

THE LOT

PURIM



Production Book
for an Animated Series

THE LOT

PURIM

PRODUCTION BOOK



FOR AN ANIMATED SERIES



© Reserve Palace Productions, LLC
2010



1 The Company

2 The Story

3 Character Design

4 Production Design

5 Target Audience

6 Crew Profiles

7 Business Model

8 Production Schedule

9 Contact Information



1 The Company

Reserve Palace Productions draws its inspiration from *Interstudio*, an award winning theater conservatory and production company established by Moshe Khusid at the Imperial Reserve Palace in St. Petersburg, Russia. *Reserve Palace Productions* is a young and versatile company, combining powerful mainstream narratives with breakthrough expressive art-house aesthetics in order to create high quality films.

The company works with seasoned professionals and young talented filmmakers to produce dynamic motion pictures with high market potential.

Company Assets

The company has produced a made-for-TV animated series *The Lot (Purim)* and two feature documentaries.



2 The Story

We would like to draw your attention to three aspects of our script that moved us to undertake this animated work.

- The story is based on the Book of Esther, which comes from the Bible, and as such carries over the prestige of the world's most famous book;
- The story smartly intertwines the adventure plot with universal moral values;
- The language of the story is inherently cinematic.

The combination of these aspects will insure that the film is highly visual, dynamic, and popular with audiences worldwide.

The story takes place several decades after the Temple of Jerusalem was destroyed. Although Ahashverosh, the Ruler of Persia, treats all people in his empire equally, Aman, the king's chief advisor, plots against the Jews by desiring their complete annihilation. However, two righteous souls sent by God prevent Aman from realizing his murderous plan. The wise Mordechai and his beautiful daughter Esther lead the Jews along a path to freedom, full of dangerous trials and repentance. The villains are punished and Esther's son, king Dariush, rebuilds the Temple of Jerusalem, which will stand for the next 420 years. To this day people from around the world come to Jerusalem to open their hearts because it is the place where they feel close to God.





3 Character Design

Since the beginning of production it has been a challenge to successfully integrate two seemingly irreconcilable aesthetics: the stylized Babylonian figures with natural movements and proportions of a human body. To achieve this, animators have extended the capabilities of flash animation designed in AfterEffects and other motion graphics software to successfully merge 2D graphics with 3D motion graphics.



4 Production Design

The film's narrative involves a complex adventure plot, rooted in the history of the ancient world. To help young audiences get a better sense of biblical events, the film employs a mixture of genres and aesthetics that emphasize different parts of the story. The sepia appearance of palace sequences, in which the nurse recounts past events to the young king, contrasts with the vivid colors of historical flashbacks. Similarly, the episode introductions provide a cultural and historical context for the events to follow.





5 Target Audience

This is a family film. Our main audience are children of 6-12 years of age and their parents. However, one aspect of our series sets it apart from similar animated projects. In addition to its unique treatment of biblical material, our film is absolutely and positively kosher. That is, the way it presents biblical events is accepted both by Jewish rabbis and by the Christian church. This simple fact alone makes the entire Jewish population our most natural and assured audience. Religious Jews will only watch programming approved by their rabbi. Our animated series is the first attempt at providing high quality, historically accurate, kosher entertainment that is in accordance with the Jewish law.

That said, we intend the audience of *The Lot* to be truly international. The film touches upon universal values that most people around the world can sympathize with. Freedom, independence, dignity, compassion, and sacrifice are all clearly recognized and acknowledged in Western and Eastern cultures and represent ideals that are just as valid today as they were in biblical times. The film will be especially appealing to Jewish and Christian audiences, as well as the general public, who is interested in powerful and emotional stories based on solid moral values.



6 Crew Profiles



Rinat Gazizov
art director



Rinat has been making animated films for 22 years as writer, director, character designer and animator, and art director. Working for studios like Klasky Csupo Inc, Entertainment Partners, and Waterman Entertainment Inc, Rinat has created over 25 animated shorts, 28 animated music videos, and some 80 plus animated commercials. In 2009 he directed *The Young Doctor Doolittle*, animation feature film produced by Waterman Entertainment, Inc. Rinat is a winner of Nika (Russian Oscar) and Ovation (Russian Emmy) awards.

Gregory Auerbach
composer



During his 30 year long career in music, Gregory Auerbach has composed scores for 4 feature films and over 60 theater productions. These include six opera scores, five ballets, and six symphonic suits. A graduate of Moscow Conservatory, Mr. Auerbach is a professor at the Russian State Theater Academy. Scoring «The Lot» is Mr. Auerbach's third collaboration with Moshe Khusid.

Moche Khusid
writer, director



German born and Russian trained director Moshe Khusid has gained international recognition for his work on stage and screen. A graduate of the famous Leningrad School of Film and Theater, Moshe has directed over 60 puppet and live theater productions in Russia, Israel, USA, Canada, France, Switzerland and other countries. As a founder of the Interstudio Theater, his work was presented and recognized at festivals in Avignon, Toulouse, Lugano, Marseille, London, Lodz, St. Petersburg, Moscow and many others. Mr. Khusid's screen credits include over 20 documentary and fiction films made for television and multi-media projects. Mr. Khusid is a recipient of Grand Prix Awards at Avignon, Toulouse, and Athens festivals.

Daniel Levin
producer



Daniel comes to film from TV journalism. Over the past three years he has directed six short films and has co-written and edited two documentaries with Marina Goldovskaya. Both films premiered at the IDFA Festival in Amsterdam. Daniel holds degrees in Political Science from Cornell University and Georgetown University, and an MFA in Film Directing from USC School of Cinematic Arts. Daniel's MFA thesis film, *Moment Théâtral*, won the prestigious Jack Nicholson Directing Award.

Yelena Makarczyk
producer



Yelena is an executive at VITAC, a Merrill Company, where she built the Multi-Language Post-Production Division from scratch. At VITAC, Yelena has managed projects for Microsoft, Vivendi, BBC/Discovery, and feature films for Paramount and Sony Pictures. Working with distributors like KOCH, Netflix, and TLA Releasing, Yelena has managed subtitling and dubbing projects in more than 50 languages. Yelena graduated magna cum laude from UCLA with a BA in English and has produced and distributed a number of world-known projects.



7 Business Model & Designated Markets

Making a movie can be a difficult, yet rewarding, experience. Although thousands of movies are produced each year, most films do not make a full return on their investment from income generated by domestic box office. Filmmakers rely on profits from other markets, such as broadcast and cable television, DVD sales and rentals, and foreign distribution to compliment their income. Small companies, such as ours, can compete successfully by creating marketable movies on low budgets. Low overhead costs and creative distribution strategies enable us to find an audience for our film.

1. The film's main audience

- Family entertainment
- Judeo-Christian audiences
- Schools
- History buffs

2. Audience geography

- North America and Latin America
- Eastern and Western Europe
- Israel, South Africa
- Pacific Asia, India, New Zealand, Australia

3. Main Markets

- Foreign and Domestic Cable Networks
- Foreign and Domestic DVD sales
- Ancillary Markets (hospitality, airlines, schools, etc)





8 Production Schedule

1. June - September, 2010 Episode 2
2. October - December, 2010 Episode 3
3. January - March, 2011 Episode 5
4. April - May, 2011 Finishing
Distribution
Marketing

Project Estimated Cost

1,200,000 USD



Please contact
Daniel Levin - producer
+1.213.713.0406
daniel@goodhopefilms.com



RESERVE PALACE PRODUCTIONS

Reserve Palace Productions, LLC
Las Vegas, Nevada USA