

PLEASE DON'T DIE ROGER BERMAN



BY RYAN P. SHRIME



FIG 7

PLEASE DON'T DIE, ROGER BERMAN

FOURTEEN-YEAR-OLD CLARENCE WHEELER'S ONLY FRIENDS ARE HIS FANTASY NOVELS. WHEN HE FINDS OUT THAT ROGER L. BERMAN -- THE AUTHOR OF HIS FAVORITE, YET-UNFINISHED SERIES -- HAS BEEN HOSPITALIZED FOR A HEART-ATTACK, HE RUNS AWAY TO THE HOSPITAL TO SAVE BERMAN BEFORE THE STORY IS LOST TO HIM FOREVER.



THE STORY

AN ANIMATED EPIC BATTLE RAGES. THE FORCES OF EVIL THREATEN TO DEFEAT THE STOIC DEFENDERS WHEN, DOWN THE MOUNTAINSIDE, RIDES AN ARMY OF LIGHT, LED BY BOY-KING AERIS, HIS LONG, FLOWING HAIR GLEAMING IN THE SUN, AERIS SPURS HIS HORSE HARDER... UNTIL HE'S HIT BY A SNOWBALL. AND ANOTHER--

THE ANIMATION DISSOLVES INTO A LIVE-ACTION SCHOOLYARD WHERE AERIS--ACTUALLY 14-YEAR-OLD, BEANIE-WEARING CLARENCE WHEELER--IS NOW BEING PELTED WITH SNOWBALLS. THE BULLIES STEAL HIS SIGNED, FIRST-EDITION OF A CHOIR OF DARKNESS--BOOK 5 OF 6 IN A YET-UNFINISHED FANTASY SERIES BY HIS HERO-AUTHOR, ROGER L. BERMAN--AND LAUNCH INTO A HUMILIATING GAME OF KEEP-AWAY. CLARENCE ATTACKS--

AND FINDS HIMSELF SUSPENDED. SEARCHING FOR SOLACE IN THE PUBLIC LIBRARY, HE FINDS DEVASTATING NEWS INSTEAD: BERMAN HAS HAD A SEVERE HEART ATTACK. BUT CLARENCE HAS TO KNOW HOW THE STORY ENDS, SO HE STEALS MONEY FROM HIS MOTHER'S RAINY-DAY JAR AND BUYS A ONE-WAY BUS TICKET TO THE HOSPITAL TO MEET HIS HERO...WHO'S A MISERABLE SHELL OF THE MAN THAT CLARENCE EXPECTED. AND HE WANTS NOTHING TO DO WITH HIS BIGGEST FAN.

SUDDENLY REALIZING HOW ALONE HE IS, CLARENCE IS RESCUED BY WOODY, A MALE NURSE IN CHARGE OF ROGER'S LONG-TERM NURSING FACILITY. THEY BECOME FAST FRIENDS, AND WHEN PEGGY ARRIVES TO RETRIEVE HER SON, THEY CONVINCED HER TO LET CLARENCE STAY AND WORK AS A VOLUNTEER IN THE ADJACENT CHILDREN'S WARD.

THERE HE MEETS BETSY, A 13-YEAR-OLD LEUKEMIA PATIENT WITH AN INDIANA JONES SOUL, WHO JOINS HIM IN HIS MISSION TO CRACK ROGER. BUT CLARENCE ALLOWS ROGER'S MISANTHROPY TO AFFECT HIM AND HIS BURGEONING RELATIONSHIP WITH BETSY, UNTIL EVERYTHING FALLS APART AT THANKSGIVING DINNER, WHEN CLARENCE FINALLY PUSHES BETSY AWAY, AND ROGER DISMISSES CLARENCE FROM HIS LIFE FOREVER.

ALONE, FRIENDLESS, CLARENCE REFUSES TO TAKE "NO" FOR AN ANSWER, AND DECIDES TO FINISH THE BOOK HIMSELF IN THE ONLY WAY HE KNOWS HOW: DRAWING. LETTER AFTER LETTER HE SENDS TO ROGER, BUT CAN HE MOVE HIS HERO IN TIME TO FINISH THE BOOK? AND WILL IT EVEN MATTER IF HE DOESN'T HAVE BETSY TO SHARE IT WITH?



