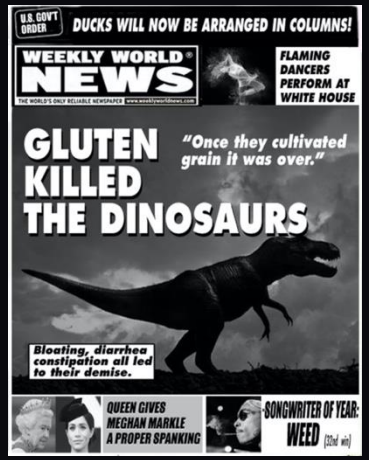


WEEKLY WORLD NEWS STUDIOS

WWN / RENO 911!



A Reno 911-style sitcom about reporters at Weekly World News. A commercially positioned comedy series that combines recognizable tabloid IP, disciplined production economics, and franchise-friendly world building.

Ask	Season #1	Positioning
$2.5M	6 Episodes	Scalable IP

WHY THIS IS INVESTABLE

Recognizable IP DNA

Weekly World News launched in 1979 and became a cult tabloid brand known for outrageous fictional headlines and recurring characters like Bat Boy, giving the project a built-in nostalgia hook and distinct tone.

Proven tonal lane

Reno 911! demonstrated the durability of mock-procedural comedy as a repeatable format, and its revival history suggests sustained audience familiarity with that tonal lane.



Capital-efficient build

A $2.5 million season spread across 6 episodes implies an average production cost of about $358,333 per episode, positioning the series as a controlled-budget comedy with upside if cast, locations, and production design are tightly managed.

Expandable universe

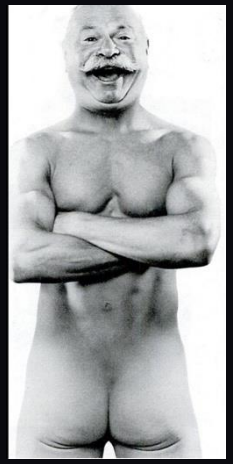
The tabloid framework naturally supports episodic storytelling, recurring mythology, low-cost promotional hooks, and ancillary digital extension that can broaden the revenue profile of the underlying property.



THE SHOW

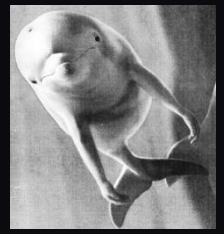
A dysfunctional group of Weekly World News Reporters investigate and report on the unusual, bizarre, supernatural, conspiratorial and weird news of the day.

- Half-hour single-camera comedy with mock-doc energy, conspiracies and serialized mythology.
- Every episode delivers a self-contained headline case plus a season-long conspiracy spine.
- The tone balances broad entertainment with grounded character behavior, making the concept marketable without losing specificity.







THE CHARACTERS



CHARLES FORT Our male lead. 30s. New to the paper. He was an investigative reporter for *The New York Times*. Won a Pulitzer for his reporting. But he got a REALLY big story very wrong. Since it was published, no news organization will touch him. He had a great life, tickets to the Met Gala, one-on-ones with Clooney, Obama and other world leaders. Now? No one'll talk to him and he can't pay his rent. He's mortified to be offered a job at the "lowly" WEEKLY WORLD NEWS. With no other options, he takes it. He's also fancies himself something of a romantic, though he hasn't had a relationship that's lasted more than six months.



JANE DOH Our female lead. She's a tough and attractive Korean-American in her early 40s. WWN's ace reporter. Smart, fearless, and has seen everything. She's a brilliant journalist with a tightly wound bullshit detector. She wants to be WWN editor one day. Jane has a few quirks, however, including snorting instant coffee at noon. The other reporters at WWN feel threatened by her and can't stand when she scoops them. The Editor-In-Chief ordered her to show Fort the ropes. It's like Training Day. She thinks Fort's a snob and is slowing her down. Fort has a savior complex with Jane. Fort: *"Don't you want to be a real reporter?" "Jane: "I am a real reporter." They're Scully and Mulder, he's the skeptic. And they might hook up one day, or destroy each other - - we'll see.*



FREDDIE CLONTZ Editor-In-Chief. 50s. The disheveled and beleaguered is tough as nails. He's An out of shape, 10th grade drop out who worked his way up from copy editor. He took over the WEEKLY WORLD NEWS after its original editor went missing and is now presumed dead. He was an idealistic reporter with a passion for journalism. But that was three divorc es and a million alimony payments ago, before the unforgiving media business blew the pilot light out in his soul. Now all FREDDIE'S passionate about is a cheap steak, a warm beer and steady paycheck.



