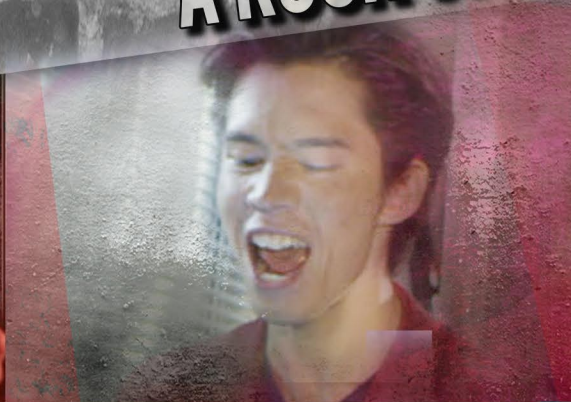


THE BREAKOUT

A ROCK OPERA



YOU'VE GOT ONE CHANCE



PRESS NOTES

THE BREAKOUT

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Contacts

Print Source, US & International Sales

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Film Details

Total Running Time: 00:41:18

Genre: Musical Drama

Filming Location: United States

Critical acclaim for *The Breakout*:
<http://womensenews.org/2016/04/colonia-about-pinochets-chile-is-brutal-and-brilliant/>

Logline

A high school nerd, with the help of some misfits, goes on a daring mission to rescue the girl he loves from a mental hospital.

Short Synopsis

The Breakout: A Rock Opera is a musical drama about outcast teenagers' struggle to grow up in a world that doesn't seem to want them. Albert, a loner who spends most of his time in the high school library, is obsessed with the beautiful and bright but tormented Cara, whom the other kids call "Scara" because of her scarred arms. When the school authorities, because of Scara's penchant for self-harm and dark poetry, decide she's a danger to herself and have her committed to a hospital, Albert enlists the rebellious kids Scara hangs with to help rescue her from her fate. But can they hope to triumph over the adult world?

Long Synopsis

The Breakout: A Rock Opera is a musical drama about outcast teenagers' struggle to grow up in a world that doesn't seem to want them. Albert, a loner who spends most of his time in the high school library, is obsessed with the beautiful and bright but tormented Cara, whom the other kids call "Scara" because of her scarred arms.

When the school authorities decide Scara should be committed to a psychiatric hospital because of her penchant for self-harm and dark poetry, Albert vows to rescue her from her plight. Albert tries to recruit Scara's misfit friends to his cause, and they mock him until their taunting drives him to anger and he flies into a rage in the school cafeteria, smashing things up. Impressed with his destructive capability, the misfits finally agree to help, and each misfit lends their own special skill — whether it's computer hacking, picking locks or faking a seizure — to help Albert break into the hospital. Can they hope to triumph over the adult world? Whatever comes of his quest, Albert makes friends for the first time in high school, and discovers he can be a leader.

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Director's Statement by Director Jenn Page

I was immediately drawn to *The Breakout* because the music was so fun. My last musical feature was very Broadway, which I love, but I'm an alternative rock girl, so getting the chance to do a gritty rock musical was an opportunity I couldn't pass up. It also struck me that, although the film always keeps a sense of humor, it treats some important subjects -- teenage suicide and self-harm, and the commitment of kids to psychiatric hospitals, to name a few -- that don't get a lot of coverage in TV and movies. Whether the widespread drugging and hospitalization of teens happening in our society is a legitimate approach to treating mental illness, or just a means of controlling kids who don't conform, is a question I think is worth asking. Our creative team paired with the cast made for something really special. Sure, we were making a musical on not enough money or time, and everyone was wearing way too many hats, but there was a love and excitement that is rare on film sets. Ultimately, I hope that people resonate with the message of the film. We have all at one time or another felt we didn't fit in, felt hopeless, felt alone, just looking for our place in the world. If this film inspires just one person to go fully after their dreams with no regrets, I'll feel we've accomplished something grand.

Creative Team



Jenn Page
Director

Jenn Page has directed and produced feature films, branded series, music videos, live stage shows, and a TV talk show. Determined and passionate, Jenn has a reputation for taking on tough projects and leading them to excel against the odds. Although she's directed in almost every genre, she's most drawn to romantic dramedy and musical projects. She founded her production company, Luminave Films, centered around the vision of creating projects for women to produce, direct, star in, and crew on.



Chris Edgar
Writer / Composer

Writer and composer Chris Edgar has written music for film, theater, TV, digital series, commercials and more. Chris has worked on award-winning films, including his animated musical *Steve's Quest*, which won numerous awards including the International Academy of Web Television's Best Animated Series Award and the Best Original Score Award at the Hollyweb festival. Also a songwriter and drummer himself, Edgar has toured around the world and written with signed recording artists. Edgar aims to bring together the musical theater genre with film and animation in new, unique and entertaining ways.