The background image is a composite. On the left, there is a character from a fantasy game, resembling a dragonborn or a warrior with a large, ornate helmet and armor, surrounded by flames. On the right, a man in a light-colored striped shirt stands with his arms raised in a bar or restaurant setting, with a young boy in a school uniform sitting at a table in front of him. A neon sign for 'Extra Light' is visible on the wall behind them.

THE SCENE

WHAT IF J. K. ROWLING HAD NEVER FINISHED THE *HARRY POTTER* SERIES? WHAT IF GEORGE R. R. MARTIN DOESN'T FINISH HIS *SONG OF ICE AND FIRE* SERIES? WHAT ARE THE UNSPOKEN PROMISES A WRITER MAKES TO THE MILLIONS THEY INSPIRE WITH THEIR WRITING? AND WHAT IF YOU'RE ONE OF THOSE MILLIONS... AND YOU'VE GOT NOTHING ELSE GOING FOR YOU?

PDDRB IS A QUIRKY, COMING-OF-AGE, FAMILY-FRIENDLY FILM THAT'S UNIQUE AND TIMELY IN ITS EXPLORATION OF EXACTLY THOSE QUESTIONS. CLARENCE HAS SHUT DOWN; HE'S BEEN BULLIED AND ABANDONED, LEAVING HIM FEELING UNLOVED, WORTHLESS, BLOCKED, AND OUT-OF-PLACE. LIFE'S THROWN HIM HIS SHARE OF CURVEBALLS, BUT, LIKE MOST OF US, CLARENCE LIVES IN A PRISON OF HIS OWN MAKING.

IN THAT DARKNESS HE FINDS HOPE IN ROGER BERMAN'S FANTASY SERIES; AN ESCAPE TO AN IMAGINARY WORLD WHERE, JUST FOR A MOMENT, HE CAN BE KING. BUT WHEN THAT'S TAKEN AWAY FROM HIM TOO, THE BOY WHO WAS SEARCHING FOR ANSWERS, SEARCHING FOR A FATHER FIGURE, LEARNS SOMETHING FAR MORE IMPORTANT: HE'S ALWAYS HAD THE POWER TO CREATE A BETTER LIFE FOR HIMSELF. HE'S UNIQUE; HE'S LOVED; AND HE'S ENOUGH.

PDDRB'S MEMORABLE TONE AND STYLE SET THE STAGE FOR AN INTIMATELY RELATABLE JOURNEY. ABOVE ALL ELSE, IT IS A FEEL-GOOD FILM. WITH ITS CHARACTER-DRIVEN STORY SUPPORTED BY POIGNANTLY FUNNY DIALOGUE AND EYE-CATCHING ANIMATION, IT PROMISES TO LEAVE AUDIENCES WITH A SMILE ON THEIR FACE AND THE INSPIRATION TO CREATE THEIR OWN MASTERPIECE.



THE STYLE

AT ITS HEART, PDDRB IS AN INDIE, COMING-OF-AGE FILM. DYNAMIC YET INTIMATE, MUCH OF THE MOVIE WILL REMIND THE VIEWER OF FILMS LIKE LADY BIRD, THE FAULT IN OUR STARS, SPECTACULAR NOW, AND THE WAY, WAY BACK. BUT WHILE THE FILM SUCCEEDS ON THE STRENGTH OF THE STORY AND THE CHARACTERS, THE BOLD AND COMPELLING STYLE HELPS BRING THE VIEWER INTO THE HEART OF CLARENCE'S PERSONAL JOURNEY.

BECAUSE OF HIS INABILITY TO EMOTIONALLY HANDLE THE DIFFICULT SITUATIONS LIFE PRESENTS HIM, CLARENCE'S PERCEPTION COLORS WHAT HE EXPERIENCES, SOMETIMES CAUSING HIM TO DISASSOCIATE ENTIRELY. THE FILM'S VISUAL STYLE MIRRORS CLARENCE'S PERCEPTION, AS THE TEXTURE AND COLORS OF THE PICTURE SUBTLY SWELL AND EBB WITH HIS EMOTIONAL STATE INCORPORATING AND SOMETIMES, AT MOMENTS OF GREAT TENSION OR ELATION, BEING ENTIRELY TAKEN OVER BY ANIMATION.

