



The Quick Big Picture:

LYRICS is the greatest unexploited opportunity in television today. It is the only series ever conceived that has a built-in music contest to rival IDOL or AGT. It radically improves the hit-based music structure of GLEE and combines the storyline with sexy, high-energy murder mysteries like Castle, Mentalist, Burn Notice, Cold Case, or CSI/NCIS. What makes LYRICS captivating is exploring the fantasy superhero characters—muses with superpowers that rival Thor, Wonder Woman, and captivate like Game of Thrones, Dr. Who or Buffy.

LYRICS is like a plucky Charlie's Angels, a musical-driven murder series that is fearless, spirited, and mettlesome. Set in the thick and gritty reality of modern-day LA and inspired by the top hits that have energized our lives for years, we explore the vast world of corruption, murder, and music, as our Muses tell the stories behind the world's most beloved songs.

Created by:

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Logline:

They came, they saw, and they royally screwed up... AGAIN! On their 15th LAST CHANCE, 3 Muses are sent to LA from Mount Olympus—attempting to inspire a new soundtrack for the next generation. They are dressed to kill and licensed to thrill!

Introduction:

LYRICS is about the intervention of Muses in our lives for the purpose of inspired creation in a pre-dystopian society – a sexy Rom-Com-Styled, Music-Driven, Murder Mystery on the road to inspiring new music for boomers and bloomers. It connects emotionally, visually excites, and amuses (pun intended)!

LYRICS is the greatest unexploited opportunity in television today. Set in the thick and gritty reality of modern-day LA and inspired by the everlasting songs that have energized our lives for years, we explore the vast world of corruption and music, as our Muses tell the stories behind the world's most beloved songs.

Close your eyes for 10 seconds and try to imagine what your life would be like without the lyrics that have inspired us over the years. The stories behind the songs. What would you feel? Empty? Hollow? Sad? Will it even be the same as it is now?

In a very real sense, we have become the LYRICS— The Soul of Music— that we love and live for.

Think about the story behind “You never close your eyes anymore when I kiss your lips, and there’s no tenderness like before in your fingertips...” Or “Yesterday, all my troubles seemed so far away, now it looks as though they are here to stay...” And LYRICS is a love letter to all those songs that have soundtracked the best and worst moments of our lives, a love letter to the songs that have saved our lives.

Synopsis:

LYRICS is the story of three muses down to their 15th last chance—the laughingstock of everyone up on mythological Mount Olympus—but their world completely changes when they get sent down to Earth, more precisely, Los Angeles, California. For starters, they violate the 3 rules of being a muse— arrive silently, inspire quietly, and leave without a trace. As the pilot opens, our muses drop from the sky in a 3 hour lightening storm that blacks-out all of SOCAL. Jets are scrambled from March AFB, and TMZ records our screwups appearing like aliens from StarGate SG-1!

Thinking that their only job is to inspire a new soundtrack for the next generation, they come across the enraging public case of Sparks, an in-demand musician with a family history of crime and violence, who has been targeted as the main suspect in 8 gruesome serial murders that have shaken the city. But as our muses investigate the supposed crimes, they find that Sparks is not guilty at all, so they must unwind a hidden web of corruption that has been growing inside the Los Angeles political machine... going all the way from police officers to the district attorney’s office... all the way to the Governor’s office.

Within the backdrop of creating the music we love, the muses will have to solve the murders, and bring justice to the people who have been affected by a decaying and crooked California political machine. Their trials and tribulations are tragic, sexy, romantic, and humorous at times. Along the way, they manage to create a season-full of new music—indeed, the soundtrack for the next gen. In the end, they bring the MAGIC!

Structure:

LYRICS is a fusion of music, murder, and muses built around a talent competition that tells the story—under the worst possible, real-world circumstances—behind the songs we love and the people who create them.

LYRICS is structured as a case-of-the-week series, something that resembles the structure of *Law and Order*, *Castle*, or *The Mentalist*. However, there will also be an overarching story like the ones that have become popular in recent times. Across the one-hour-episodes, the muses will take on different murder cases that eventually will lead to Sparks' release from prison, and our hero producing a soundtrack for the next generation.

