

mix tape



#1

ABRAHAM
JOK
GERVASIO



M I X T A P E

**Created by
Brad Abraham & Ben Mazzotta**

**Based on the comic book series
written by Brad Abraham
and illustrated by Jok**

Little Engine Moving Pictures c 2018
1041 Dovercourt Road
Toronto Ontario
Canada M6H 2X7
c 416-892-0918

SYNOPSIS

Welcome to 1990.

There's nothing good on TV, movies are lame, and the future looks way worse. Good thing you still have music. No, not your parents' music, and not the Top 40 crap MTV crams down your throat either. We're talking about music from bands with mysterious names like Joy Division, The Pixies, Depeche Mode, Jane's Addiction ... and some guys from Seattle named Nirvana.

Radio doesn't understand. Your parents don't either. But your friends do. That's how you communicate with them – through music, and through a mix tape. You make a mix tape to tell everyone who you were. You make a mix tape because those songs said what you didn't have the courage to say yourself. And in the end, that mix tape says more about you than you realized.

Mixtape is an ensemble drama that follows the rise (and fall) of the Alternative Rock era of the 1990s as witnessed by five music-obsessed teens coming of age against its backdrop. Struggling through the pains of growing up, and united by their love of the music found “left of the dial”, Jim (the rebel), Terry (the music geek), Noel (the prep), Lorelei (the bohemian), and Siobhan (the teen queen) move from high school into college life just as the music of *Nirvana*, *The Smashing Pumpkins*, *R.E.M.*, *Pearl Jam* and *Sonic Youth* burst out of the underground and conquer the mainstream. But what these friends will discover in the years to come is that the bonds of friendship they thought would never break have already begun to crack, and the music they thought they'd love forever has already started to fade. Staying friends in the face of sweeping social, political and cultural changes will prove to be as great a challenge as any of them have faced, but through the music of this terrifying (and exciting) era, they'll discover that everyone's life, even theirs, has a soundtrack, and that the music they love, and the friends they love it with, will be with them for the rest of their days.

OUR SETTING

Welcome to 1990. George H.W. Bush is President, Brian Mulroney is Prime Minister, and the U.S. budget surplus is the largest it has been in two decades. The Iron Curtain has fallen, the price of gas is \$1.12/gallon and the average house price is \$148,000. The top TV shows are Roseanne, The Cosby Show, and Cheers. The highest grossing movie of the year is Ghost. Popular music sees the dominance of Bobby Brown, Paula Abdul, and New Kids on the Block.

It's all ... kind of boring.

But *something* is afoot. Mainstream rock, which, by this time, consists almost entirely of classic rock artists and burned-out hair metal bands, is looking tired. There's a sense that pop music has somehow peaked; and the changes about to come have to do with a seismic shift in demographics.

Since the 50s, the world has been dominated by the Baby Boomers, and they shape the world in ways that suited their needs and desires. The cultural shifts of the 60s, 70s, and 80s are all their doing. Yet by 1990 a significant number of these boomers have children of their own who are just starting to come of age themselves. They are looking around and finding they are being excluded from a lot of the perks enjoyed by their parents' generation. This generation – **Generation X** – has different wants, needs, and dreams.

This is their story. Their music. Their culture.

And this culture is about to explode.

TEASER

FADE IN:

BLACK

As the opening notes of *Ceremony* by New Order plays OVER.

TITLECARD: **December 31, 1989. 9:30pm**

EXT. NOEL'S HOUSE - NIGHT

A stately house at the end of a cul-de-sac. Light blazes from every window and illuminates a wintry landscape.

We see people gathered on the front porch, smoking cigarettes and drinking beer as New Order blasts noisily from inside.

A gold 1983 Toyota Camry rolls INTO FRAME and stops.

The driver's side door opens, and out steps JIM ABBOTT, dressed for winter weather.

FREEZE-FRAME and SUPER:

"Jim Abbott, 17. Soundtrack: The Pixies, Sonic Youth, Love & Rockets, Echo & The Bunnymen, David Bowie"

Jim closes the driver's side door, and opens the passenger side, pulling out a plastic bag that CLINKS with the SOUND of liquor bottles. He closes the door and walks back around the car to the passenger side which opens and out steps:

ADRIENNE KEENE. She smiles. At the house party. At Jim.