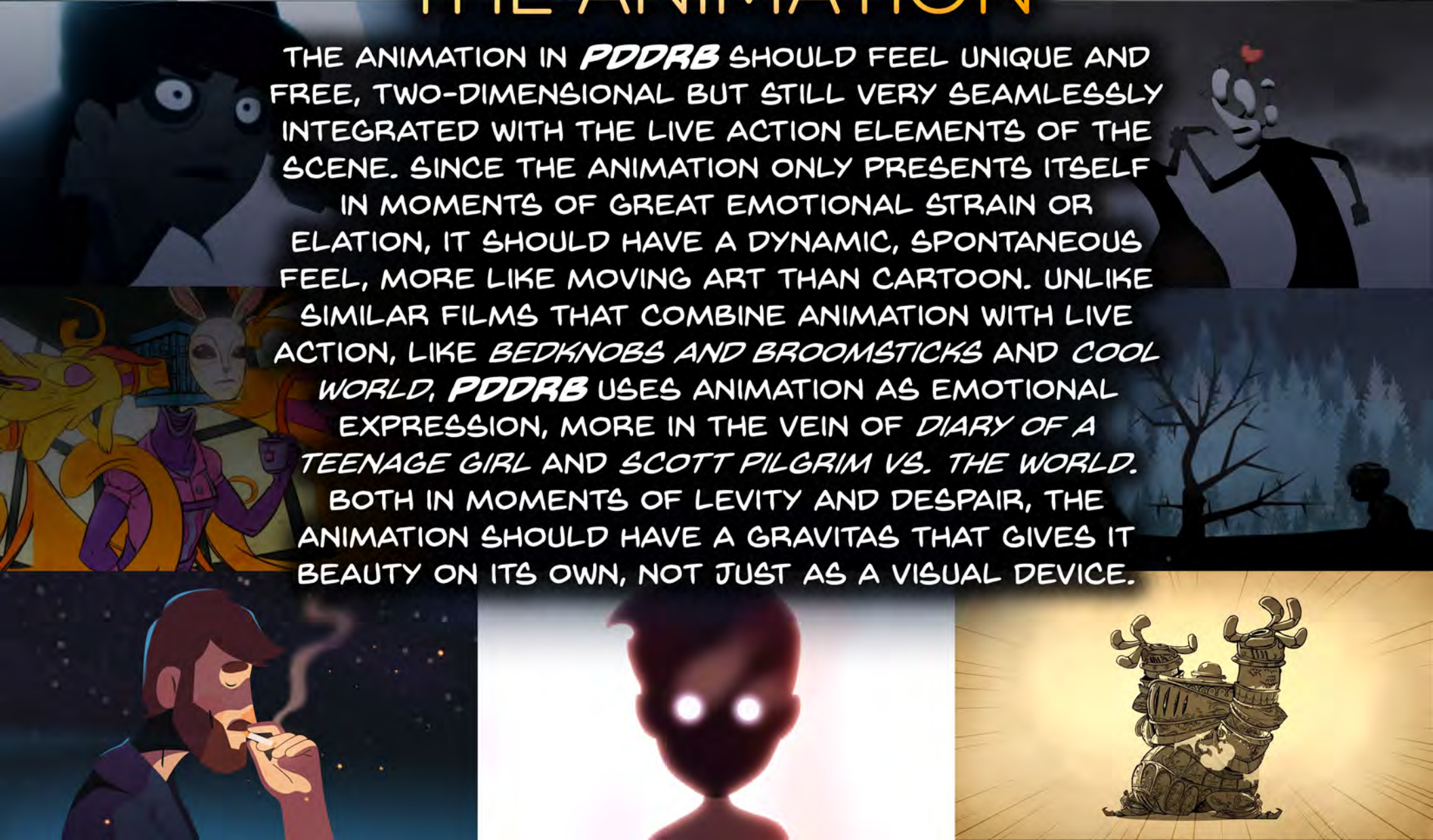
THE RESULT OF THIS MARRIAGE OF STYLE AND STORYTELLING MAKES THE CINEMATOGRAPHY AND VISUAL DETAILS CHARACTERS IN AND OF THEMSELVES, ELEVATING A CHARACTER-DRIVEN INDEPENDENT FILM TO A TRULY UPLIFTING CINEMATIC EXPERIENCE.