In addition, each episode will have a fully integrated focus on music. Music is, in fact, a key character, not just background noise. Especially music that has made an impact over the years. For example, in the pilot, songs from the iconic band *Eagles* will help our main characters overcome their obstacles, whether it is to guide them in the right direction or even them performing a song that speaks to the story on the script. The result is a NEW song in the same vibe as what The Eagles would have written... with a two thumbs up from a cameo by Don Henley at The Troubadour.

Tone & Style:

LYRICS is a story for everyone that enjoys music and finds relief and happiness through songs. LYRICS offers both entertainment for music lovers and true crime aficionados. We know that crime and detective stories will always be the subject of popular conversation, so we bring Sparks and his troubled family arc to the story.

We will see how a city drowns in corruption at the same time our Muses save the day by relying on the empowering message of the lyrics presented throughout each episode. Dark, gritty, harrowing, but also sexy, loving, and cheerful—like a beautiful and uplifting song that has the most depressing lyrics, the perfect description for *There is a Light That Never Goes Out* by The Smiths.

Music:

LYRICS is about exploring the story behind the song— the soul of music! Think about all the great music artists you've heard over time, it is an infinite list, right? Muses will be hugely influenced by a vast array of songs that will showcase the grit and creativity needed to look deep into our collective souls—with massive chaos erupting around the artist—and feel the lost chord that defines the time in which the must music be birthed, then permitted to evolve into the world's psyche.

Sung by old talent or recent participants of *Idol / AGT* (7 million± viewers each), *X Factor*, and *The Voice* matching up the episode to the story behind the LYRICS creates an emotional connection between the viewer and plotline that entertains on a completely different, emotion-driven level.

Music Contest:

Since LYRICS is about creating the soundtrack for the next generation, we will create a NEW song in the same genre and vibe as the week's featured artist. So, if the week is on *The Eagles*, the muse's target that week is to influence a back-character that does his/her own version of the perfect Eagles song—new, hot and vibrant! Or if the week is on *Pink Floyd*, they find a 22 year old woman who has the hot new next Pink Floyd song itching to be released from her soul.

Or if the episode features *Fleetwood Mac*, a 30-something lesbian going through the shit writes a new sequel to *Landslide*— which becomes the episode's walk off/closing song.

That way, the muses work on the murder WHILE still inspiring someone in LA to deliver the next new hit. To make this happen, we will run a total reach social media campaign to gather up a season's songs BEFORE even shooting the pilot and the season's episodes.

A contestant will write their own Eagles hit >> post on MyLyrics.TV >> and the world will vote which one they think is best. At the end of each episode, we will also have viewers vote how well they like the walk-off song. Finally, at the end of the full season, we will do a 10-week short season that takes all the selected winners, and lets them compete for the title of LYRICS SuperStar!

The Main Characters:

Mira, Erika, and Tiana are sent down to earth from Mount Olympus after a long series of perpetual misfires. They are on their 15th last chance and they are known in the clan as the screwup muses, not muses for the screwup-challenged on earth needing their help. The reason behind their banishment is up for grabs. Is it because they weren't up to the standards of the other six muses? Is it a call for change? Was it because it was long ago in the middle ages when they only inspired a mediocre "gospel-hit" at the Vatican's boys choir? None of it matters, as they now find themselves in LA, without the possibility to go back until they redeem themselves.

Mira, the oldest of the three. Black, beautiful, and angry. She thinks that she deserves to be back home and that everything was a mistake. She doesn't feel at home here. She hates pressure and is easily frazzled and easily confused. However, once Sparks' case comes to her attention, she thinks her ticket back home is to get into the thick of it and help solve the crimes.

She is the leader of the trio, she makes the tough decisions, and she offers maturity, but sometimes her obsession to do things by the book may block her from enjoying the small and beautiful moments that life offers to us... and is where her obsession with detail leads to a failure to grasp the big picture. Of the three, she is something of a racial bigot, seeing the world as nothing but races at war with each other, and she intends to do something about it.

Erika, lilly-white, flirty, and sensuous. Erika thinks that this may be an opportunity to earn back the trust of the immortals who voted to send the trio down to earth—a moment in time where they can build themselves back up. She offers balance to the team, she is wise and thoughtful, but she can't always pick a side, and that affects the way people trust in her.

