

Title: Mommy, What's a Funkadelic?

Logline:

This ScienceFictionalJukeBoxMusicalAutobiography tells the story of Parliament-Funkadelic, one of the most influential and groundbreaking bands in music history who pioneered a blend of funk, soul and psychedelic rock. It focuses on the legacy of George Clinton. It chronicles the continuing impact of the band's leader, genius musician and visionary artist, George Clinton on American popular culture. Funk is an aesthetic, a marketing ploy, a black cultural nationalist battle-plan and a way of being if not a spiritual discipline.

Think—it ain't illegal. Yet.

Mommy, What's a Funkadelic? is a documentary film that will deliver the most imaginative, reinvented, and reengineered retrospective on George Clinton and Parliament Funkadelic (P-Funk): the most outrageous, funkiest, hard rockingest, funniest, smartest, most politically aware, hit-making band of all time.

P-Funk created a multidisciplinary form of art—combining hit records with fantasy, cosmology, film, animation, imagery, theater, and musicianship—to create a wholly unique expression of black joy and freedom.

The film will be **40% archival footage, 40% interviews with famous George Clinton devotees, and 20% animated sequences.**

The film will look and feel like a Neil deGrasse Tyson-informed version of a Star Trek episode from the 1960s as seen through the lens of Afrofuturism and Vincente Minnelli. The colors will be bright and bold, reflective of the graphic legacy of P-Funk. The film will be a cinematic blend of psychedelic imagery and timeless music to create a sense of liberation and transcendence, tracing the band's history from its doo-wop origins in Plainfield, New Jersey, to its peak as funky rock and dance music in the 1970s, and its continued sociopolitical and cultural relevance today.

The experience will be structured through block universe theory, which posits that the entire universe exists simultaneously, and that all events are predetermined. This on-screen application of this theory allows the film to explore the history of P-Funk in a non-linear way, with content utilizing current and older interviews, music, imagery, and performances to explore the history and impact of the group and its music.

The interviews will cover the band's early days, their rise to fame, their music, their impact on popular culture, and their legacy. The interviewees will share personal stories and insights, and discuss the importance of P-Funk's music in their own lives, in society, and in creating expressions of black joy and freedom.

The film will feature performances of Parliament Funkadelic's most iconic music, celebrating the band's music and its impact on culture. In addition to the on-screen performances, the music will play an important role in establishing the "feel" of the film, incorporating music from popular recordings and never released archival recordings directly from George's studio vaults.

Part of the animated sequences will feature the original story "The Land of Lost Minds," written by the father of Afrofuturism, Ishmael Reed. This story serves as a *raison d'être* for the film, providing the basis for an understanding of why P-Funk must save the world.

Through filmic imagination, we will traverse the world George Clinton and P-Funk, taking the audience inside the history, imagination, and environments of the group's leader and creator as he interacts with his special guests, contemplating how P-Funk music has and will work to keep the world safe. In this way, the film pushes the "music doc" to become something greater.

The film features a seamless blend of original and cinematically compelling filmed interviews with George and his visionary cohorts, interwoven with reimagined P-Funk B-roll, unique access to meticulously sourced archival footage and photos, state-of-the-art graphics and animation, alongside vintage P-Funk cartoons and pre-MTV 16mm musical numbers, all paced by the most compelling soundtrack of funk—featuring redefined mixes.

Mommy, What's a Funkadelic? exposes P-Funk as a radical response to the American police state and is the antithesis of everything that was sterile, one-dimensional, monochromatic, arrhythmic, and otherwise against freedom of bodily expression in the known universe. In this sense it is a reminder of the importance of music in our lives. Music can bring us together, it can make us feel happy, and it can even inspire us to change the world.

Archive:

Unprecedented access to never before seen video, film, commercials, concert performances, audio, recordings and photographs- both from George's personal archive as well as from the vaults of dedicated George aficionados (there's a dedicated army of these people and, like the Grateful Dead, are avid in their collections and generous to help tell the story..

Visuals:

The documentary features a wide range of visuals, including **archival** footage, concert footage, CGI and animation. These visuals create a psychedelic and visually arresting experience.