THE ANIMATION

THE ANIMATION IN *PDDR* SHOULD FEEL UNIQUE AND FREE, TWO-DIMENSIONAL BUT STILL VERY SEAMLESSLY INTEGRATED WITH THE LIVE ACTION ELEMENTS OF THE SCENE. SINCE THE ANIMATION ONLY PRESENTS ITSELF IN MOMENTS OF GREAT EMOTIONAL STRAIN OR ELATION, IT SHOULD HAVE A DYNAMIC, SPONTANEOUS FEEL, MORE LIKE MOVING ART THAN CARTOON. UNLIKE SIMILAR FILMS THAT COMBINE ANIMATION WITH LIVE ACTION, LIKE *BEDKNOBS AND BROOMSTICKS* AND *COOL WORLD*, *PDDR* USES ANIMATION AS EMOTIONAL EXPRESSION, MORE IN THE VEIN OF *DIARY OF A TEENAGE GIRL* AND *SCOTT PILGRIM VS. THE WORLD*. BOTH IN MOMENTS OF LEVITY AND DESPAIR, THE ANIMATION SHOULD HAVE A GRAVITAS THAT GIVES IT BEAUTY ON ITS OWN, NOT JUST AS A VISUAL DEVICE.



THE CHARACTERS

PLEASE DON'T DIE, ROGER BERMAN'S GREATEST STRENGTH LIES IN ITS UNIQUENESS OF VOICE AND DEVELOPMENT OF CHARACTER.

AS A TROUBLED AND FAR-FROM-PERFECT HERO, CLARENCE ULTIMATELY EMBODIES THE INSECURITIES AND FAILINGS THAT MOST VIEWERS CAN RELATE WITH. FROM BETSY AND ROGER TO THE SUPPORTING CAST OF CHILDREN AND SENIORS, EVERY CHARACTER HAS HER OR HIS OWN PERSONAL ARC THAT, WHEN ASSEMBLED, NOT ONLY PROVIDE THE FILM A RICH TEXTURE, BUT ALSO SERVE TO COMPLEMENT CLARENCE'S OWN PERSONAL JOURNEY IN THE MOST HEARTWARMING WAYS.

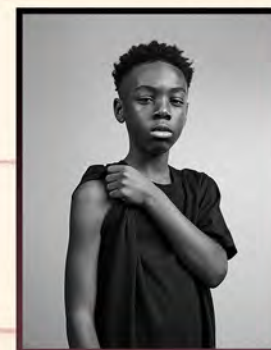
THE PRODUCERS, ALREADY IN TALKS WITH MAJOR CASTING DIRECTORS, WILL SEEK OUT RESPECTED ACTORS LIKE THOSE INCLUDED IN THE FOLLOWING CHARACTER PAGES; ACTORS WHO WILL NOT ONLY BRING THE WRITING TO LIFE WITH THEIR OWN CREATIVE PROWESS, BUT ALSO ENSURE THE MARKETABILITY AND LONGEVITY OF THE FILM.

CLARENCE

A FRUSTRATED GENIUS WITH A SKETCH PAD AND PENCIL, CLARENCE HIDES HIS TALENTS BENEATH A SHELL OF RAGE AND DISAPPOINTMENT. DESPITE HAVING VALID GRIEVANCES WITH THE WORLD AND HIS TREATMENT BY IT, HE IS JUST AS MUCH HIS OWN ENEMY AS THE KIDS WHO PICK ON HIM IN SCHOOL. THOUGH CLARENCE RUNS AWAY FROM HOME TO FIND CLOSURE FOR HIS FAVORITE FANTASY NOVEL, THROUGH THE HELP OF A MOTLEY CREW AT BERMAN'S HOSPITAL, WHAT HE ULTIMATELY FINDS IS A PATH TO FORGIVENESS, SELF-WORTH, AND CREATIVITY.



NOAH SCHNAPP
(STRANGER THINGS)



ALEX R. HIBBERT
(MOONLIGHT)

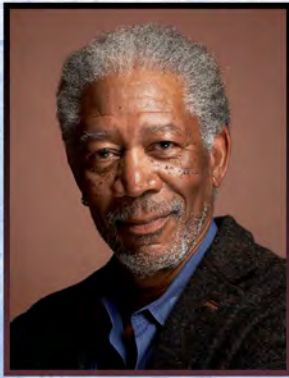


JAEDEN LIEBERHER
(IT)