She, much like Maggie Q in *Nikita*, is gorgeous but skilled in every martial art known to man or even to the immortals. While clearly mortal, her beauty and mental toughness combine to be the “muscle” the trio needs to succeed.

And finally, **Tiana** the Latina, the youngest of the three. She is timid, directionless, and a bit spacey. Tiana has the heart to get into the battle and wants to do right no matter the consequences. But sometimes she struggles to see the real world as it is, which often disappoints her (and the team) and ultimately brings her down. Clearly the nervous- Nellie of the trio, Tiana needs her own muse to filter her anxiety and supply the positive attitude to inspire others to greatness.

Tiana had been watching the Sparks ordeal for awhile and from afar. She knows his heart and is convinced of his innocence—unlike Mira and Erika who are constantly conflicted by the facts. Tiana operates on faith, not facts, so while she is usually right, her blind faith consistently backfires at the worst possible time, causing massive repercussions that Mira and Erika must rectify. They are the fixers and Tiana is the muse that constantly needs to be fixed!

Sparks, an in-demand musician and producer whose past and family ties have driven him to make mistakes in an industry that never forgives and never forgets. He tries to be a good person and leave behind the bad influences in his life that do no good for him. But, in the pilot, he is wrongfully blamed and convicted for eight different murders and possible 4 cold case hooker deaths.

There are rumors that his family crime syndicate is back in play, but he is not aware of those claims. However, people in high places use this rumor to create a false case to frame him and get him behind bars. Sparks represents the reluctant hero in a battle of good over greed, murder, and cartel funded political power.

The Supporting Characters:

Veronica,

15 going on 30 and experiments with everything from drugs, fast cars (she and her boyfriend steals them just to do joyrides), and her sexual identity. Veronica is the daughter of Sparks' previous wife and comes on the scene in mid-series. Her mother and stepfather are mysteriously killed and **she** hitchhikes back to LA from Miami to be with her father.

Clearly a wild child, Veronica is our coming-of-age transformational and intergenerational hook. She totally relates to the muses, and they act as her surrogate mother. As the seasons mature so does she. Smart, musical, beautiful, and a high school dropout, Veronica seems like the girl next door but is Hollywood experimental—with boys, girls, drugs, booze—a coming of age horror story.

Wolfe, Sparks' best friend. Big, black, and bold. Opposite to Sparks, his music career never rocketed into the space, so he had to adapt and work behind scenes. He has been loyal to Sparks' career for years, even if it doesn't allow him to have a life of his own. It is easy for people to like and trust him, he is a friend of everyone, but nobody really takes him for seriously.

Now that Sparks is in jail, he is determined to do everything to get his best friend out of the slammer. He becomes our out-of-prison lead actor and diligently follows the clues wherever they take him. He is secretly in love with Mira and she reciprocates with a whoop-ass that becomes the sexual tension for the entire season.

Detective Espinosa, the detective in charge of Sparks' case. He is mean, Hispanic, small of frame but an ego the size of Nevada. He is corrupted from top to the bottom and has history with Sparks— for which he holds a big resentment.

Now that he has the power, as long as he is in charge, Sparks will never see the light of day. Espinosa answers to the District Attorney and works on specific cases that benefit and solidify his position as one of the most feared cops in the city.

Detective Brenda Ackerman, the good cop in this story. She is young, hungry for success, but she never lets Espinosa's shady connections get to her. She remains truthful and optimistic, as the season progresses, she begins to understand the reality of the crooked system and will try to fight off Espinosa, even if that may cost her a career that she worked endless hours for.

Mid-season she starts to see the connection between Lulu and Mr. Franks. As a result, she is our "roadrunner" where she gets blown up, run over, and locked in a freezer—giving new meaning to freezer burn!

Lulu Cheng (alias Mr. Frank), The bitch DA sent from hell with only power and sex on her mind. She has no morals, no inhibitions, and absolutely everything to lose if Sparks gets a new trial. Lulu provides the opportunity to discover the underbelly of LA social and racial injustices— motivated only by money and more money.

She leads a secret life as Mr. Franks, the owner of the largest escort service in SOCAL. Bring her down, Sparks wins. As long as she is in power, expect hard times.

