New York City** and the poor suckers who were dealt the terrible hand of being in the same place at the same time. They're all **a little unlikable, a lot unstable,** and, well, **pretty fucked up.** Mental health episodes, family trauma, internalized homophobia, feeling utterly unlovable. You know, the easy stuff. They **find jobs** and **love** and **hope** and **lose them twice as quickly.** We watch them try to break generational patterns, and sometimes that means breaking down. Multiple times. Many of them in public.





2/2 THE STORY

We see Nour **suffer from her OCD**, heal from her **heartbreak**, try to find love again and some form of **passionate direction** in life. We watch Delaney ignore her overachieving attitude as she falls further into a **spiral** of self-imposed, unreachable academic goals, and when she fails, she **snaps hard** and into an outpatient psych program at the end of the season. We want Violet to **stop self-destructing** every chance she has at a relationship and every big career move, and eventually, **she does**. We gaze in wonder at Theo as he breaks out of his stoic shell and **shines onstage and off**, freeing himself from his overbearing family history.

She's a **delightfully neurotic, hypersexual Arab-American** with an unrealized **gift for photography** and catholic guilt-turned moral **OCD** that makes her clinically adverse to accepting that she's gay... even though she's had a girlfriend. Oh, and she desperately needs a second job besides bartending. Maybe a career path. Or, you know, **a plan for life** in general. Is that asking for too much? Nour seems to think so.

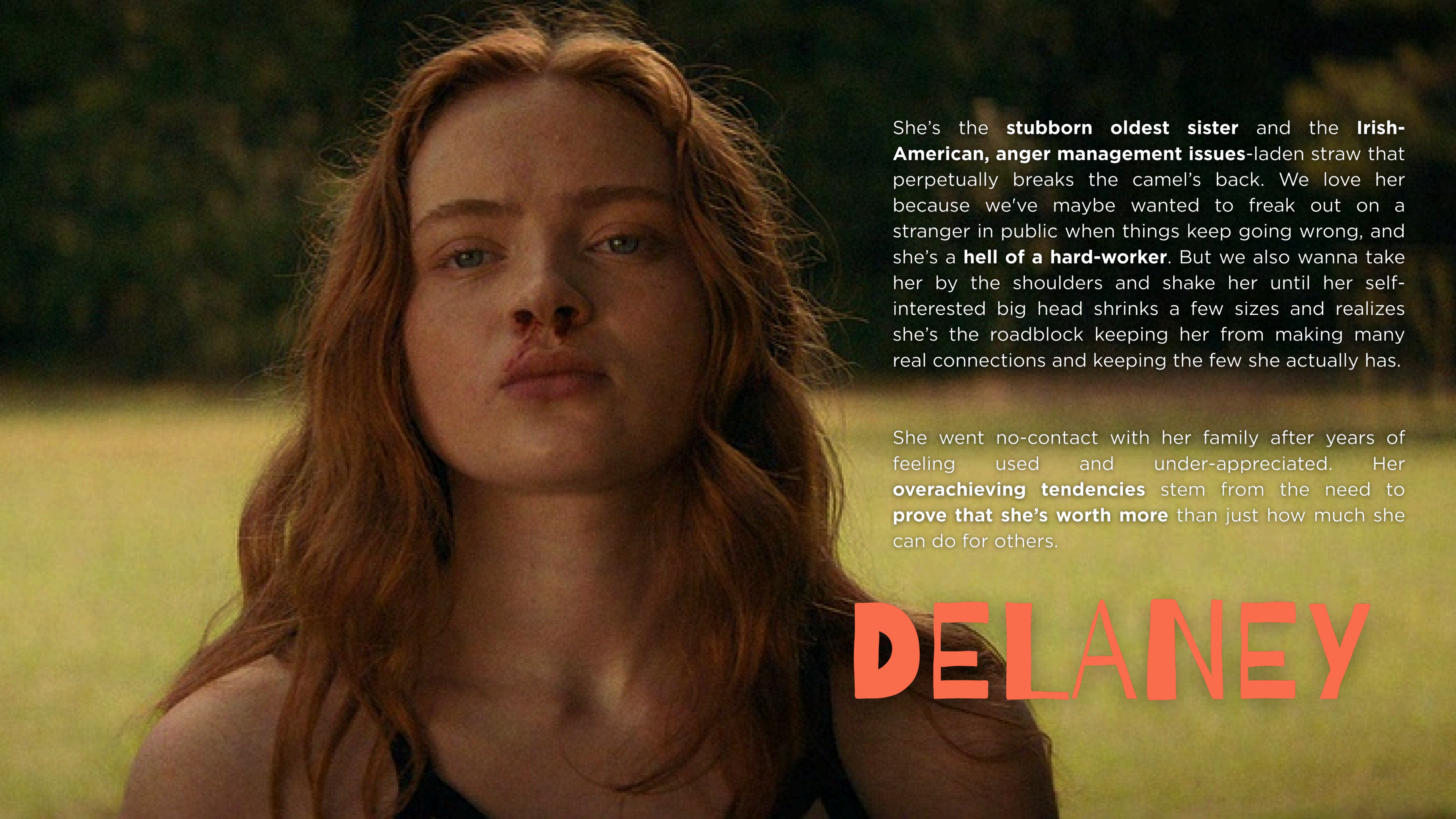
We love her because, for better and worse, she doesn't give a shit about *anything*. She is beautifully, unabashedly, excruciatingly herself, and it makes us cry with joy and hold our breath with secondhand embarrassment. She believes that she's **fated to be just a little bit broken**, and she's almost at peace with that fact.