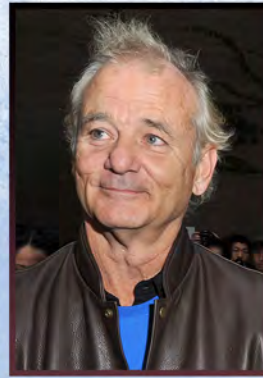




JOHN GOODMAN
(ROSEANNE)



MORGAN FREEMAN
(NOW YOU SEE ME 2)

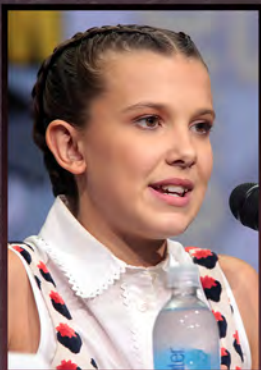


BILL MURRAY
(GHOSTBUSTERS)

ROGER

ROGER USED TO BE A GREAT, PROLIFIC WRITER. NOW HE'S JUST A MISERABLE MAN WHO SUFFERS FROM THE DELUSION THAT EVERYTHING IS SOMEONE ELSE'S FAULT. HE HAS NO TIME OR PATIENCE FOR FANBOYS LIKE CLARENCE AND WOULD RATHER WALLOW IN SELF-PITY OVER ALL THE THINGS LIFE HAS TAKEN FROM HIM. FORCED TO STARE AT A YOUNGER VERSION OF HIMSELF, THOUGH, ROGER IS FACED WITH A CHOICE: GROW, OR TAKE HIS MISERY WITH HIM TO THE GRAVE.





MILLIE BOBBY BROWN
(STRANGER THINGS)



QUVENZHANE WALLIS
(BEASTS OF THE
SOUTHERN WILD)



SOPHIA LILLIS
(IT)

BETSY

WHILE SOME GIRLS GROW UP DREAMING OF GLASS SLIPPERS AND RIDING OFF INTO THE SUNSET WITH PRINCE CHARMING, BETSY WOULD RATHER LACE ON HER DOC MARTENS, HOP ON A MOTORCYCLE, AND SCOOP UP A BOY ON HER OWN TERMS. WHILE LISTENING TO PINK FLOYD, OF COURSE. BETSY'S NEVER MET A CHALLENGE SHE COULDN'T OVERCOME, AND HER CANCER'S NO DIFFERENT. BUT IN CLARENCE, HER JOIE DE VIVRE AND OPTIMISM FINALLY MEET THEIR MISERABLE MATCH.



WOODY

WOODY IS EVERYTHING HIS FATHER DIDN'T WANT HIM TO BE. IT'S NOT THAT HE HAS NO DISCERNIBLE TALENTS; HE'S SMART, CHARMING, HANDSOME, AND PLAYS A MEAN SAXOPHONE. WOODY JUST LEARNED SOMEWHERE EARLY IN LIFE THAT SUCCESS AND HAPPINESS DON'T ALWAYS GO HAND-IN-HAND, AND SOMETIMES A LITTLE LAUGHTER IS MORE EFFECTIVE THAN A LOT OF WORK. CAREFREE AND WELL-LOVED BY NEARLY EVERYONE HE MEETS, WOODY MIGHT BE JUST THE UNLIKELY TEACHER CLARENCE NEEDS.



NAT FAXON
(THE WAY, WAY BACK)



JOHN CHO
(STAR TREK: BEYOND)



LAKEITH STANFIELD
(GET OUT)



PEGGY

PEGGY IS EXHAUSTED. SUPERMOM THOUGH SHE MAY BE, THE STRESS OF BALANCING TWO JOBS AND BARELY MAKING ENDS MEET AFTER HER EX-HUSBAND'S ABRUPT DEPARTURE IS ONLY COMPOUNDED BY CLARENCE'S INEXORABLE MARCH INTO ISOLATION AND DEPRESSION. DESPERATE FOR A SOLUTION, SHE SWALLOWS HER BETTER JUDGMENT AND ALLOWS CLARENCE TO STAY AT ROGER'S HOSPITAL, HOPING SOME MIRACLE WILL BREAK THROUGH AND RELEASE HER LITTLE BOY FROM THE HEAVINESS THAT'S CONSUMED HIM.