Music:

The film features a soundtrack of Parliament Funkadelic's greatest hits and unreleased material. The music helps to tell the story of the band and its impact on popular culture. The music is also a narrative furtherer.

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George devotees:

- Erykah Badu
- Beyoncé
- Dave Chappelle
- Viola Davis
- Drake
- Dr. Dre
- Donald Glover
- Laurence Fishburne
- Morgan Freeman
- Kareem Abdul-Jabbar
- Samuel L. Jackson
- Magic Johnson
- Chaka Khan
- Kendrick Lamar
- John Legend
- Harry Lennix
- Flying Lotus
- Bruno Mars
- Eddie Murphy
- Outkast
- Ishmael Reed
- Joy Ann-Reid
- Boots Riley
- Will Smith
- Wesley Snipes
- Isiah Thomas
- Snoop Dogg
- Solange
- Mavis Staples
- Sly Stone
- Tyler, the Creator
- Denzel Washington
- John David Washington
- Kamasi Washington
- Cornell West
- Stevie Wonder
- Roy Wood Jr.

Title:

Mommy, What's a Funkadelic?

asciencefictionaljukeboxmusicalautobiography.

one liner:

George Clinton and Parliament Funkadelic are engaged in an eternal battle to save a dying world from its funklessness.

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"Funk is an aesthetic, a marketing ploy, a black cultural nationalist battle-plan and a way of being if not a spiritual discipline.

"Funk is Truth" - George Clinton.

"Think- it ain't illegal. Yet."

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Story treatment:

1) (live filming/animated runner)

The story:

- The film begins with George Clinton painting in his back yard. George loves to paint. George uses bright colors. (George is, for real, color blind.) George listens to his own music as he paints. Today's song is "One Nation Under a Groove." (we will also hear in this sequence: narrative song: "Prelude," "Free Your Mind and Your Ass Will Follow," "Swing Down Sweet Chariot Style," "Dr. Funkenstein")
- On an old Sony Trinitron TV, we see news of the African city of Ojola-ibinu where a Brain-eating Amoeba has taken control of the populace. Billboards show the Brain-eating Amoeba in military uniform. Signs say "No music, No singing, No dancing." Some people are walking around like zombies and instead of real heads, they have bobbleheads.
- George's beeper (yes, beeper) goes off.

- George reads the update on his beeper:
- "Ojala-ibuni needs the funk. They've gotta have that funk."
- George gets up, takes a hit off his joint... and walks towards a door that suddenly appears in the middle of his swimming pool. Suddenly two dolphins appear, George hops on both of them and rides them up to the door in the middle of the pool.
- Carlon, George's wife, watching from the porch, tells George to be back for dinner. (She knows he'll be back. He's about to time travel. He might even be back before he leaves. You see, that's how time travel works.)
- George waves to Carlon, walks across the water, gets to the door, knocks... waits... the door opens and George disappears into a splash. No trace remains save for the dolphins who gleefully scamper off. (narrative song: "Mr. Wiggles," "Psychoalphadiscobetabioaquadooloo")

2) (live filming/animated runner)

- George emerges in the halls of his spaceship, filled with the history of Parliament Funkadelic, album covers, pictures of friends... he is time traveling, walking down a greenscreen/digital/unreal engine corridor, smoking a j.

George is shot in stylized walking- think Jacques Demy or Spike Lee. As he walks down the hall, younger versions of George appear and disappear. As do band members who have left this mortal coil, but who are present now in this alternate dimension. (narrative song: "Electric Spanking of War Babies," "Funkentelechy")

3) (live filming/animated runner)

- George sits down on his wicker chair (a nod to Huey Newton's famous photo- and the cover of "One Nation Under a Groove.") George is at "the bridge." (Star Trek always gathered at "the Bridge" and songwriting-wise, the bridge is a reference to the "c" section of a song, and also a big part of James Brown's call-outs to "Take it to the bridge!")

The bridge is the main part of the mothership. Like with Star Trek, people can beam in and out, time travel, normal sci-fi shit. The bridge will be accomplished as green screen (which can best be referenced in the trailer video). We will make the bridge home base for all interview sections of the film. It is a greenscreen/digital/real engine.

