

Life On Mars

TREATMENT

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Synopsis

The neurotic, the self-loathing, the it's-all-sour-grapes character, David Mars is frustrated with the past, anxious about the future, never living in the present. A screenwriter, 23, he feels alienated from his peers, out of place with women, without a direction to take his writing.

David must learn to write what's real. Enter his mother, Louise Mars, 50's. She's been battling cancer for some time, and thus has no choice but to seize the day. The caring-but-nosy, the I-know-what's-best-for-my-Jewish-son-mother, Louise grabs life by the horns, and shows David how to live it to the fullest.

David must learn to write from the heart. Enter Ellie Blue, literary agent, late 20's. Driven, career-oriented, will stop at nothing to see to it that David's work is produced. Our romantic interest for the series, our inciting incident of affection, Ellie captures David's heart from the get-go. For David's romantic quest, be it with Ellie or a multitude of relationship failures along the way, he seeks guidance at every turn from a friend, Michael Storch. Cool, calm, confident, Storch provides a perfect foil to David's ineptitude with women.

David must learn to write for himself. And, in a roundabout way, about himself. David's pilot screenplay, *Life On Mars*, is the very screenplay corresponding to this pitch packet. David writes our story as it goes, in a meta-sort-of-way, as we venture towards the production of a television series about his life.

For if the astronaut wonders whether there's life on Mars, he'll have to take the journey.

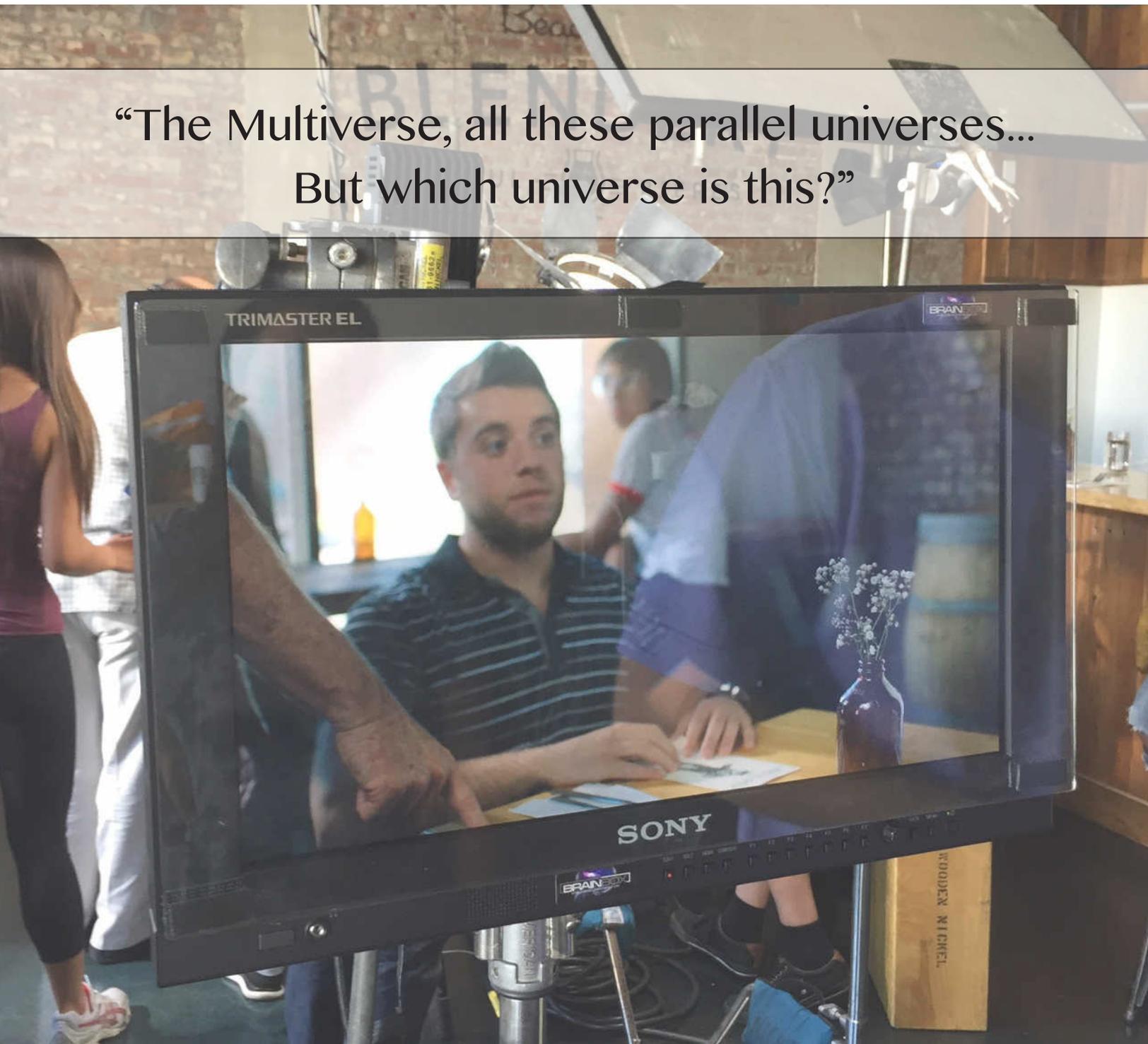
A man in a red t-shirt and blue pants is sitting cross-legged on a white-painted line on a city sidewalk, meditating with his eyes closed and hands in a mudra. The background is a blurred city street with people walking and a bridge in the distance under a blue sky with clouds.