FRANKIE SHAW
(SMILF)



SONEQUA MARTIN-GREEN
(STAR TREK: DISCOVERY)



NASIM PEDRAD
(ALADDIN)

ESTHER

IF GRACE AND CLASS HAD LOVE CHILD, SHE WOULD BE ESTHER. ONCE ROGER'S PARTNER, SHE'S BUILT A LIFE WITH FAMED AUTHOR, JAMES SLOANE, MUCH TO ROGER'S CHAGRIN. SHE STILL BURNS A CANDLE FOR ROGER, THOUGH, AND WHEN SHE ACCEPTS ROGER'S INVITATION, SHE WANTS NOTHING MORE THAN TO SEE HIM SHINE, BUT THE SHELL OF THE MAN THAT REVEALS HIMSELF IS MORE THAN SHE CAN BEAR.



ANJELICA HUSTON
(TROUBLE)



JESSICA LANGE
(FEUD)



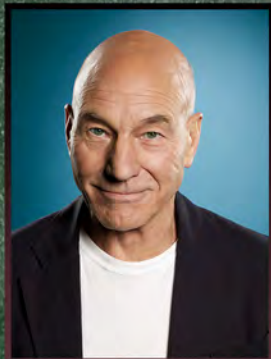
DIANE KEATON
(BOOK CLUB)

JAMES SLOANE

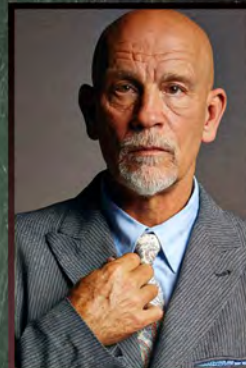
JAMES HAS ALWAYS GOTTEN WHAT HE WANTED. IT'S NOT THAT HE'S UNKIND; IT'S JUST THAT HE'S CONVINCED HE'S THE ARCHITECT OF HIS OWN GOOD FORTUNE. WHILE OTHER AUTHORS LIKE ROGER SPENT A LIFETIME HONING THEIR CRAFT, JAMES HAD AN EYE FOR BUSINESS, AND QUICKLY TURNED MEDIOCRITY INTO A MULTIMILLION DOLLAR PAYCHECK. AT A YOUTHFUL 70, HIS PERFECT BALANCE OF SMUG AND CHARM IS JUST TO ENOUGH TO TURN A MORTAL ENEMY INTO A LIFELONG FRIEND. UNLESS THAT ENEMY IS ROGER...



JEFF GOLDBLUM
(THOR: RAGNAROK)



PATRICK STEWART
(LOGAN)



JOHN MALKOVICH
(RED 2)



SINCE *PDDR* VENTURES OFF THE PATH OF TRADITIONAL FILMMAKING, IT CALLS FOR NOTHING LESS THAN A FEARLESS, INNOVATIVE DIRECTOR WITH AN OUT-OF-THE-BOX PERSPECTIVE WHO CAN SHEPHERD IT FROM WHAT ALREADY STANDS TO BE A ONE-OF-A-KIND INDIE FILM WITH A VISUAL BRAND RARELY FOUND IN ITS CATEGORY, INTO A UNIQUE CINEMATIC EXPERIENCE. THE PRODUCERS WILL BE EXPLORING NOT ONLY ESTABLISHED DIRECTORS, WITH A LONGER TRACK RECORD OF QUALITY FILMMAKING, BUT ALSO ENGAGING WITH YOUNG, CREATIVE TALENT WHO HAVE THEIR OWN, SINGULAR VOICES.



MAKING AN EXTRA EFFORT TO SEEK OUT FEMALE, ETHNIC, AND OTHERWISE DIVERSE DIRECTORS, WE WILL COMB THROUGH SHORT FILMS, INDEPENDENTS, FESTIVALS, AND ALL MANNER OF VISUAL MEDIA TO FIND THE DIRECTOR WHO CAN NOT ONLY EXPLORE ALL THE CREATIVE POTENTIAL THE SCRIPT HAS TO OFFER, BUT ALSO ATTRACT THE CAST AND CREW TO MAKE OUR FILM A CRITICAL AND FINANCIAL SUCCESS AS WELL.