At all of it.

We FOLLOW Jim and Adrienne as they head up the driveway. The music gets louder as they approach the house, the front steps, and the front door, which BURSTS OPEN to REVEAL:

NOEL DUNLOP, camcorder clutched in his hand, recording.

NOEL
Ladies and gentlemen, the man of
the hour, Mister James --

FREEZE-FRAME and SUPER:

"Noel Dunlop, 17. Soundtrack: The Stone Roses, The Happy Mondays, The Beautiful South, The Smiths, The The"

NOEL
-- Abbott, here with the --
(spots Adrienne)
Why who is this enchantress?

ADRIENNE
 Noel, it's Adrienne! Adrienne
 Keene? I sat behind you in Spanish
 last year?

Noel lowers the camcorder and furrows his brow.

NOEL
 Naah, the girl who sat behind me in
 Spanish last year was a great big
 fat --

Jim thrusts the bag of bottles at Noel.

JIM
 HEY! I BROUGHT STUFF!

Noel grapples with the bag and the camcorder.

NOEL
 Ah, well, *mi casa et su casa!*

Jim grabs Adrienne's hand and leads her past Noel.

ADRIENNE
 (to Noel)
 "Es su casa, not "et su casa."

NOEL
 No me habla espanol, but have fun
 you two!
 (shouting)
 THE 1980s DIE IN TWO HOURS!

Jim and Adrienne enter:

INT. NOEL'S HOUSE, LIVING ROOM - NIGHT

Picture every house party you've ever been to and multiply that by a thousand. Ten thousand. A hundred thousand. The crush of bodies is thick, the heat intense. It's well on its way to legendary status and it's just getting started.

Jim and Adrienne move deeper into the party, through groups of TEENAGERS talking, dancing, having the time of their lives. The music is so loud we slip into SUBTITLES:

ADRIENNE
 Oh boy, I think we're overdressed!
 It's scorching in here!

JIM
 Tell me about it!

ADRIENNE
 What?!

BIOS

MARIA KENNEDY Executive Producer/Producer

Maria Kennedy is owner of Little Engine Moving Pictures, where she manages the financing, sales, business development and packaging of Little Engine's creative properties. In addition to producing online branded series *Yard Rescuers* (2012) and digital ad campaigns for 3M Canada, Maria produced and co-wrote feature documentary *Diverse City* and developed and produced feature film *The Limits* (2008). Since 2013, Maria has developed and produced over 100 episodes of live-action and animated fiction, factual, and corporate video content including: 78 episodes of *Now You Know* (airing in over 100 countries worldwide), 26 episodes of *Canada Crew*, 26 episodes of her new preschool series *Cutie Pugs*, including companion websites and Interactive Kids' games. She is a Prix Jeunesse and Banff Media Festival Award nominee, as well as 2010 recipient of the Features First producers' program at the National Screen Institute. Broadcast partners and clients include: TVOKids, Knowledge Kids, mini-TFO, SRC Radio-Canada, Rogers, OMNI TV, SuperChannel, Starz, and JimJam AMC Networks International. Maria graduated from Ryerson University, and is an active member of the Canadian children's media association Youth Media Alliance (YMA). Over the past 15 years, she has been instrumental in helping to collect and ship over 40,000 second-hand children's books to third-world countries through the Right to Read home reading literacy program.

BRAD ABRAHAM Creator/Writer/Showrunner

Brad Abraham is creator of the acclaimed cult comic book series *Mixtape*. As an author he is best known as writer of *Magicians Impossible*, the acclaimed fantasy thriller named one of the Best Debuts of 2017 by both Suspense Magazine and Library Journal. As a screenwriter his previous work includes feature films *Fresh Meat* and *Stonehenge Apocalypse*, TV series *I Love Mummy*, *Now You Know*, and *The Canada Crew*, and the SyFy Channel miniseries *Robocop Prime Directives*. He is in development on primetime TV Series *Mixtape* and *60 Squadron*. He still has the dual cassette recorder he made many, many mixtapes on, and is pleased to report it still works.