Collier Landry
Director of Photography

Director, cinematographer and editor Collier Landry specializes in helping independent films, big brands, corporate and music clients raise their productions to the highest quality. He's known for his exhaustive work ethic and his talent for camera movement and lighting. Those qualities, paired with owning a full production camera and lighting package, have made him the go to guy for top companies. His clients have included HBO, BMG, Universal Music, General Motors, Syfy Channel, Defy Media, Fiat, 51 Minds, Pop!, MTV, CMT, SEMA, General Mills, Starz!, Netflix and many others. Currently, his show "Aftermath" is in development at Discovery. The documentary series deals with the consequences of violence in America and will be helmed by two-time Academy Award-winning director Barbara Kopple.



David A. Hoffman
Producer

As a 15-year veteran of the entertainment industry in Los Angeles, Dave Hoffman has worn a lot of hats. After graduating from the University of Illinois with a Bachelor of Arts in Cinema, Dave moved to Los Angeles and immediately dove in, working in production for Discovery Channel. As is common for a freelancer, he moved from company to company (ABC, NBC and HBO to name a few), working, learning, growing, and letting those creative juices flow! Dave has over 100 professional credits on feature films, television shows and webseries, commercials, interviews, industrials, and music videos.

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Credits

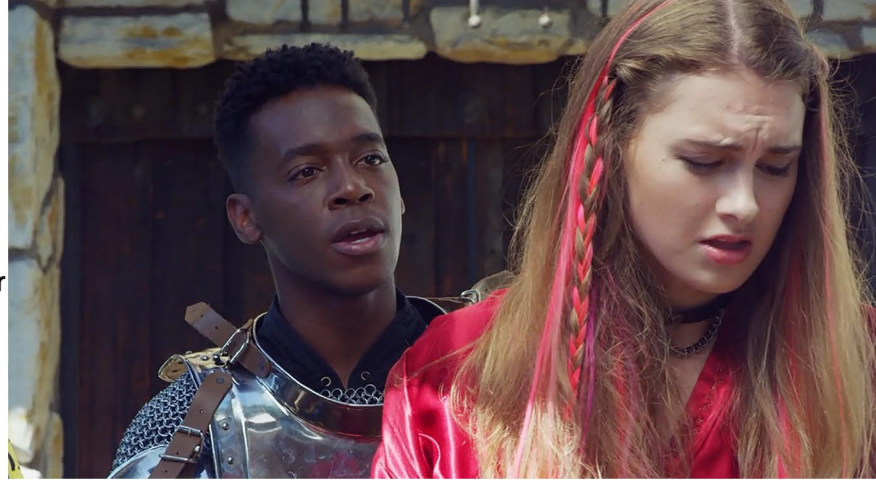
Albert
Scara
Jake
Rat
Rory
Mr. Rizzo
Ms. Fancher
Receptionist
Guard Wallace
Guard Sanders
Guard Clockbear
Dr. Susan Smith
Orderly Thompson
Samuel
Scara's Mother

Directed by
Written by
Executive Producer
Producer
Director of Photography
Editor
First Assistant Director
Second Assistant Director
Production Designer
Art Director
Key Makeup and Hair
Choreographer ("The Hospital
Dance" and "Not Your Princess")
First Assistant Camera
Second Assistant Camera
Gaffer
Key Grip
Grips

Colorist
Assistant Editor
Sound Editor
Production Sound Supervisor
and Playback
Production Assistant
Co-Producer

Andre Darnell Myers
Emma Farabee
Nathan Harrington
Tara Bianco
James Hansen
Geno Segers
Leah McKendrick
Lauren Patrice Nadler
Chris Yanke
Fernando Martinez
David A. Hoffman
Sarah J. Eagen
Brett Ashley
Palmer C. Stanfield
Sandra J. Payne

Jenn Page
Chris Edgar
Chris Edgar
David A. Hoffman
Collier Landry
Jenn Page
David A. Hoffman
Andrea Rutherford
Katie Moest
Kim Brunner
Brenna Haukedahl
Sarah J. Eagen
Rudy Ruiz
Bryan Richard Keith
Matthew Phroper
Derek DiPippo
Ryo Hata
Alex Lizotte
Will Rae
Jason Gullifer
Craig Polding
Robert Warnack Jr.
Nicholas Palermo
LiveTribe Productions



Music by
Musicians

Vocal Coach
Vocal Recording Engineer
Music Mixing Engineers

Grip and Lighting Gear

Armor and Weapons

Songs

"Something 'Bout The
Blood"
"Land of the Free"
"Might As Well Rage"
"One Chance"
"Stealth Espionage Action"
"Not Your Princess"
"Strange"
"Wrong With You"

Chris Edgar
Jess P. Tzimas - Guitar
Tim Edgar - Guitar
Chris Edgar - Keyboards and
Programming
Rima Shideler
Josh Smith
Davide Fant
Nicolas Blomberg
Tim Otholt and Light Hollywood,
LLC
Bryan Forrest and Iron Relic
Entertainment

Scara, Albert, Mr. Rizzo and Ms.
Fancher
Jake, Rat and Rory
Albert, Jake, Rat and Rory
Albert, Jake, Rat, Rory, Mr. Rizzo
and Ms. Fancher
Albert, Jake, Rat and Rory
Albert and Scara
Albert
Albert, Jake, Rat and Rory

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Q&A with Writer / Composer Chris Edgar

Q: What inspired you to write this piece?

