



# *Songs on Screen*

A SERIES **BY** AARON ROWE-JARDINE



Campfire Memories

# INTRODUCTION

## TITLE

SONGS ON SCREEN

## FORMAT

HOURLONG ANTHOLOGY SERIES

## GENRE

SONG-DRIVEN STORY ANTHOLOGY

## TONE

VISUALLY INVENTIVE, EMOTIONALLY CHARGED, AND  
STYLISTICALLY DIVERSE

## LOGLINE

A GENRE-BENDING ANTHOLOGY SERIES THAT TRANSFORMS  
ICONIC SONGS INTO CINEMATIC EPISODES—EACH ONE  
INSPIRED BY A TRACK'S STORY, MOOD, AND MESSAGE,  
WITHOUT SINGING A SINGLE NOTE.



# SERIES OVERVIEW

SONGS ON SCREEN IS A BOLD, INNOVATIVE ANTHOLOGY SERIES WHERE EACH EPISODE IS INSPIRED BY A DIFFERENT CLASSIC OR CONTEMPORARY SONG. THE SERIES REIMAGINES THE STORY BENEATH THE MUSIC, TURNING LYRICS AND EMOTION INTO RICHLY DEVELOPED NARRATIVES THAT STAND ON THEIR OWN. THERE'S NO SINGING OR DANCING—JUST POWERFUL STORYTELLING DRAWN FROM THE DNA OF UNFORGETTABLE TRACKS.

EACH EPISODE BLENDS MUSIC WITH GENRE: A COUNTRY BALLAD BECOMES A SMALL-TOWN REVENGE THRILLER, A 90S ALT-ROCK HIT BECOMES A TEEN HORROR TALE, A SOUL CLASSIC TRANSFORMS INTO A GRITTY ROMANTIC DRAMA. WITH EVERY ENTRY, THE SERIES REINVENTS TONE, STYLE, AND STRUCTURE—LINKED ONLY BY THE POWER OF THE SONGS THAT SPARKED THEM.



# EPISODE STRUCTURE & RULES

## INSPIRED BY A SPECIFIC SONG

- THE STORY MUST BE NARRATIVELY INSPIRED BY A SPECIFIC, RECOGNIZABLE SONG.
- THE PLOT SHOULD CAPTURE THE EMOTIONAL ESSENCE, THEMES, OR IMAGERY OF THE SONG WITHOUT BEING A LITERAL RETELLING.

## NO DIRECT USE OF LYRICS OR CHOREOGRAPHED DANCE

- SONG LYRICS CANNOT BE SUNG OR LIP-SYNCD
- ELABORATE MUSIC VIDEO-STYLE DANCE SEQUENCES THAT MIMIC THE SONG ARE PROHIBITED TO PRESERVE CINEMATIC AUTHENTICITY.

## HIDDEN REFERENCES (EASTER EGGS)

- EACH EPISODE MUST WEAVE IN CLEVER, SUBTLE EASTER EGGS CONNECTED TO THE SONG, THE ARTIST, THE ALBUM, OR RELATED CULTURAL HISTORY.
- THESE REFERENCES SHOULD REWARD SHARP-EYED VIEWERS BUT NEVER BREAK THE IMMERSION OF THE STORY.

## CREATIVELY REIMAGINED MUSIC

- THE ORIGINAL SONG MUST BE REIMAGINED THROUGH THE SCORE — VIA INSTRUMENTAL COVERS, THEMATIC VARIATIONS, SLOWED-DOWN OR ORCHESTRAL REINTERPRETATIONS.
- THE SPIRIT OF THE MUSIC SHOULD ENHANCE THE EMOTIONAL TONE OF THE STORY WITHOUT OVERTAKING IT.

## STANDALONE CINEMATIC STORYTELLING

- EACH EPISODE MUST STAND ALONE AS A COMPLETE CINEMATIC EXPERIENCE, WITH NO CLIFFHANGERS REQUIRING A SEQUEL.
- EPISODES SHOULD FEEL LIKE SHORT FILMS, NOT MUSIC VIDEOS.



