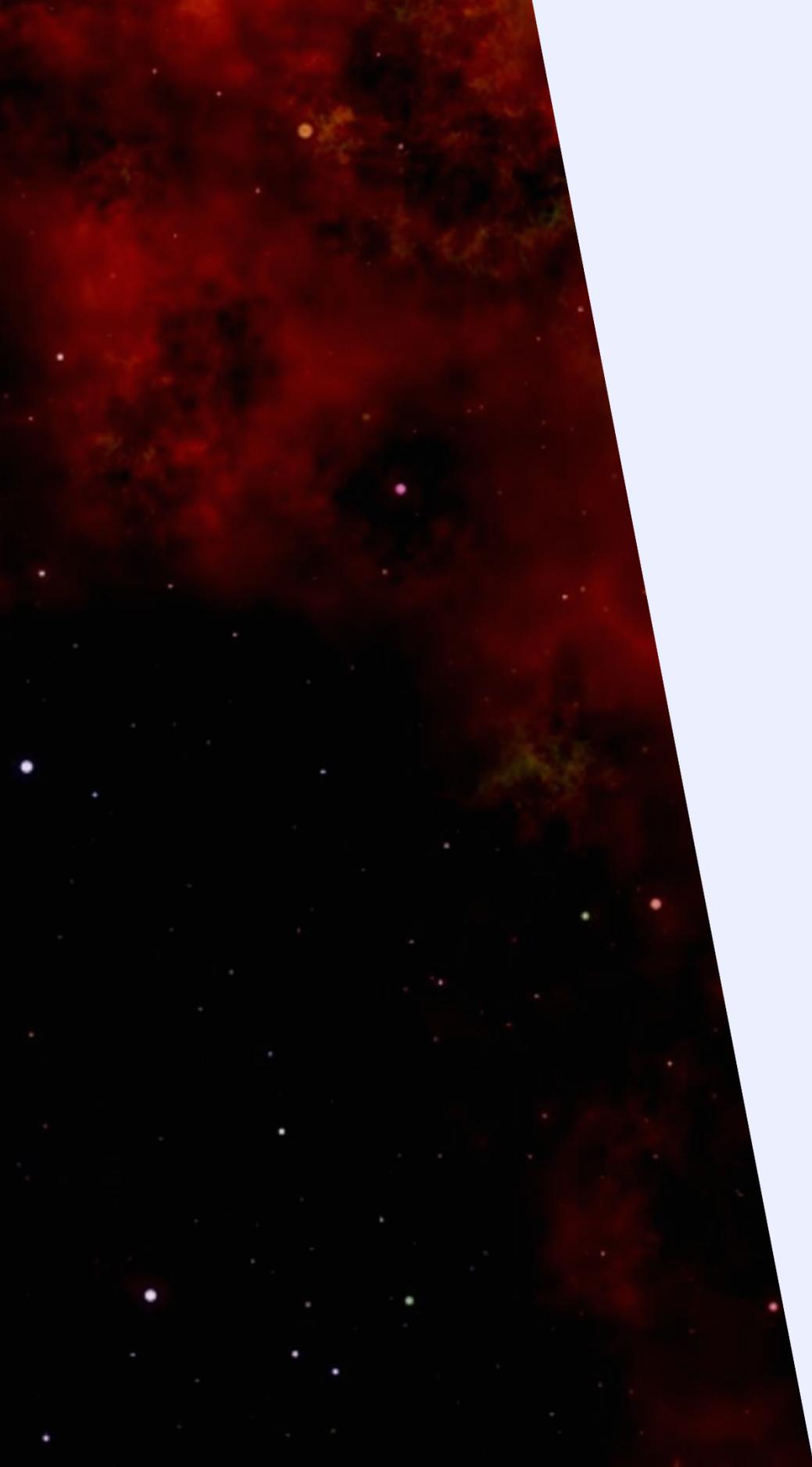


THE FALLEN
OF
LITE AND DARKE



Prepared by: Melisa Ruscsak



DISCUSSION OUTLINE

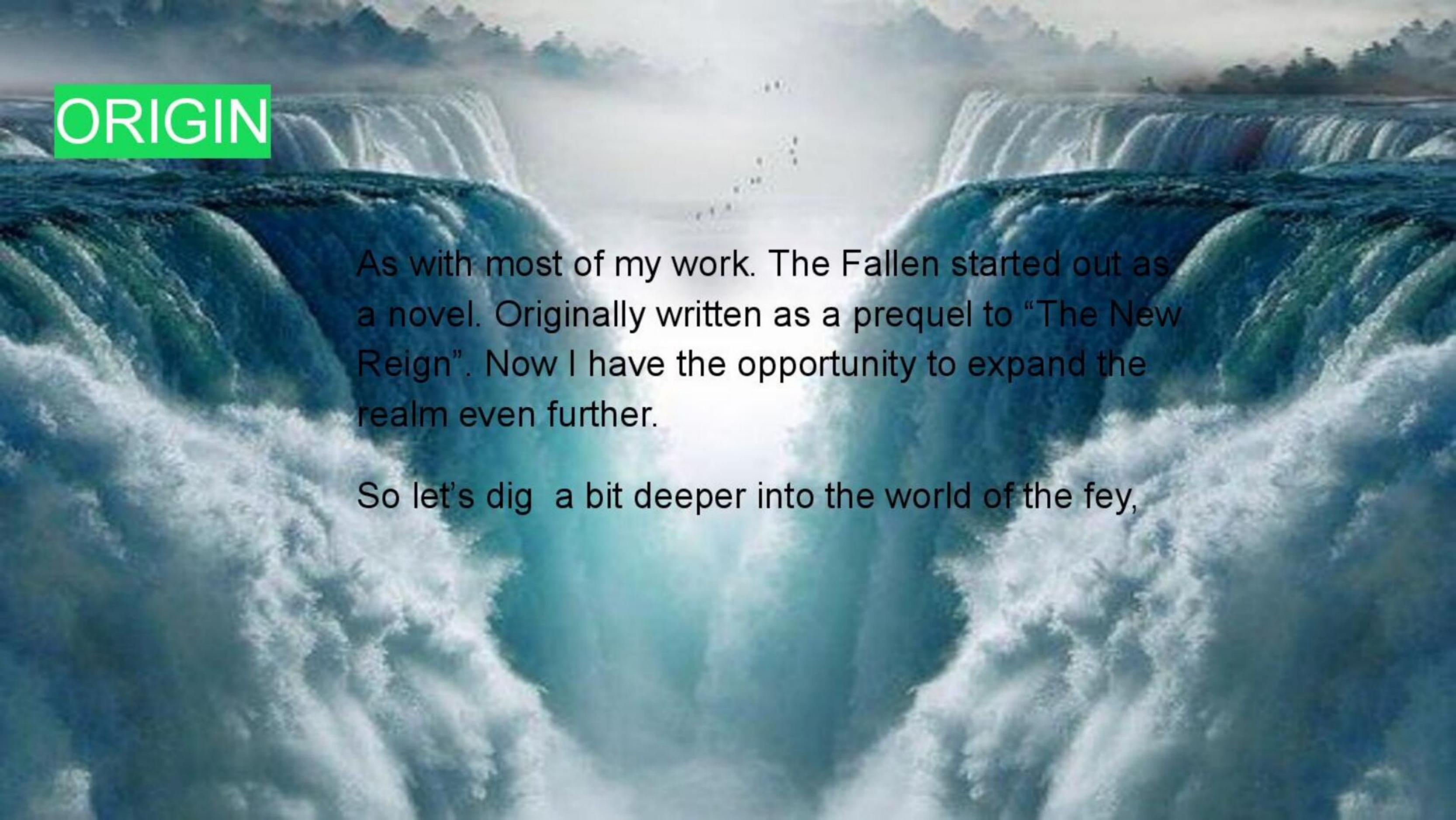
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**Lite and Darke
The Fallen**

By: Melisa Ruscsak

ORIGIN



As with most of my work. The Fallen started out as a novel. Originally written as a prequel to “The New Reign”. Now I have the opportunity to expand the realm even further.