“Happiness, for me, would be just miserable.”

Style

Life on Mars will invite audiences to lose themselves in David's reality, however wrought with bias, cynicism, and tragedy. Similar to *Louie*, *Grace and Frankie*, and *Orange is the New Black*, the series will look polished with uninterrupted subtly moving shots that situate the audience firmly in the world of David Mars. We refrain from cutting too frequently and shooting handheld so as to draw less attention to the cinematography and more to David's unique reality. We then – the audience – will lose ourselves in David's story.

“The Multiverse, all these parallel universes...
But which universe is this?”



Season 1

DAVID can't seem to write a damn thing, since his brief brush with success; an indie script, *The Melancholy Circus*, which was produced and awfully reviewed.

LOUISE can't seem to stand her Oncology treatments any longer. She's considering throwing in the towel, giving up to her illness; "If the lord is going to take me, then that's the way it is."

ELLIE can't seem to prove herself as a female agent in the entertainment industry. All they see is a pretty face, and when she finally gets her desk, she's hungry for success.

STORCH can't seem to get rid of the "Prince Charming," role he's played, as a British expat, on a regular basis. All he wants is to be taken seriously as an actor, to play something more meaningful.

DOCTOR ISAACS, David's therapist, can't seem to knock some sense into his client. He hopes to teach David that the sublimation of David's anxiety, in the form of art, is the ultimate goal, and the way for David to cope with his reality.

And finally, *Life On Mars*, the pilot script is written. Ellie, initially romantically interested in David, finds a copy of the pilot after a nightcap. She makes the decision to alter their relationship from romantic to business-oriented, and begins actively shopping the script. David, who never intended for anyone to read the script, is thrust into an alien world of pitch meetings, investor presentations, and pre-production.

As Louise's condition worsens, she kicks carpe diem into high gear. Louise agrees to take treatment, while at the same time engaging in promiscuous sexual activity, getting into fist-fights at the grocery store, and trying mind-altering substances. Louise lives life carefree, on the edge, contrasting David's timid and reserved lifestyle. Her plight becomes pivotal in David's own journey to seek meaning and discover himself.

Storch auditions to play himself in the production of *Life On Mars*, and doesn't get the damned part! (At first) His philandering lifestyle gets him into deep trouble whenever he finds a real connection, though his British accent, height, and handsome cheeks are always reminding David of what David doesn't possess; The typical "Prince Charming," physique.

Throughout the season, David's petrified of his own script. He doesn't want to profess his loneliness to the world, he doesn't want to reveal the man behind the mask, he's scared that the audience will pass judgment upon him.

In the Season 1 Finale...