# EPISODE CONCEPT

THE SONG: “RENEGADE” BY STYX

## THE STORY:

SET IN THE RUGGED AMERICAN FRONTIER OF THE 1800S., COLT KILROY, A BROODING AND DISILLUSIONED FORMER GUNSLINGER, RIDES ALONE ACROSS THE DESERT. ONCE INFAMOUS AS A FEARLESS OUTLAW, KILROY NOW SEEKS A SECOND CHANCE AFTER YEARS OF BLOODSHED — BUT THE NOOSE TIGHTENS AS LAWMEN, BOUNTY HUNTERS, AND OLD ENEMIES TRACK HIS EVERY MOVE.

COLT STUMBLES INTO THE DUSTY BORDER TOWN OF PARADISE, A NEAR-FORGOTTEN SETTLEMENT BUILT AROUND A STRUGGLING RAILWAY STOP. DESPERATE FOR SHELTER AND ANONYMITY, HE TRIES TO DISAPPEAR AMONG THE LOCALS. BUT PARADISE IS NO SANCTUARY: THE CORRUPT PARADISE RAIL COMPANY, LED BY THE RUTHLESS MAGNATE J. DEYOUNG, HAS PLANS TO SEIZE THE SETTLERS’ LAND — THROUGH INTIMIDATION, VIOLENCE, AND RIGGED CLAIMS.

AS COLT GETS DRAWN INTO THE TOWNSFOLK’S PLIGHT, HE FACES A CHOICE: STAY HIDDEN AND SURVIVE, OR BECOME THE RENEGADE HERO THEY DESPERATELY NEED.

RIDDLED WITH GUILT AND ANGER, KILROY STEPS BACK INTO THE FIGHT. HE LEADS A DESPERATE STAND AGAINST DEYOUNG’S ENFORCERS, USING CLEVER GUERILLA TACTICS, INCLUDING TRAPPING THE GANG IN A FAKE RAILCAR ROBBERY AND SPIKING THEIR AMMUNITION WITH BLACK POWDER TRICKS.

DURING A CLIMACTIC STANDOFF AT THE TOWN’S TRAIN DEPOT — NICKNAMED THE GALLOWS — COLT TURNS THE TABLES ON THE HANGMAN CLOSING IN ON HIM, FULLY EMBRACING BOTH HIS DARK PAST AND HIS HOPE FOR REDEMPTION.

AS COLT KILROY RIDES INTO THE RISING SUN, WOUNDED BUT VICTORIOUS, THE PEOPLE OF PARADISE QUIETLY HONOR THE MAN WHO REFUSED TO LET THEM BE ERASED.

## THE EASTER EGGS:

- THE LAST NAME KILROY IS TAKEN FROM ANOTHER STYX ALBUM, *KILROY WAS HERE*
- THE TOWN NAME (FROM *PARADISE THEATRE*)
- MAIN VILLAIN’S SURNAME (DENNIS DEYOUNG FROM STYX)
- “TIME’S RUNNING OUT, RENEGADE” LINE SPOKEN BY AN OLD BOUNTY HUNTER BEFORE THE FINAL CONFRONTATION
- A LETTER HE WRITES TO HIS MAMA IS MOSTLY JUST THE LYRICS
- THE MANAGER OF THE BROTHEL IS MADAME BLUE (ANOTHER SONG)
- MAMA IS WEARING THE EARRINGS FROM THE ALBUM COVER (PIECES OF EIGHT)
- THE DATE ON THE WANTED POSTER IS SEPTEMBER 1ST (THE DAY THE ALBUM WAS RELEASED)



# EPISODE CONCEPT

**THE SONG:** “NEIGHBORHOOD SNIPER” BY EAZY-E

**THE STORY:**

IN A WORN-DOWN NEIGHBORHOOD ON THE EAST SIDE OF THE CITY, DANTE COOPER, A QUIET, FOCUSED 18-YEAR-OLD, LIVES IN THE SHADOWS.

RAISED BY HIS GRANDFATHER, A RETIRED MILITARY SNIPER, DANTE WAS TRAINED TO BE DISCIPLINED, PATIENT, AND PRECISE—HIS GRANDFATHER’S DREAM WAS FOR HIM TO SERVE HONORABLY IN THE ARMY. BUT THE STREETS TAUGHT DANTE ANOTHER LESSON: SURVIVAL DOESN’T WAIT FOR PERMISSION.