GlendaAnne, the hooker with a heart—every man's fantasy and every woman's dream. Obviously a redhead, blue eyes, and slinky. She looks fabulous in miniskirts, gowns, and jewels. Or absolutely nothing at all. Smart, sexual, and "flexible", she is the connection between the serial murders and the deaths of the 4 hooker cold cases. GlendaAnne believes taxicab sex should be an Olympic field sport.

GlendaAnne used to work for Mr. Frank's escort service known as "The Exotics" but failed to sleep her way to the top. She has a penthouse off Melrose and a beautiful Malibu beachfront

home—nobody has a clue where the money came from. Think Robert Palmer's *Simply Irresistible* (She's so fine, there's no tellin' where the money went).

Katie, the private dick—a total bitch on heels and was born with a chip on her shoulder, and her troubled past just made it worse. She works for Sparks' production company and was involved with him in a disastrous love affair for 7 years. This gives us a great opportunity to tell a lot of Sparks history in the backstory. Katie, in some episodes, becomes the main character.

Prone to violence and rage, Katie has a soft look but is hard to the core. Due to conflicted moral issues, she is doing both Espinosa, Lulu, and Ackerman. The pillow talk reveals juicy secrets (much like all the backstabbers in *Revenge*) that help unwind the backstory.

The Pilot:

Take it to the Limit/Life in the Fast Lane With the Witchy Woman

The Pilot opens with exciting flash-forward scenes. It's midnight on the Hollywood strip. The worst lightning storm in a millennium has just shut down the entire power grid leaving all SOCAL in the dark. Jets have been scrambled from March AFB due to the possibility of an alien invasion, as "weirdness" has been recorded by TMZ over Mount Olympus in the Hollywood hills. Establishing shot is the Villain's Lair (1967 Mount Olympus Dr.)

People in LA are rioting against political inequity and the corrupt justice system. Molotov cocktails are being thrown at the precinct in Hollywood, even your next-door bodega is being lit up. Why? A reporter presents the news of Sparks and his arrest and wrongful conviction. People are angry, as more information has come in all leading to extreme corruption within the system, from cops on the beat all the way to the Governor's office.

Who will save Sparks, the guy designated by the muses to write a new soundtrack for the next generation? Who will save this corrupt city from rotting to the core?

Our reluctant heroes, three hapless muses who watch over the decay and dystopian nightmare that LA has become. From their sensational lair up on Mount Olympus, they create a scheme to prove Sparks' innocence while desperately (and humorously) attempting to inspire a new cadre of young musicians, producers, and songwriters to rise up and deliver a whole new vibe... the soundtrack for the next generation.

The first act takes us back a few months before the riots begin and introduces us one by one to each muse. They are commanded to inspire invisibly and leave quietly. Instead, they arrive in a lightening storm that shuts down SOCAL. As they arrive, they get separated and manifest in Laguna, Sunset, and the Valley. But they know how to get back to each other.

Mira finds Erika after learning more about the Sparks' case and family history at a frequented dive bar, and she takes her to Sparks' house in the Hollywood Hills. They have been sent down to earth to mend their relationship with the ancient Gods and this is their final last chance to get back. To succeed, they must help Sparks get off death row to actually WRITE and produce a new soundtrack for our next generation...

Backstory: Music—Witchy woman—manifested at Sparks' Big Bear mansion on the lake. Here we show the embodiment of a woman (Sabrina Slash) with raven hair, ruby lips, and sparks flying from her finger tips... how Jeffery Thomas got his nickname, Sparks. She is beautiful, a coke whore, and Spark's single alibi for the night of 4 of the gruesome serial kills. Sparks knows she used to be an escort for Mr. Franks but never realized the slut DA paid her off to recant her testimony. Unfortunately, she is paid but quickly killed so she never got to spend a dime of that blood money.

Prior: Tiana (our beautiful Latina) is hiding from the unknown, until she runs into Sparks and his best friend Wolfe at the Troubadour around midnight. They offer her a room up in the lair and make her feel comfortable to join them in their journey. Sparks is ready to turn himself into the police. He feels he has a plan. They are tying the murders to his family, but to Sparks' knowledge, they are nowhere to be seen in LA. However, Sparks didn't take Detective Espinosa into consideration, a harsh and resentful man who had been waiting years to have personal revenge on Sparks. The shit turns ugly.