After a tumultuous pre-production, *Life On Mars* finally gets the green light from an internet-based television platform. David comes to the realization that, in order to be a writer, he must write what's real. In order to become an artist, he must strut his metaphorical stuff in the metaphorical nude. If he wants to find purpose and meaning beyond the veil of cynicism he covers behind, he must first discover himself.

And thus, Life On Mars is born.

Season 2

In season 2, we begin learning the show has been picked up for a second season, on network television.

“A whole ‘nother season? I’ve gotta write more of these?”

David is introduced to a new team, who is taking over the show. Producer CHARLES MONWILLIAMSGLOFF (Think Alec Baldwin in 30 Rock) takes over, and he’s got eccentric ideas on altering the story.

“This character just isn’t real enough.”

“What do you mean? I AM THE CHARACTER!”

Louise’s condition has gone into remission, but her sass, crass, and “Damn-that-ass,” remain blissfully in tact. Storch has let the power of acting as himself go to his head, but still can’t seem to hold down any sort of romantic connection, despite his luck with ladies continuing.

Meanwhile, David and Ellie become romantically closer, despite MontWilliamsgloff’s advances upon her. In the creative process, David struggles to work with the team, and questions whether or not his ideas are worth producing in the first place.

In the season 2 finale...

The show gets cancelled, over a confrontation between David and MontWilliamsgloff over the direction of the show.



Season 3

In season 3, David inherits an ancient circus artifact from his Uncle Felipe, worth a hefty sum. He decides to take the money and produce his own work, having no experience whatsoever in producing or directing. Ellie agrees to help, and the two of them craft another season independently.



Season 4

At the beginning of season 4, David grows a full beard, fashions his own Gandalf-esque walking staff, and finds a life of solitude and reflection deep in the Andes mountains.

Just kidding. The season picks up at the very end of filming seasons 1-3. The episodes have been airing successfully on (WHATEVER PLATFORM THEY POTENTIALLY WIND UP AIRING ON). The success of the show weighs on David, and he grows scared of the limelight, in fear of crafting the final season.

“How is this thing going to end? What was the point of all this?”

In the end, David and Ellie’s relationship goes absolutely nowhere. Storch winds up moving back to England to play himself on the way better BBC version of the show, and Louise starts her own Cancer foundation.

David comes to the realization that writing is his salvation and his purpose. Our series ends on him, at the typewriter, wondering what to write next.



Meet The Cast

JAKE GILLMAN *David Mars*

Jake Gillman is an alumnus of the University of Miami with a degree in Motion Pictures. Before working on *Life On Mars*, Gillman wrote an adaptation screenplay for, "The Things They Left Behind," a Stephen King short story, which is currently in post-production. He also co-created Reel Humor YouTube channel, and hosted the Reel Humor Children's Miracle Network Comedy Show last December. He goes under the alias, "Jew Chainz".



VANESSA JOVA *Ellie Blue*

Vanessa Jova was raised between Miami, Florida and Madrid, Spain as the only child in an eclectic family of artists. From a young age, Vanessa traveled around the world and soon realized she wanted to do so for the rest of her life. Trying to incorporate her love for nature, culture and travel along with the television entertainment world, Jova obtained a Media Studies degree with a concentration in Anthropology in at Hunter College. Jova backpacked, trekked, partied, volunteered, and explored her way throughout the. She is a true believer in the 'You Only Live Once' mentality and is constantly striving for an optimal life. Vanessa currently resides in Los Angeles working as an actress/ T.V host. You can catch her hosting *SmasheX Extreme Sports*, *Craveonline's Event preview show* or *MAS TV's Latin culture show* on CBC coming this Fall.