On board the spaceship we see records, pictures, videos that show P-Funk's deep and lasting impact on American music and culture more broadly, how their music, humor and visual aesthetic provided a template for joyful rebellion against oppressive forces and reveals their importance for Afrofuturism. (narrative song: "Cosmic Slop," "Can You Get to That," "Chocolate City," "Aquaboogie")

The vibe of the bridge will be funky hangout/space command center and will be populated by vintage technology, to keep it funky. Digital hokum/hoodoo will make up whatever magical shit we can conjure to help make accentuate points of conversations with George and his famous devotees to make a filmic experience that is both aural and filmic.

- George finds his headdress wig from the "Mothership Connection," puts on his ski goggles, and George IS his younger self. The continuity of the shot starts with George putting on the old outfit and descending out of the bridge and into 1977, where George appears from the hydraulics for the video from "Dr. Funkenstein."

4) (archival)

- We are now into performance footage of P-Funk doing "Dr. Funkenstein" on tour in 1977. There are staged (digital) reaction shots from the audience as P-Funk is in a strange and dangerous place: the Land of Lost Minds.

5) (animated runner)

- Narration helps over the visuals of our digital cut and paste animation style (again, see trailer for visual example):

"The Land of Lost Minds is a small village in Africa that is ruled by a Brain-eating Amoeba, who forbids music, singing and dancing posing a threat to all of humanity."

6) (live filming/animated runner)

- Billboards throughout the Land of Lost Minds show the Brain eating Amoeba (BEA) in military uniform.

7) (live filming/animated runner)

- The only thing that can destroy the Amoeba and his rule is music. This is because a Griot was among those whose heads were fed to the Amoeba, and before he died, he cursed the Amoeba, that he would be destroyed by music. "A particular sound will bring it to the ground." Our character the Agent,

believes that P-Funk has what it takes to get the job done, telling them, " You've got all that is really needed, to save a dying world from its funklessness."

The Agent is a narrative device like a detective whose investigation of the funk leads the viewer along with him on a quest that takes us across space and time. He is always seen in shadows. Think of the reporter from "Citizen Kane."

- The Agent travels through space and time by placing a special African mask over his face in one location and when he takes it off he is in another location.
- Signs say "No music," "No singing," "No dancing," "No joy," "No rebellion." Some people are walking around like zombies and instead of real heads, they have bobbleheads. (narrative song: "Big Bang Theory," "Funkin' for Fun," "Up For the Down Stroke")

8) (interviews)

- George and his crew of 3-6 famous friends/devotees discuss where we are in the story, both as plot and as metaphor. They are gathered back on the bridge for this "interview/talking heads/story furthering" device.

Our recurring interview device will feature different groups.

The first group might be:

George and Stevie Wonder and Ishmael Reed and Samuel L. Jackson;

the next group might be Snoop Dogg, Tyler the Creator, Ishmael Reed and Boots Riley...

you get the point:

we are stunt casting the "interviews" so that they flow with the metaphors in the "Land of Lost Minds" story to use these metaphors as launching points into discussion about history, the future, art, science, love, hate, society, politics, etc.- all framed around the story of "The Land of Lost Minds" and the history of George Clinton and P-Funk.

8b) (live filming/animated runner)

- The Agent, disguised as one of the bobblehead zombies turns a corner into a secluded back-alley passageway where he disappears through a door. Slipping off the bobblehead, he scans his retina to gain access to a secret location where he joins a team of MIB style Agents. Their purpose is to protect humanity from extinction by finding a source of music to defeat the Brain-eating Amoeba. They've tried every music, Symphonic, Persian, Bagpipes, Country music, Indian Raga, Gregorian chants, singing whales, Mongolian throat singing, Hip Hop, Trip Hop, Gospel, Blues, BeBop (weakened the monster but couldn't stop it), etc. None has worked.
- The Agent steps forward to explain that based on research, the weapon they need must have:
 - 1) a connection to the culture of inner-city Black America
 - 2) been carefully refined through a musical apprenticeship
 - 3) made an important social-political impact
 - 4) continuing relevance in the current socio-political context
- The Agent theorizes that the only thing that checks all of these boxes is P-Funk. He departs using a special device to travel through time and space.