NOUR



NOUR






She's the **stubborn oldest sister** and the **Irish-American, anger management issues**-laden straw that perpetually breaks the camel's back. We love her because we've maybe wanted to freak out on a stranger in public when things keep going wrong, and she's a **hell of a hard-worker**. But we also wanna take her by the shoulders and shake her until her self-interested big head shrinks a few sizes and realizes she's the roadblock keeping her from making many real connections and keeping the few she actually has.

She went no-contact with her family after years of feeling used and under-appreciated. Her **overachieving tendencies** stem from the need to **prove that she's worth more** than just how much she can do for others.

DELANEY

DELANEY





She's a **man-fucking-eater**. The daughter to an alcoholic mother & a father who was never around and the younger sister to a girl who hibernated in her bedroom 24/7, Violet has **always relied on herself** and herself alone. She's never been in love, either. Never had sex, never even been kissed.

We love her because we, too, might have felt fundamentally unable to find a partner, but we also want to slap her when her **avoidant personality** makes it everyone else's problem as she constantly **self-sabotages everything** in her life because she thinks she just doesn't deserve it.

VIOLET

VIOLET





A **dreamer at heart** with a strangely **stoic demeanor** for an **aspiring Broadway performer**, we love him because he's deeply idealistic but we put our head in our hands when his decision paralysis causes him to make mistake after mistake.

He grew up with deeply loving parents, but to a serious fault. They weren't controlling in the traditional sense — they completely babied him. He's never really been on his own before, and he's a little **emotionally stunted** in that way; he doesn't know how to get what he wants. He's eerily calm because his emotions were felt for him; he's a man of few words because his decisions were made before he even had a say.

THEO

THEO



FUTURE SEASONS

Now with a **freelance photography career on the rise**, Nour has the time to deal with the **age-old romantic rivalry**: her first love versus her new love.

Having put **law school on hold** for a year, Delaney struggles to accept the help she desperately needs as she fights against an **outpatient treatment program**.

With a boyfriend and a well-established position in the fashion world, Violet's got everything figured out. Well, **except her family. And now they're back.**

After a stellar performance, Theo's got an agent now, so surely the rest should fall into place and he should get booked soon... **right?**





WHY WE
WATCH

HOW TO BE
alone

Even if you're the furthest thing from a mentally ill Arab-American lesbian or an aspiring Black musical theater star, you've undoubtedly had those digging-at-rock-bottom moments where you feel lost and a bit broken, **perhaps irreparably.**

And that's what all the main characters, and maybe even you, share: the unshakeable feeling that a string somewhere snapped inside, that they were born missing the parts that seem to make everyone else know how to do all of this right. **You root for these characters because you root for yourself.**

And that's the story engine at the heart of this show: **will they get better?** We watch *How to Be Alone* because if these *really* fucked-up characters can get better, then **maybe it's possible for me, too.**

WHY THIS SHOW?

There's a **gap in the market** for Gen Z, because they're in dire need of their Friends & Seinfeld era... but this time, it's serialized, a little less white, a lot more gay, and altogether **heartbreaking** and **heartwarming** at the same time.

It's a show that gives you just enough ridiculousness to escape your own problems and that small, poignant push you've been needing to face them. It's the **goldilocks blend of irreverent comedy** that helps you get away and **bittersweet tenderness** that pulls you back in.






WHY NOW?

With the cultural pushback against DEI in the US, now more than ever, we need to tell a story where elements of diversity are **not just token references** carelessly written in only to meet some perceived quota. These characters need to be thoughtfully and intentionally crafted to be **wholly three-dimensional** instead of a one-dimensional portrayal of their identity just for identity's sake.

While we do show how the characters' struggles are influenced by their unique identities, the depiction of their **darkest, most shameful parts** ultimately makes them become **more universally relatable**.

By focusing on the **nitty-gritty taboos** of **mental health, family trauma and love**, *How to Be Alone* transcends any potential claims of being “another woke show” because it’s about the range of the **human** experience. It’s a show not just made for queer people or people of color but for **everyone**.

A woman with long, wavy brown hair is standing in front of a dark stone wall. She is wearing a white, short-sleeved dress and a maroon graduation stole with a crest on the left side. She is looking directly at the camera with a slight smile. The background is slightly out of focus, showing some greenery and a stone wall.

HOW ^{TO} BE *alone*

Why me?

CREATOR'S STATEMENT

For about five years, I've lived in New York at the **unique intersection** of this city, this lost-in-life stage and this particular generation. I know **all the idiosyncracies** of these characters because **I am them**; I know the struggles of this era of life because **I live it now**.

I know how to **be lost** and how to **be found** in this world right now in your mid-20s because I watch myself and my friends do it **every day**.

Sure, maybe someone else *could've* written a similar show... **but they didn't**. I'm the one who sees the gap in representation of **queer love, mental health, and the desire for a new twenty-somethings show** because I live in that very gap...

...and **I know I'm not alone** in feeling that it's time for this experience to be shown.