JODI HARRISON *Louise Mars*

Harrison's interest in the craft of acting started as a kid growing up in Brooklyn; singing, dancing and acting in front of all the mirrors in her childhood home on Pearson Street. She had the pleasure of studying with Uta Hagen and Earl Hyman at the H.B. Studio in New York. Since moving to L.A., she has co-starred on *CSI*, ABC's *Greek* and worked on over fifty independent film projects. She has played a wide range of roles from a naïve devoted mother to a hardened drug abuser. One of the webisodes Harrison was involved with was received well at the first Cannes Webisode Festival and won the Grand Jury prize. Harrison is a member of the Ivana Chubbuck Studio and studied with Joseph Pearlman and Steve Eastin. She is also involved in theatre, titles include: *You Cant Take It With You* at the Sierra Madre Playhouse, *Strip* at the Hayworth Theatre, *My Gay Wedding* at Crowne City Theatre, and most recently, *Soundly* at the Hollywood Fringe festival's *Asylum Theatre* in the LAB.



EDWARD FRENCH *Michael Storch*

Originally from the South of England, Edward trained classically in the UK at The Arts Educational School, Tring Park and continuing on to Central School of Speech and Drama in London. Edward guest starred on the UK's hugely successful series *Skins*, and made appearances in feature films *Les Miserables*, *Anna Karina*, Disney's *Cinderella*, and played Prince Charming in Casper van Dien's *Sleeping Beauty*. A successful stage actor as well, Edward has worked on London's West End in the hit shows *Evita*, *Midsummer Nights Dream*, *Tutus Andronicus*, *Mamma Mia*, *Saturday Night Fever* and the world premier of Harvey Weinstein's *Finding Neverland*. In 2012, Edward portrayed Christian Grey in the television documentary which discussed the success of *Fifty Shades of Grey*. A world traveler, Edward starred in the smash Bollywood hit *Jhootha Hi Sahi* and shot *The Scapegoat* in Venice, Italy.



Meet The Team

ALEXA PROSNIIEWSKI *executive producer*

Alexa is a recent University of Miami alumna with a degree in motion pictures and art. During her time in Miami, she was the Outreach Coordinator for the Indie Film Club Miami, a local nonprofit organization. She is also a member of Delta Gamma Sorority.

LINDSAY HEIZMAN *executive producer*

Lindsay is an executive assistant to CEO Barry Katz of Barry Katz Entertainment; a Los Angeles based Talent Manager/TV-Film Producer/Podcasting firm. She is a soon-to-be graduate of the University of Miami, majoring in Motion Pictures Screenwriting and minoring in Creative Writing, she has also studied screenwriting within the University of Southern California Cinematic Arts program.

DAVID ISAACS *executive producer*

David has worked as TV and film writer and producer for over 40 years. Along with his writing partner Ken Levine, he has written multiple episodes and served as producer or creative consultant for series such as *M*A*S*H**, *Cheers*, *Wings*, *Frasier* and *Becker*. He co-created the CBS series, *Almost Perfect* and served as consulting producer for *Mad Men*. He has been nominated eight times for the Writers Guild of America Award and won twice for *Cheers* and once for *Mad Men*. He has six Emmy nominations with one win for co-producing the first season of *Cheers*. David has served as Professor of Screen and Television Writing at University of South California's School of Cinematic Arts since 2011.