TAP VANN A CRYPTOZOOLOGY GUY. Think Crocodile Hunter. He took the first verified photo of The Hawkesbury River Monster. WWN paid him five grand for the photo, and he's worked for the paper ever since. Literally every girl who meets Crypto has the hots for him. But he's a freebird no one can catch. His focused on his dream: to find Manigator.

SUPPORTING CAST

These actors have worked with Ben Garant over the years and have indicated interest if their schedule aligns with the production.



ZACH GALIFINAKIS



NEICY NASH, *Reno 911!*



BRIAN POSEHN, *BIG BANG THEORY*



GEORGE LOPEZ



PAUL RUDD



JAMIE LEE CURTIS



OSCAR NUNEZ, *The Office*



WEIRD AL



PATTON OSWALT



BECKY LYNCH, *WWE*

LOGLINE: ***In a Reno 911–style comedy, we follow the fearless investigative team of Weekly World News as they take on high-stakes assignments—staking out UFO landing strips, interviewing Bat Boy or Manigator, and investigating oddball conspiracy theories, while barely surviving dysfunctional high-stakes soap opera that is their newsroom.***

EPISODES



A CHUPACABRA ATE THE DINGO THAT ATE MY BABY!

A WWN Cryptozoology expert traps the beast. But it gets loose in WWN's third floor men's room. They handle it as they always do – by feeding it a goat and calling an exterminator.

FBI USING MANIGATOR EGGS FOR BIOLAB EXPERIMENT

FBI goes on a stealth mission to steal Manigator eggs from a Louisiana swamp. WWN reporters are on their tail. What kind of genetic engineering are they up to?

REDNECK VAMPIRE TERRORIZES TRAILER PARK

Vladdy Joe, a backwoods vampire, who has a taste for Pabst and plasma, terrorizes a trailer park, forcing WWN Reporters to run for their lives as an army of beer-guzzling bloodsuckers chase them.

AREA 51 IS AUCTIONING OFF SPACE ALIENS!

WWN reporters sneak into the auction. Lucky for them, there's a STRIP CLUB near Area 51 ("**Area 69")** where Area 51's MPs sometimes spill secrets (and Bud Light) — so our lady reporter goes undercover.

CHEMTRAILS TURN CHEERLEADERS INTO ZOMBIES

A paranoid Cheer Coach is convinced chemtrails are turning her squad into zombies and they love band geek brain. And WWN reporters!

WWN STAFF FINDS MAGIC 8 BALL THAT *ACTUALLY* PREDICTS FUTURE!

Will in ruin their lives? All signs point to yes.

AUDIENCE AND REVENUE PROFILE

Primary Audience

25–54

Streaming viewers who respond to satire, recognizable genre framing, and shareable comedy concepts.

Content Position

High-concept comedy

Broad enough to market, specific enough to stand apart in crowded libraries.

Revenue Path

Multi-window

Licensing, international sales, AVOD/FAST windowing, brand extensions, and merchandise.

IP nostalgia

Comedy differentiation

Franchise flexibility

"What kept people coming back to Reno was more than the hard jokes, it was the great characters we come to care about. Our reporters have hopes and dreams, strengths and weaknesses - and we will follow them thru their highs and lows as they look for love in all the wrong places. Places like Loch Ness, Area 51, and Hogzilla's lair."

— Ben Garant



USE OF PROCEEDS



Above the line

$700K

Creators, cast, producers, development, and rights-related costs.

Production

$900K

Crew, locations, equipment, design, transport, insurance.

Post

$500K

Editorial, sound, music, VFX polish, finishing, deliverables.

Contingency + launch

$400K

Contingency, legal, launch materials, and market-facing sales support.