9) (interviews)

Cut to:

- George and his group of 3-5 devotees are gathered back on the bridge for our "interview/talking heads/story furthering" device.
- George tells the group he received a message from a location in Africa saying that the Group's help is badly needed. They debate the pros and cons of such a trip. The danger. They finally agree to take the trip. What's the worst thing that could happen?

This is a place for archival conversations eg: "Tales From the Tour Bus." Stories of George's desire to have community, with a band of 15 or so, with different iterations of the same band to give everyone some shine (P-Funk's off shoot bands include: Bootsy's Rubber Band, Parlet, the Brides of Funkenstein... and eventually P-Funks gets paid as two bands to headline: Parliament; and, Funkadelic!), the requisite tour excess and craziness, how George spent all his money to tour this giant operation including a Broadway set piece for eh 11 o'clock number (the mothership); the movies that came on before the show; the giant pot smoking prop of a face (complete with a audio expounding the joys of pot while also warning against the evils of angel dust!), the ups and downs of

having such an extravagant vision and the realities of the human toll of being on the road as much as needed just to make rent. (narrative song: "No Head No Back Stage Pass," "P-Funk (Wants to Get Funked Up)," "Funkentelechy," "Motor Booty Affair")

10) (live filming/animated runner)

Cut to: The Land of Lost Minds.

- Ojala-ibuni dispatches the Agent to search for the funk (it turns out to be the same Agent who we first saw wearing the bobblehead). (narrative song: "Grooveallegiance")

11) (live filming/animated runner)

- Transition from animated to archival as the Agent arrives in a Black barbershop in Plainfield, NJ. in the late 1950s. He meets a young George Clinton who is seen straightening hair and leading his doo-wop group the Parliaments through a rehearsal. (narrative song: "Why Do Fools Fall In Love")
- George uses barbershop mirrors to create a hall of mirrors effect like in "The Lady From Shanghai" as a device for time travel. Here in the 1950s in the barbershop we will see the Agent getting his hair processed by a young digitally animated George. This will be a recurring runner as the Agent will continue to connect with George in the barbershop- each time with George giving the agent a new hair do, apropos of the time.

12) (interviews)

- Music will defeat the Brain-eating Amoeba. The Agent comes on (in the shadows) to join George and devotees on the bridge, as we discuss politics, art, society, the Land of Lost Minds, and the impact and influence of that the music of Parliament-Funkadelic had on their thinking and on their artistry.
- The Agent learns about P-Funk's importance to Afrofuturism and the way their music resonated with the Civil Rights Movement and the Black Power Era. The Agent understands how George showed that P-Funk's Black dance music is a technology for survival, resistance, and rebellion. He sees that Clinton is a social critic who uses fun and dancing to address racism, poverty, and inequality. Through his eyes, we see that P-Funk is a celebration of black culture and a rejection of mainstream values. Based on their research, the Agent is convinced that P-funk is able to defeat the Brain-eating Amoeba and they recruit P-funk to help. (narrative song: "Do That Stuff," "Gamin' On You")

13) (live filming/animated runner)

- The Agent jumps to the late 1960s Detroit. George is picking and shaping and cutting the Agent's afro. George is in full late 1960s/very early 1970s outfit- Khaftan, no underwear, mohawk... There is no discussion... just the visuals. We should know that they are interacting so as to keep connected to the storyline, but we don't hear dialogue. "I've Got a Thang" From "Upbeat!" plays on the television in the barbershop which transitions to:
- The "I've Got a Thang" video (which has P-Funk in costume: including George dressed in Native American headdress and outfit and P-Funk singer Calvin Simon is in a Ku Klux Klan outfit) is now playing onboard the mothership's vintage Sony Trinitron. We reveal:

14) (interviews)

- Interviews: George is on the bridge in conversation with a group about: society, politics, art, money, music... as we see and discuss Clinton working as a staff songwriter at Motown and how P-Funk became it's own... thang.