THE DIRECTOR



GEORGE PICTURES IS COMMITTED TO DIVERSITY AND INCLUSION IN ALL ASPECTS OF PRODUCTION. WE ARE CONVINCED THAT HIRING A DIVERSE CREW, PARTICULARLY IN POSITIONS OF LEADERSHIP, LEADS NOT ONLY TO A MORE COLLABORATIVE, ENJOYABLE PRODUCTION, BUT ALSO RESULTS IN A BETTER FILM WITH GREATER BOX OFFICE SUCCESS. WE BELIEVE IT NOT ONLY TO BE ETHICALLY IMPERATIVE, BUT ALSO CREATIVELY FULFILLING TO FOCUS ON HIRING WOMEN, PERSONS OF COLOR, DIFFERENTLY-ABLED, AND LGBTQ.

GEORGE STRIVES FOR THE HIGHEST QUALITY FILMMAKING BOTH IN PROCESS AND RESULT, AND WE ARE CONVINCED THAT A DIVERSE CREW, BOTH ABOVE- AND BELOW-THE-LINE CAN ENSURE OUR SUCCESS.

THE CREW

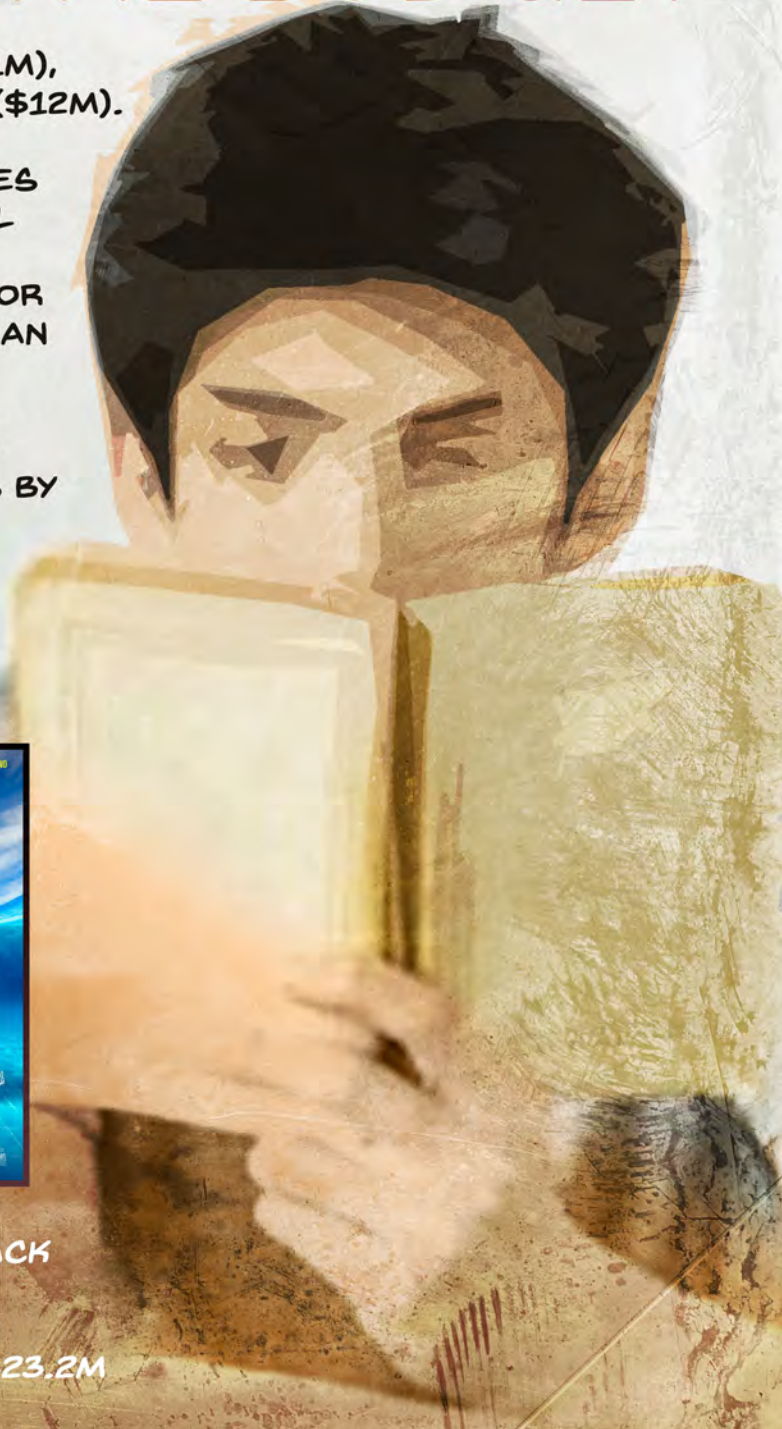


THE BUDGET

AT A PROJECTED \$3M BUDGET (ITEMIZED BUDGET AVAILABLE UPON REQUEST), **PDDRB** WILL CAPITALIZE ON STATE AND LOCAL TAX INCENTIVES, AS WELL AS DIVERSITY INCENTIVES, TO MAXIMIZE EVERY PRODUCTION DOLLAR, RESULTING IN A FILM THAT WILL COMPARE IN QUALITY TO BIGGER BUDGET FILMS LIKE **LADY BIRD** (\$11M), **LITTLE MISS SUNSHINE** (\$8M), AND **THE FAULT IN OUR STARS** (\$12M).

GEORGE PRODUCTIONS VALUES OUR INVESTORS' TRUST AND GUARANTEES ALL PROFITS FROM DOLLAR ONE WILL BE PAID OUT TO INVESTORS UNTIL THEY HAVE RECOUPED THEIR PRINCIPAL PLUS A 20% ROI. INVESTORS SHALL RECEIVE A 49% PRO-RATA SPLIT IN PERPETUITY THEREAFTER. FOR A DETAILED ACCOUNTING OF INVESTMENT AND WATERFALL STRUCTURE, AN INVESTOR PROSPECTUS IS AVAILABLE UPON REQUEST.

WHILE IT IS IMPOSSIBLE TO TRULY PROJECT BOX OFFICE SUCCESS AND PRESENTING HIGH-GROSSING FILMS OF SIMILAR GENRE AND BUDGET IS BY NO MEANS AN INDICATION OF SUCCESS, IT DOES DEMONSTRATE THAT GIVEN A QUALITY CAST, PRODUCTION, AND THE RIGHT TIMING AND RELEASE STRATEGY, AN INDEPENDENT, FAMILY-FRIENDLY FILM LIKE **PDDRB** CAN TURN A SIZABLE PROFIT.