AFTER LOSING HIS MOTHER TO A STRAY BULLET FROM A GANG CROSSFIRE, DANTE PUTS HIS SKILLS TO WORK—NOT FOR MEDALS, BUT FOR REVENGE AND PROTECTION. FROM ROOFTOPS, FIRE ESCAPES, AND FORGOTTEN CORNERS OF THE PROJECTS, DANTE BECOMES A SILENT GUARDIAN, SYSTEMATICALLY TARGETING GANG LEADERS, DRUG ENFORCERS, AND PREDATORS TERRORIZING HIS BLOCK.

OPERATING FROM A DECAYING APARTMENT COMPLEX KNOWN AS THE EAZY COURTS, DANTE STALKS HIS ENEMIES, NOTEBOOK IN HAND, STUDYING THEIR ROUTINES LIKE A SOLDIER PLOTTING AN AMBUSH. EACH SHOT IS PRECISE. EACH TARGET IS DELIBERATE. AND EACH HIT SENDS A RIPPLE OF FEAR THROUGH THE UNDERWORLD.

DANTE’S ULTIMATE GOAL: BRING DOWN VICTOR WRIGHT, A RUTHLESS CRIME BOSS WHO HAS KEPT THE NEIGHBORHOOD UNDER HIS THUMB FOR YEARS—PROFITING OFF DRUGS, GUNS, AND LOST LIVES. BUT WITH EACH KILL, DANTE INCHES CLOSER TO BECOMING THE THING HIS GRANDFATHER WARNED HIM ABOUT: A MAN WITH NO WAY BACK.

IN A CLIMACTIC ROOFTOP CONFRONTATION AT THE CRENSHAW MARKET, DANTE MUST DECIDE WHETHER HE WILL FINISH VICTOR THE EASY WAY—OR FIND THE HARDER ROAD TOWARD TRUE JUSTICE.

**THE EASTER EGGS:**

- DANTE IS THE SMALLEST BOY IN HIS CLASS, MUCH LIKE EAZY-E
- EAZY COURTS – NAME OF THE APARTMENT COMPLEX WHERE DANTE LIVES (EAZY-E TRIBUTE)
- CRENSHAW MARKET FINALE LOCATION – CRENSHAW IS A FAMOUS AREA ASSOCIATED WITH LA RAP SCENE AND EAZY-E
- ’64 CHEVY IMPALA VICTO – A NOD TO THE CAR EAZY-E FAMOUSLY DROVE AND RAPPED ABOUT
- DANTE’S APARTMENT NUMBER = “187” (POLICE CODE FOR HOMICIDE, REFERENCED IN OTHER EAZY-E SONGS)