15) (live filming/animated runner)

- The Agent hears a woman's computerized voice repeating phrases (the voice sounds a bit like Erykah Badu's voice): "Free your mind and your ass will follow!" "Think, it ain't illegal, yet!" "We are back in our minds again!" "If you ain't gonna get it on, take your dead ass home!" (narrative song: "Cosmic Slop," "Can You Get to That").
- The voice is the ship's computer who introduces itself to the Agent as MOTHERFORYA and explains that P-Funk has no beginning and no end. P-funk is fighting a timeless and eternal battle to save a dying world from its funklessness, a battle that stretches back before the time of the pyramids and far into the future of interstellar space and time travel. The funk works on a cosmic scale.

16) (live filming/animated runner)

Cut to:

- P-Funk is back in an African nightclub. They finish performing. (We see the rebel emissary observe them with great interest from the back of the cheering crowd.) The host thanks them. He asks where they go next. George announces its destination, the city of Ojola-ibinu. People in the club become quiet and

fearful, like people responding to an insurance salesman when he says he's going to Dracula's castle. The host tells him that it's not advisable for them to go there. Nobody has had the nerve to go there in years. It's rumored to be ruled by a brain-eating Amoeba, and those escapees who've managed to enter their town have become so traumatized they've lost their ability to speak.

17) (interviews)

- Interviews: We zoom out of this to reveal George, with a group of his devotees, watching the previous scene on the Sony Trinitron, laughing, dissecting the script, going through the usual topics and overall having a good time.

George has an aura about him- separate and apart from this movie- you always feel like, for whatever reason, things are gonna work out in the third act. Maybe even in the second act. The bonhomie of discussion between George and his devotees continues to further the story of the Land of Lost Minds as well as continuing to serve as a springboard for other discussions that come from the well of the music and lyrics and example of George and P-Funk.

18) (live filming/animated runner)

Cut to:

- Carrying the "One Nation Under a Groove" flag, the group are trekking through the jungle the besieged seaport city of Ojola-ibinu. (narrative song: "Cosmic Slop," "Mr. Wiggles," "Bop Gun").
- The guides are in a huddle. The head guide says that the men don't want to travel farther. They're scared. The band is stranded. The Agent emerges. He tells them to follow him. He supplies them with carnival masks.

19) (live filming/animated runner)

- George Clinton and Parliament-Funkadelic arrive in Africa where they make their way through the jungle to the seaport of the besieged city of Ojola-ibinu. (narrative song: "Cosmic Slop," "Mr. Wiggles," "Bop Gun") They enter the city of Ojola-ibinu.

20) (live filming/animated runner)

- Dahmer, a spy for the Brain-Eating Amoeba has infiltrated the band, and now stands before the Brain-Eating Amoeba, seated on a throne. They talk in gibberish, but we get subtitles. The Brain-Eating Amoeba is informed that the

P-Funk have arrived and are hiding. He sends the Head Hunters to capture them. The underground club is raided, but the patrons and the GC band have disappeared. They've retreated into the forest. They plan a strategy.

21) (live filming/animated runner)

- On "Salute Our Leader Day," the Brain-Eating Amoeba is on a reviewing stand with his associates. They wear military garb. There is no band.
- Suddenly the people hear the P-Funk in the distance. The people begin to stare into the direction where the sound is coming from. The BEA and his aides begin to confer. P-Funk enters the town. People are dancing. The BEA orders his men to stop the band.
- Eventually, following some intrigue, the rebels, juiced by P-Funk, face off against the Brain-eating Amoeba and his minions. (narrative song: "Bop Gun," "(Not Just) Knee Deep," "Placebo Syndrome")
- The reviewing stand begins to shake. Panic sets in. The Brain-Eating Amoeba tries to escape but is captured by the crowd. A truck pulls up, the back door is open and the people's heads, which the BEA Amoeba had stored for a later feast, are distributed. They remove their bobbleheads and are given their real heads. Much joy and celebration.
- P-Funk plays, there is much rejoicing and dancing ensues. (narrative songs: "Flashlight")
- The film ends with Carnival in the sea of the Land of Los Souls. The rebel orcas and dolphins (call back to the start with George riding the dolphins) do flips over the "One Nation Under a Groove" flags, while wearing black berets. (narrative song: "Everybody is Going to Make it This Time")

The end.

reprise: "One Nation Under a Groove,"