At a total budget of $2,500,000 for 6 episodes, the implied average cost is a projected $350,000 per episode ($2.1 million), plus $400K for promotion, marketing, celebrity cast bonuses, and contingencies. This creates a sharply defined investor case built on cost containment and packaging discipline.

INVESTOR RETURN PATHWAYS

Sale or License

A platform, network, or distributor can acquire the six-episode package outright or license it by territory and window, creating a direct path toward recoupment.

Library value

Comedy libraries can continue to monetize through AVOD/ FAST, catalog bundling, and international exploitation after the initial release cycle.

Brand extensions

Short-form extensions, merchandising, and additional season orders can increase the lifetime value of the property beyond the initial six episodes.



Written by Ben Garant
Box Office: $1.3Billion

Exit profile

Packaged indie comedy with finished episodes, proof-of-concept assets, and expandable IP.

Risk control

A contained production footprint, repeatable episodic structure, and modest per-episode cost lower risk relative to premium scripted drama.

Negotiation leverage

A distinct tonal identity and recognizable mythology improve discoverability in a crowded buyer market.



THE TEAM

Robert Ben Garant is a writer, actor, director, and producer known for co-creating Comedy Central's *Reno 911!* and MTV's *The State*. He directed most of the episodes of *Reno*, and the Reno movie, *Reno 911!: Miami* and co-wrote comedies like *Night at the Museum* and *Balls of Fury*, which he also directed.

Greg D'Alessandro is the Chief Creative Officer of WWN. Since 1999 he has written thousands of WWN articles and wrote WWN Studios' first film, *The Zombie Wedding*. He has served as a consulting writer on many TV/Film shows including *Pretty Little Liars* and Nickelodeon shows *Kablam!, Action League Now,* and *All That*.

Hunter Arnold is a Tony award winning Broadway producer and frequent lecturer on global entertainment business. His Broadway credits include *Maybe Happy Ending* (Tony Award) *Hadestown, Dear Evan Hansen* (Tony Award), *Kinky Boots* (Tony Award), *Spring Awakening* (Tony Nomination), *The Visit* (Tony Nomination) among many other Broadway (and West End) productions.

Joe Corcoran is an entertainment entrepreneur for 35 years. Original producer and worldwide rights holder for Tony n' Tina's Wedding. Joe has produced TNT Wedding throughout North America and Internationally. Co-founded TheaterMania.com Producer of *Doctor Zhivago* & *Jesus Christ Superstar* on Broadway. Director of Dev./Exec, Producer for Weekly World News.

Adam Kolbrenner is the Emmy-nominated founder and President of LIT Entertainment Group, a Beverly Hills-based literary management and feature film and television production company. He's best known for producing major films such as *Prisoners, Free Guy, The Tomorrow War and The Gorge*, plus the TV series *Raised By Wolves*.

Keith Goldberg was Executive Producer of the hit Netflix series *The Umbrella Academy* and Peacock's *Resident Alien*, plus Warner Bros' *The Legend of Tarzan* among many others. He ran Dark Horse Entertainment for 18 years and oversaw its first-look deals with Netflix and Universal. Extensive experience in film/TV marketing.

Ken Denison is a veteran theater producer of Broadway. Hits including Disney's *The Lion King*, *Doctor Zhivago,* and *Bombay Dreams*. He was an Old Globe Theatre producer of 15 years, transferring many shows to Broadway. He's produced adaptations of C.S. Lewis works including play, films, directing several.

Grace Lovret is Managing Director and CIO of Franger LLC and owner of GL Consulting Solutions LLC, investing across finance, biotech, consumer goods, real estate, media, AI, franchises, film, and Broadway. She is also a committed youth mentor and mental health advocate. She is the majority owner of *Weekly World News.*



SEEKING $2.5 MILLION



To finance six episodes, establish a premium comedy library asset, and position Weekly World News Studios for distribution, expansion, and continued value creation.

Budget is

Use

Production

Full season shoot and post pipeline.

Target

Distribution

Streamer, network, or multi-territory sales strategy.

Goal

Asset Creation

Season one as proof of concept and marketable library value.