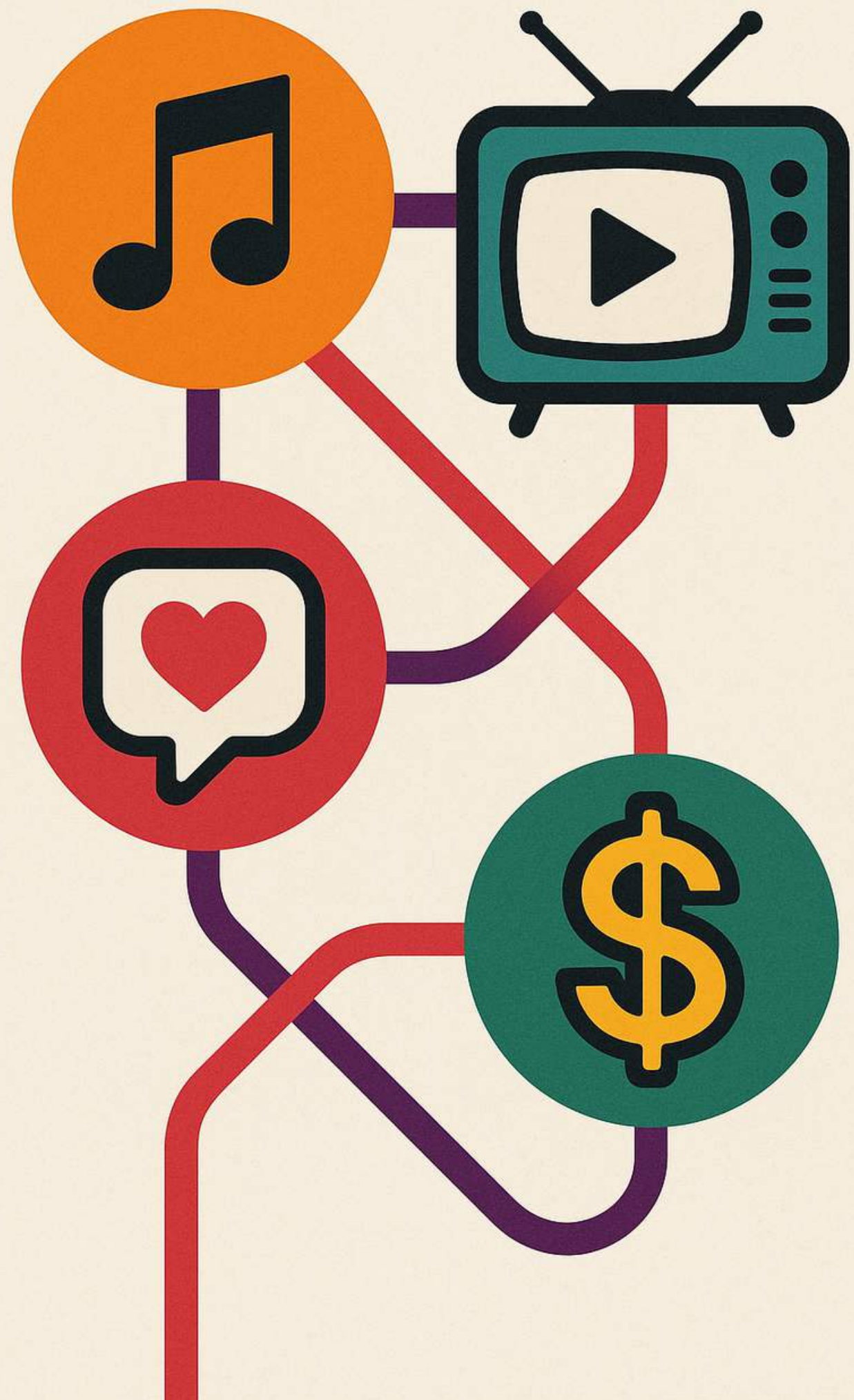
# KEY THEMES

- THE EMOTIONAL AND NARRATIVE POWER OF MUSIC
- REINVENTION OF GENRE AND STRUCTURE
- MUSIC AS MEMORY, REBELLION, LOVE, PAIN, AND TRIUMPH
- EACH STORY STANDS ALONE—BUT RESONATES LIKE A GREAT ALBUM