Sparks is taken to prison after a sham trial and now Tiana and Wolfe team up to find a way to help Sparks get out of maximum on death row. Back at the lair, Mira and Erika discover how to get some of their powers back momentarily—through musical notes that they summon by magic. Once Mira and Erika team up with Tiana and Wolfe, they decide to write and release a new, Eagles-driven protest song, one that can help the public find out about the harsh treatment that Sparks is receiving. They pick up on the line, "steely knives can't kill the beast" from Hotel California.

On top of this, they enlist the help of friendly Detective Brenda Ackerman to do a little backstory sleuthing and come across a revelation that indicates that the homicide department may actually be behind all these murders. It is all about the power of the music and it is in their hands. And just before the episode ends, the muses decide to stay on Earth to fix the mess and fight back against the corrupt justice system that only gets more powerful with time.

Walk-off song: *Steely Knives Kill the Beast*

Season Flow:

LYRICS is a music driven crime show (think True Crime + Glee) as the back story, where the principle actors are muses helping people create magic in this toxic society we now live in.

Our 3 prime muses, plus cameo performances are thrown out of their element (which is to inspire people to write timeless songs) and now need to inspire a woman from the Innocence Project to get a wrongfully convicted musician off death row. Plot complications and real life drama ensue... effectively told as flashbacks and backstory.

Season 1 of LYRICS presents the primary and ever-continued story line a young man, Sparks, wrongfully convicted of murder serving hard time in the Supermax. He is on death row, learning only too well about justice up close and personal, and he is bereft of all hope. Muses work in each episode toward getting him a new trial. He is that important because he was to write an earth changing song about justice... and he has the unique ability to influence and produce other musicians who will go on to become well-loved stars in the future.

Season 2 is all about getting hostile witnesses to the trial —and with the help of our Muses, new evidence shows up, new witnesses, alibi confirmed, and in the end, exonerated and now has his freedom.

Season 3, Sparks gets a \$150 million wrongful imprisonment settlement and now devotes his time to other cases, but also buys a down on its luck music house. He learns the music business is a lot like prison—ribes, violence, money, and he tries to acquire talent using a different mold. Season 3 ends shows Sparks trying to take his own life, as life in the fast lane is not at all what he hoped it to be.

Season 4, muses now working through music publishing more and more, fielding talent to “the kid” who nurtures the talent to grow to a mega biz. Shit is constantly hitting the proverbial fan. This season will feature more of the hard times musicians have writing and performing hit songs, getting them promoted, and the graft/corruption inside social media. The season 4 ends shows the CEO of the MyMusic network being dragged out of his Malibu home by the FBI with 3 “escorts”, really our muses, smiling and giving high 5’s.

Season 5, everything falls apart, kid takes over for a while. Romantic entanglements birthed over the previous 4 seasons turn damn ugly! And the opportunity to rotate our main roster of muses.

Each episode is a trilogy:

- 1) The continuing story of the imprisoned, then released future music mogul.

- 2) A new Songwriter with terminal writer’s block who will be inspired by a muse to finally translate the feeling in her heart to lyrics on a page.

- 3) A new Performer who by the end of the episode, and with the influence of one of our muses, performs a new song—based on the fictional events of this same episode that follow the well-known lyrical themes from the featured group of the week such as Fleetwood Mac, Journey, Rod Stewart, Elton John, etc.

Examples of Episodes that can be inspired by lyrics from famous artists:

- Episode 1—Life in the Fast Lane: featuring the music of the Eagles...

- Episode 2—Landslide: featuring the music of Fleetwood Mac & Stevie Nicks...

- Episode 3—Don't Stop Believing: featuring the music of Journey...
- Episode 4—Saturday Night's Alright: featuring the music of Elton John...
- Episode 5—Where The Streets Have No Name: featuring the music of U2
- Episode 6—You Can't Always Get What You Want: featuring the music of The Stones
- Episode 7—Hollywood Nights: featuring the music of Bob Seger

In looking at the body of lyrics for these groups, the inner and outer story lines are great for adaptation to real life circumstances and situations. We will probably change the lineup, but this is a visual and audio backdrop for our basic premise that we are finding the soul of the music by telling the story behind the songs. (Loosely, perhaps, but the music will carry the theme.) Compelling, visceral, raw, and exciting. LYRICS: THE SOUL OF MUSIC is ready to be new global sensation, the show that connects generations through music.