ANDIE ISAACS *executive producer*

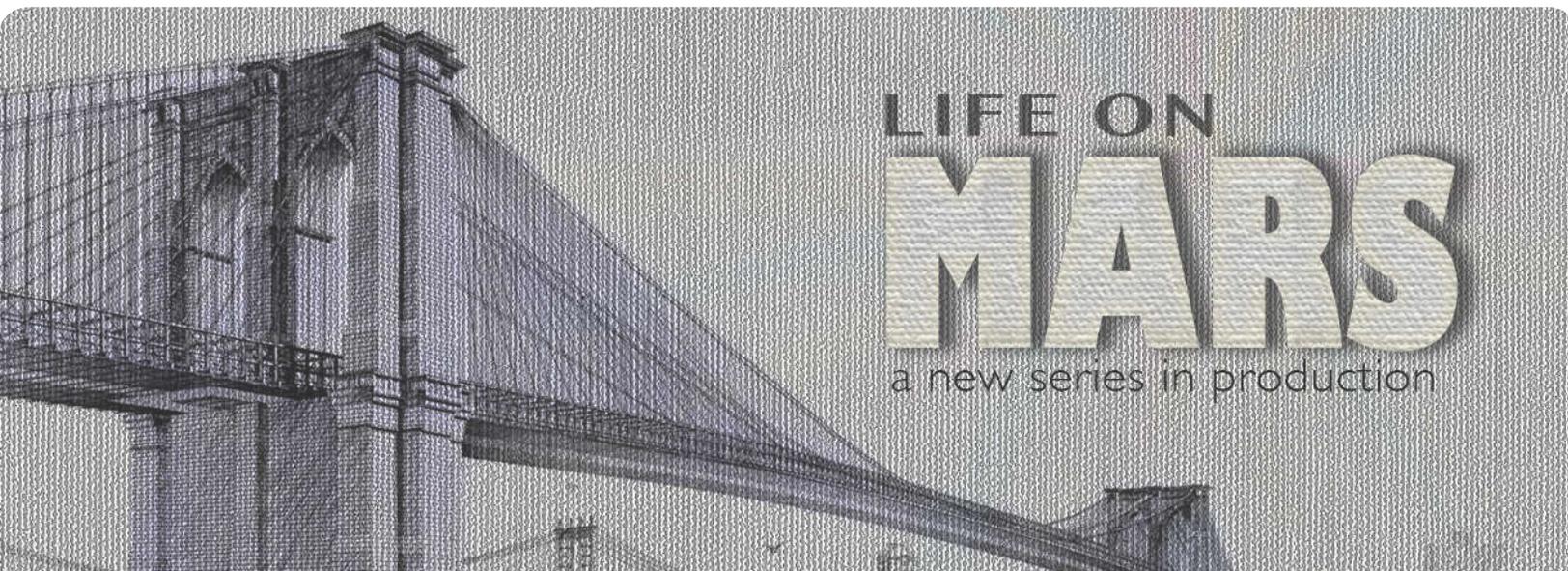
Andie is a recent University of Miami alumna with a degree in public relations. She got her first production experience working on ABC's new sitcom *Black-ish* in the summer of 2014. This past year she worked on the new HBO series *Ballers*. She is a proud member of Delta Gamma Sorority and has worked on various short films in her collegiate career.

BRANDON BAER *director*

Brandon is an LA-based director of both film and theater. Most recently, his short films *Relative Persuasion* and *Laugh Along the Way* premiered as official selections of the LA Independent Film Festival, LA Reel Film Festival, IndieFest, and Pasadena International Film Festival. Another short of his, *Slice the Musical*, has been featured on several blogs. Theatrically, his productions of *Little Shop of Horrors*, *Tick, Tick...Boom!*, *Dirty Rotten Scoundrels*, and *Merrily We Roll Along* have each earned him StageSceneLA Awards for Best Director. In the fall, Brandon will direct a production of Amy Herzog's award-winning play, *4,000 Miles*.

MASON THIBO *cinematographer*

Mason is a fourth generation filmmaker whose great grandfather was a sound troubleshooter and inventor of the production sound cart at Fox; grandfather was a 1st assistant cameraman turned operator for Laszlo Kovacs ASC; and whose father currently works as a 1st assistant cameraman for shows and movies including *Glee* and *CSI: CYBER*. Mason is a graduate of Chapman University with a B.F.A in film production with an emphasis in cinematography. He has worked on scores of professional and amateur sets from no-budget YouTube films to mega budget motion pictures and television shows. Some of these titles include Christopher Nolan's *Interstellar* and *CSI: New York*.



Isaacs & Proz Productions, LLC.

Isaacs & Proz Productions, LLC, is a production company founded in 2015 by Andie Isaacs and Alexa Prosniewski. Andie and Alexa grew their professional passion for the entertainment industry in college through the many incredible mentors and professors at the University of Miami. We are now based out of Los Angeles, California and are working on Life On Mars as our first production.

I&P is a female dominant production company in a world where only 15% of executive producers are female. In fact, the 17th annual Celluloid Ceiling report revealed that the percentage of women working in film and television is lower than it was in 1998, the first year the study was conducted. Executive producers Andie and Alexa are working to change that statistic.

