

Masters

Is an alternate history following two groundbreaking hip-hop executives as they stumble into a secret fraternity covertly controlling the entertainment industry. Season 1 follows their adventures crashing their record company into the conservative business worlds of politics, sports, and entertainment. The nineties changed everything. Now everything about the nineties is about to change.

The secret fraternity is masked by a country club called The Empalizada, akin to The Continental in the John Wick series. A neutral safe space where the corporate honchos of the day engineer history behind closed doors. Music as a cue to fix games, vast conspiracies: the west coast and east coast wars as a technique to juice record sales, a Bohemian Grove of industry insiders pulling strings to contour the world to their personal and profitable likings.

Season 1 stays mostly in 1990, but toggles to the 20's, 60's and 70s when narratively necessary. It concerns the tale of entertainment lawyer Darwin Hall and his friend, A&R executive Dutch Cohen, as Darwin becomes the first black member of Dutch's all white country club, supposedly to shake up the old mobbed-up power structure, but actually becoming a central part of it. They rainmake within the early 90's hip-hop scene forming their own powerful record label by changing the rules of the game, stealing great artists from the likes of Ice-T and Prince from the mafia who run the game by cheating, taking over the fixing themselves, on their terms. The season dips into the past to show snippets of relevant history including Morris Levy and Roulette records' framing and murdering of Sam Cooke and Bobby Fuller and their mirrorlike relevance to the murders of Tupac and Biggie, among others.

Imagine our cultural history rewritten through the eyes of a puppeteer. A world where everything from the deaths of great artists to the buzzer beating shot in game seven was dictated by a secret society of insiders... that Dr. Dre's halftime show happened at what was once called The Masters, on what was once a plantation – to as big of an audience. Imagine the cascade of cultural consequences that would have resulted from the survival of Tupac and Biggie, uniting their forces. This is the revisionist history *Masters* aims to capture.

The title of the show is a quadruple entendre: the *masters* of the universe, *master* recordings, slave *masters* and the racist history of professional sports – the *Masters* golf tournament. *Masters*

aims to map the synaptic connections between hip-hop, the mafia, the music business, and professional sports and how their heady brew has seeped into the culture at large.