# TARGET AUDIENCE

- ANYONE WHO HAS EVER LISTENED TO MUSIC





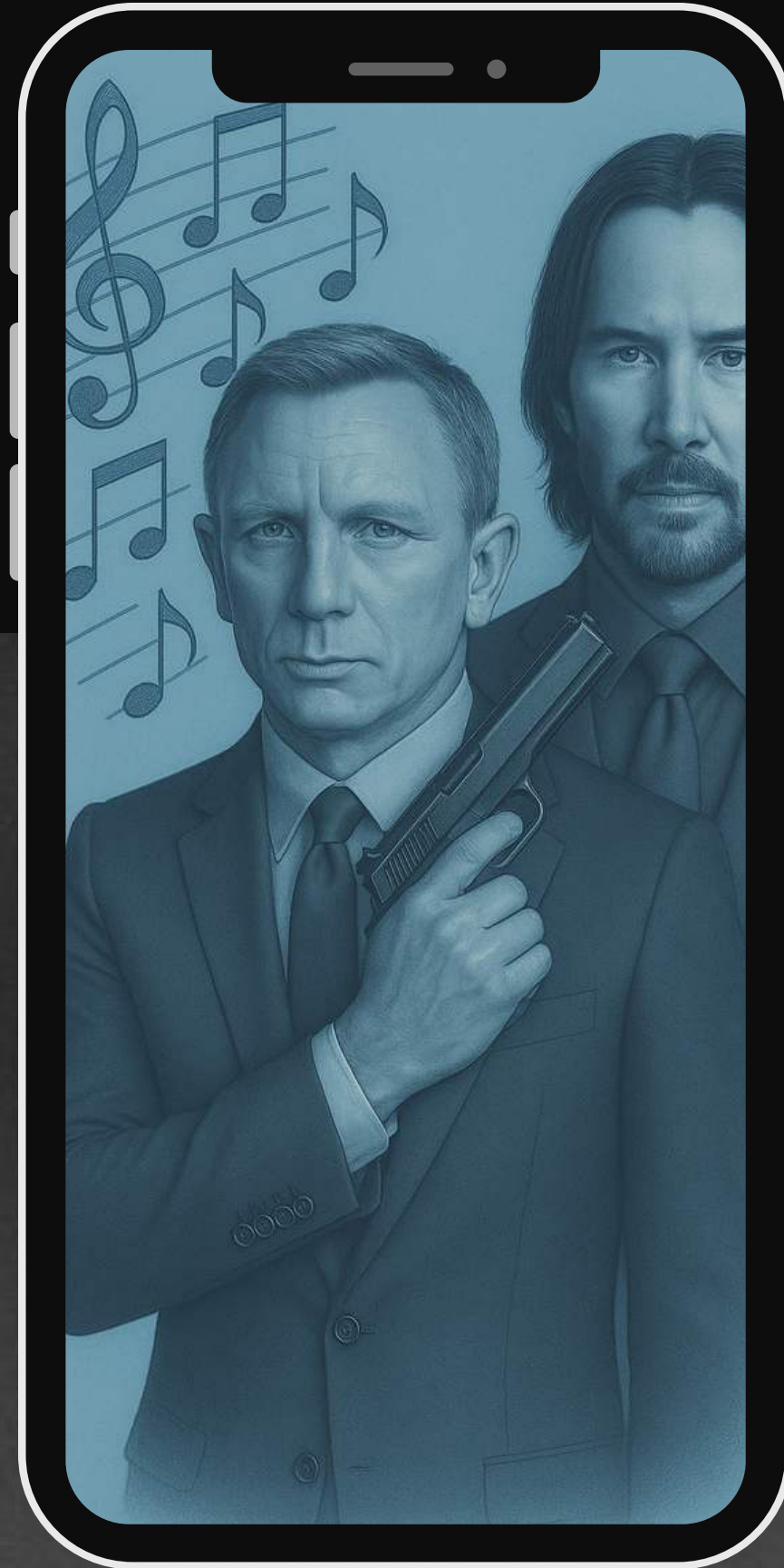
# WHY IT STANDS OUT

SONGS ON SCREEN IS A FILMMAKER'S MIXTAPE. EACH EPISODE PLAYS LIKE A CONCEPT SHORT FILM, REMIXING ICONIC TRACKS INTO DEEPLY CINEMATIC STORIES. THE SHOW REINVENTS THE MUSICAL FORMAT FOR MODERN TV—NO SINGING, NO JUKEBOX COVERS, JUST EMOTION-FORWARD STORYTELLING WITH AUDIO-VISUAL SOUL.

IT'S IDEAL FOR MUSIC FANS, GENRE LOVERS, AND CREATIVE COLLABORATORS WHO WANT TO EXPLORE THE INTERSECTION OF SOUND AND STORY. IT'S ENDLESSLY FLEXIBLE, STUNNINGLY VISUAL, AND EMOTIONALLY RESONANT. WITH THE RIGHT TALENT, IT COULD BECOME THE BLACK MIRROR OF MUSIC.

WHAT TRULY SETS IT APART IS ITS BUILT-IN FANBASE: MILLIONS ALREADY LOVE THE SONGS THESE STORIES ARE BASED ON, AND MOST FEATURED ARTISTS HAVE MASSIVE SOCIAL MEDIA REACH. THE SERIES CAN ORGANICALLY ATTRACT NEW AUDIENCES BY TAPPING INTO MUSIC FANDOM, AND WITH ITS GENRE VARIETY, THERE'S AT LEAST ONE EPISODE THAT WILL SPEAK TO EVERY KIND OF VIEWER.





# STATUS

- READY FOR DEVELOPMENT
- SEEKING LITERARY REPRESENTATION AND PRODUCTION PARTNERS
- ONE OF SIX FULLY-DEVELOPED ORIGINAL SERIES AVAILABLE AT [THENEXTGREATSHOW.COM](https://thenextgreatshow.com)





**CONTACT ME**  
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# THANK YOU

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