THE SPECTACULAR NOW
(2013)
BUDGET: \$2.5M
WORLDWIDE B.O.: \$6.9M



PATTI CAKE\$
(2017)
BUDGET: \$1M
SOLD FOR: \$10M



THE WAY, WAY BACK
(2013)
BUDGET: \$5M
WORLDWIDE B.O.: \$23.2M

THE PLAN

A character in a dark, hooded outfit is sitting on a wooden sled in a snowy, mountainous landscape. The character is looking towards the right. The background is a bright, snowy mountain range under a clear sky.

WITH THE RIGHT DISTRIBUTION AND MARKETING STRATEGY, *PDDRB* STANDS TO ENJOY GREAT BOX OFFICE SUCCESS. GIVEN ITS CHARACTER- AND STORY-DRIVEN NATURE, THE PRODUCERS PLAN TO FOCUS HEAVILY ON DOMESTIC DISTRIBUTION, THOUGH WITH THE RIGHT CASTING AND ITS EYE-CATCHING VISUALS, IT STANDS TO REASON THE FILM COULD ALSO SEE MOVEMENT INTERNATIONALLY AS WELL.

SINCE THE ACTION OF THE FILM TAKES PLACE OVER THANKSGIVING AND CHRISTMAS, THE PRODUCERS AIM FOR A HOLIDAY RELEASE. EXPECTED TO HAVE PG-13 RATING FOR THEMES INVOLVING DEATH, DRUGS, AND DIVORCE, *PDDRB* CAN SERVE AS A MORE MATURE ALTERNATIVE TO TRADITIONAL HOLIDAY PROGRAMMING WHILE REMAINING A WHOLESOME, UPLIFTING, FAMILY-FRIENDLY FILM.

GIVEN THE GROWING POP-CULTURE SUCCESS OF COMIC BOOKS AND MAJOR NOVEL SERIES LIKE GAME OF THRONES, *PDDRB*, SUPPORTED BY ITS CREATIVE USE OF ANIMATION, TAPS INTO ZEITGEIST OF SCIENCE-FANTASY FANDOM, HELPING TO DRAW IN THE SAME DEMOGRAPHIC THAT CONSUMES SERIES AND FILMS LIKE *GAME OF THRONES*, *STRANGER THINGS*, AND *THE AVENGERS*.

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