BEN MAZZOTTA Creator/Director/Writer/Showrunner

Ben Mazzotta, creative head of Little Engine Moving Pictures, is a Prix Jeunesse and Banff Media Festival Award nominated media creator and showrunner. His debut self-funded feature film *The Limits* won ReelWorld Film Festival's Best Canadian feature film and Best Independent Feature Film

at First Time Film Festival (2009). Since then he has created, written, directed, edited and produced over 100 episodes of live-action and animated fiction, factual, and branded video content for broadcast partners and corporate clients that include: TVO, Knowledge TV, TFO, SRC Radio-Canada, Teletoon, Family Channel, Rogers, OMNI Television, SuperChannel, Starz, JimJam AMC Networks International, Walmart, 3M and Toys R Us. Ben created, wrote, directed, edited and animated or composited: *Now You Know*, *Canada Crew*, *Cutie Pugs* and *Yard Rescuers*. He has directed Chris Hadfield, PK Subban, Farley Mowat, Rosalie Abella, Keshia Chanté, Chef Susur Lee, WE founder Craig Kielburger, George W Bush, Mikhail Gorbachev, as well as Olympic medallists, scientists, dancers, musicians, kids, puppeteers and puppies. Ben graduated from Ryerson University in Film and Image Arts, and was 2010 recipient of the Features First directing program at the National Screen Institute.

JEREMY BENNING Director of Photography

Jeremy Benning is one of the few cinematographers with the versatility to shoot films, television, commercials, music videos and documentaries; with shows that have aired on Discovery, National Geographic, BBC, Netflix, History Channel and in festivals around the world. A portfolio this eclectic could perhaps only be borne out of a work background as diverse and involved as his. In addition to spending years as a Steadicam operator, Jeremy was an early adopter of digital HD technologies, and long before he shot motion pictures he created candid street photo essays-as early as age 11. These skills, and his penchant for experimentation and calculated risk-taking, place him in a rare class of do-it-all DPs. His last project for NBC/SyFy's epic new series "The Expanse" has finished airing its second season on SyFy ... and eventually on Amazon Prime and Netflix International. Jeremy was the sole DP for season 1 and 2, with season 3 beginning principle photography in July 2017. He recently DP'ed National Geographic/FX Network's new war drama "The Long Road Home" in Fort Hood, TX, based on the true story and book by Martha Raddatz. Jeremy's body of work has garnered him a prestigious ASC win for Outstanding Achievement in Cinematography for Killing Lincoln, a Canadian Screen Award in 2014 for Best Photography in a Documentary program - "We Were Children", 6 CSC nominations and 3 wins for Best Performance Cinematography for "Lost in Motion II", Best Docu-drama Cinematography for the feature We Were Children with director Tim Wolochatiuk; the Cream Productions docu-drama The Egyptian Job with director Nick Green; Manson, a captivating film about the Manson family for History Channel and A&E directed by Neil Rawles and The Great Sperm Race directed by Julian Jones.

Both *Manson* and *The Great Sperm Race* also won Jeremy 2 Gemini Award nominations for Best Photography in a Documentary Program or Series. A believer in the importance of well-rounded life experience, Jeremy also plays drums, travels frequently, values physical fitness and remains active in his community.



WARREN P. SONODA

FILMMAKER

58 Claremont Street, Toronto, ON, M6J 2M5
c: 416.995.7651 e: wpsonoda@gmail.com

RE: Memorandum of Understanding, Little Engine Films "Mixtape"

April 19, 2018

To Whom It May Concern,

This Memorandum of Understanding is between Little Engine Moving Pictures and myself, Warren P. Sonoda, expressing interest and intent to direct the filmed television series "MIXTAPE" currently in development by Little Engine as a 13 x 1hr series with Ben Mazzotta as showrunner.

The number, order or assignment of episodes is yet to be determined, but I look forward to working with Ben and Maria and their team at Little Engine to bring Brad Abraham's unique and rebellious story to life.

This MoU does not take the place of a longer form contract, but in effect gives Little Engine Moving Pictures the right to solicit, on my behalf, for the development and financing of the production.

The signature below indicates the acceptance of this Memorandum of Understanding from myself to the production.

Warren P. Sonoda
Director
Toronto, Canada