A: Back in high school, I was friends with a bunch of misfit kids who were in what was called the “self-contained” program — they took classes separately from the general student body and got extra supervision because they were seen as dangerous to themselves or others. I hung out with them because they did nerdy things I liked, such as playing Dungeons & Dragons and doing theater. Every day, a teacher, sometimes accompanied by a guard, would come to gather them from the table we’d sit at in the cafeteria and take them to class. Sometimes I’d also hear about these kids being hospitalized for various reasons. The self-contained program always struck me as kind of prison-like, and I remember wondering what would happen if the self-contained kids joined together and rebelled against the school. That, and conversations with my Mom — who’s a clinical psychologist and has worked with lots of kids who cut and were hospitalized because they were seen as a suicide risk — inspired me to pick this subject to write about.

Q: What’s the story of *The Breakout* in a nutshell?

A: Albert, an outcast kid who eats lunch alone in the library, is obsessed with Cara, a beautiful and bright but troubled girl who hangs with a misfit crowd. The kids at school call her “Scara” because of the scars on her arms and the macabre poetry she writes. Scara reads a poem in English class that’s obviously about the relief she gets from cutting, prompting the school administration to arrange for her to be committed for 72-hour observation to a psychiatric hospital. Albert, who’s kind of a rescuer type and a hopeless romantic, vows to free her, and he’s eventually able to convince Scara’s friends to help him break into the hospital and rescue Scara. I don’t want to spoil the rest of the plot, but I’ll just say you probably won’t expect what happens!

Q: Why is this film relevant in today’s world?

A: As part of our research for this film, we looked up statistics on teen suicide and self-harm, and the hospitalization of and prescription of psychotropic drugs for teens, and what we found was pretty depressing. I was a grad student in clinical psychology for a little over a year before leaving the program to focus solely on music, and it was scary to me to learn how drugs and hospitalization are used as tools to control and discipline children. There are so many important questions to explore regarding the mental health establishment’s relationship with teens, and hopefully *The Breakout* can, in an entertaining way, add to that conversation. Of course, there have been films and episodes of TV shows about teen suicide and alienation, but I think *The Breakout* explores the inner lives of teenagers who are outcasts, are considered a suicide risk, and so on at a depth we usually don’t see in the media (and using music helps us do this).

Q: What’s the core message you want people to take away from this film?

A: When I was in high school, I thought of myself mostly as a passive receiver of information, and didn’t understand the extent of my power to create and to affect the world around me. I probably could have been writing musicals back then too, if I’d fully understood what I was capable of. Albert, the protagonist of *The Breakout*, by taking matters into his own hands to rescue Scara from the hospital, comes to understand his ability to control his own destiny, and hopefully *The Breakout* can help teenagers — and adults, for that matter — grasp that they can do the same.

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Q&A with Writer / Composer Chris Edgar

Q: What led you to tell this story in a musical format?

A: Aside from my love of musical theatre, I think singing is particularly appropriate when a piece has teenage characters, because adolescence is such an emotionally intense time and music is a great way to express that intensity. The songs have more of a punk-rock feel than people might expect from a musical — this piece is more influenced by contemporary shows like *Rent*, *Next To Normal* and *Bloody Bloody Andrew Jackson* than *My Fair Lady* — and that helps to raise the emotional stakes of the rebellion our misfit heroes take part in.

Q: Why did you decide to present this as a film rather than a stage show?

A: At first, *The Breakout* was actually presented as a stage production in San Francisco. Seeing the show get performed made clear to me that *The Breakout* was capable of speaking to a much larger audience than what we could cram into the 99-seat black box we performed it in. Because I had some experience working on webseries (basically TV series for the web), I had the idea of presenting the show in that format, and I reached out to Jenn Page, the director of *The Breakout*, who had directed musical films. She convinced me that we might as well try presenting the piece as a feature film — after all, if it got traction at film festivals, maybe we could even work out an arrangement to create a TV series based on the piece.

Q: What was the biggest challenge you faced in making this film?

A: Although I have experience in scoring films and musical theater, this was my first movie musical, and of course there are many differences between presenting a work on stage and making a film out of it. We needed to record all of the instruments and vocals before shooting, and have the actors lip sync with the songs on set, which presented special challenges in editing and post-production I hadn't experienced before.

Q: What was the most fun part of making this film?

A: I would definitely say watching the cast bring the show to life — it seemed to me that they understood their characters better than I did, which I think is what most writers dream of seeing in a performance. One time, when I was reading for one of the characters during a rehearsal, Emma Farabee, playing Scara (the female lead) frightened me with the intensity of her glare, and I instantly saw in that moment how much work she'd put into embodying Scara's anger and passion. The cast clearly did so much to prepare for their roles and empathize with their characters, which made me so proud.

Q: What was it like working with the rest of the team?

I didn't think anyone could be as neurotic and obsessive as I am about making sure the presentation of this project worked, but to my surprise, Jenn Page (the director) and Collier Landry (the director of photography) were! I confess I got a bit worried about Jenn while she was editing the project, and about Collier when he was lugging around this massive camera rig on his back for hours on set, but in the end, apart from a few aches and pains, no one was hurt.