Muse Powers:

Super-Heros or not?

Are the muses omnipotent and do not have issues themselves, or are they affected by the "kryptonite" found in today's toxic society? As the muses engage in the creative process, are they just touch-points where something they say, do, leave behind, etc. is the mechanism they use to indirectly influence the writer/ performer through dreams or straightforward messages?

Maybe our muses have been stripped of super powers, and when they try to use them, a comedy track ensues! However, through music, they obtain back their powers, not full-strength. As goddesses, the muses possess the natural powers and abilities of Olympian deities such as immortality, omnipresence, high-level of durability, vast stamina and speed and strength with excellent reflexes and balancing and insight and responses, acrobatic skills beyond of normal humans, and the potential to do Magic, such as the ability to shape- shift, teleport, and to manifest as objects. They have perfect pitch, can sing and dance, romance, play any instrument and are seen in episodes doing just that.

As the goddesses of the Arts, they possess the natural ability to charm and entrance those who hear their hypnotically beautiful and soft melodious vocalizing melodies and songs. As their domain lies in the arts, they exist virtually anywhere they are presented or portrayed as a work of art (as paintings, statues, etc.)

Muses lost all their power and now have limited capabilities to influence or inspire. They now have to really figure things out if they are to have any chance at redemption—they thought it would be a piece of cake getting back into the flow.

The audience needs to have empathy and connect with these folks, feel their problems as they try to influence creativity. They need to believe there is someone somewhere out there struggling to help them create the next great work.

The idea is there and passion for the project is indisputable—but the actual commercial exploitation is vague, except in the creator’s minds. To make their creation real— to actually produce it—they must assemble a competent team to move it out of the imagination and into the real world where others can see and feel it.

Muse Droppings:

How do our Muses work?

They work invisibly but are highly visible, they drop notes, leave books open with passages highlighted, draw signs, put up billboards, digital ticker tapes (what the client sees is not what the world sees) songs on the radio, TV, movies, where the message is given to the client quite subtly.

In addition, they can send messages through ATMs, leave messages on walls, shadows on trees, even in the world of streaming they can be present as they add humor when it takes many times for the client to finally “get it. In all cases, the muse is present, in close proximity to the client.

Then the innovative ways that come as a complete surprise such as triggered flashbacks on old memories linked in sequence to unlock the code. This is where the relationship between muses unfolds and is the heart of the show. This must be written so that we care about the muses. To do this, the muses have to have feelings that we would relate to.

They have to care, cry, hope, fail, win, be offended, be hurt, be selfish, laugh, be helpful, be hurtful, get tired, be inspired. And we really must want them to succeed, even when they don’t. They have to really care about music being produced, experienced in the world and really care about the impact it makes on the client and the world in general.

Franchise Potential:

At every level LYRICS excites, inspires, motivates, challenges and rewards our audience with an emotional connection between the songs they love and the stories that have become deeply interwoven into our very soul. We will use an extensive, almost infinite catalog of crowd-pleasing songs that will keep our audience engaged, as they wait for their favorite band to come into the story, at the same time they discover their new favorite group.

LYRICS as a TV SERIES has the potential to run for at least 200+ episodes. As each season will focus on a new and fresh crime saga, there will be an opportunity to bring more Muses into play, relieving our three main muses from the action occasionally.

Just the music contest aspect of this has massive viewer and profit potential. Over the course of a season we will create an entirely new soundtrack for the next generation. Inspired by current mega-hits, we appeal to the millions of kids from 18 to 80 to write, produce, and perform songs that the original bands would have written “back in the day”.

Maybe some 22 year old out there will write a follow on to Hotel California featuring the line “steely knives can’t kill the beast”. Maybe someone somewhere on the net is able to “channel” Don Henley and Don Felder, and can write and perform a song that has the exact same vibe as any Eagles song. We let the world vote, then at the end of our regular season, we have a “write off and play off” contest with the same excitement as generated by AGT or Idol.

Bringing unique and exclusive content is the priority for this project, and the purpose of LYRICS is to get and keep an enormous audience and build a platform of muse-inspired creativity that helps people reach a higher level of personal expression and happiness. Just the sale of streaming audios and season soundtracks (think Glee or Bombshell) produce a never-ending cash-flow!