So let's dig a bit deeper into the world of the fey,

HUMAN HOOK

We all try to identify with characters. From wishing that we have their superpowers. To seeing social injustice in a different light. In the world of Lite and Darke each city is ruled by either a king or queen. But don't let the genders fool you, for the queens are just as powerful as the kings. But in many ways both try to outdo the others.

CHARACTERS

Primitiva: Born second to the royal family but she has always known that she was destined for greatness. She knows that she is not meant to wed into another royal house.

Starlis: The crown princess. She is normally quite and not one for aggression. However if pushed , she can be a ruthless as any king.

Magmas: He wants Primitiva as his bride and will stop at nothing to have her.

Azia: the ruler of Pallas. He is lord and master and rules with an iron fist. Not well liked but he thinks otherwise.

DESIRES

Primitiva only wants to live. She wants to develop her powers knowing that a terrible war is brewing.

Azia wants power. He is obsessed with obtaining the power from the most strongest. Stealing it where he can. Becoming more and more bold at ways of taking what he wants. Even if that means taking away certain rights from those he rules over.

OBSTACLES

When you take away rights from people they become angry seeking ways to retake what was taken from them. Even if that means banding together and starting a war that none shall win.



On the flip side Primitiva has found listening to what her people want as proven to create a peaceful existence.

HIGHLIGHTS

There are several touchy moments . Bits of romance. A protective instinct that can only be described as a mother's love. But beware as nothing is as simple as it seems

THE OPEN ROAD

Each season builds from the last. Creating moments of anxiety and intrigue. Captivating viewers that were too young for the mature content of Games of Thrones. And structured in a way that each season although following in Lite and Darke ; the season name changes. We start with The Fallen then lead into The Secret of the Sword. Then so on. Each season is structured to be a cliffhanger, as is each episode.

So come with me as we step into the world of the Fey.



THE STORY

Before the countries even had names, there was the Star Cities. Ruled each in their own way... all answering to one. Primitiva was born the second daughter of the royal house of Lunaista. She was born for greatness. Born to be the first as her name suggested. If she stayed on her safe little star she would either die without ever knowing her true potential or be forced into marriage. Neither appealed to her. A vision told her the truth. Death would come for her if she stayed. Leaving her only child under the cover of darkness she did the unthinkable and dove into the abyss. Somewhere out there was her destiny. Somewhere she would find a way to help her sister survive. Somehow the child that she saw in her vision would be born. That child would one-day rule Both Pallas and unify the Star Cities. She just had to make sure the bloodlines for that birth would come forth. Even if it meant turning her back on all that, she had ever known.

WGA: 1932031

FIRST THREE EPISODES

All Female Driven

LEAVING HOME

Primitiva is a seer, a prophet. All that she sees comes to light. But even she can't see what will unfold as she leaves her home.

A NEW HOME

Landing on the bright blue star, Primitive is confused by the darkness. Strange plants surround her. But it is the inhabitants that must be contained before they ruin the life that she wants.

BEING QUEEN

The crown weighs heavy on the sister's head. Two crowns. Two worlds. And so many choices to make. Each one with the possibility of life or death



Concept art

Top Left: Primitiva

Top Right: Starlis

Bottom Left: Ean (before meeting Primitiva)

Bottom Right: Alex meeting Primitiva.

Concept Art.

Top Left: Human King

Top Right: Ean after meeting Primitiva

Bottom Left: Donovan Before Meeting Primitiva

Bottom Right: Donovan after meeting Primitiva



Possible Location

Ohio: Tax incentives

- Rates: 30% on qualified production expenditures (including nonresident compensation)
- Caps: \$40M/year program cap, reserved by application
- Minimum Spend: \$300k

South Carolina: Tax Incentives

- Rates: 30% on qualified production expenditures (does NOT include wages/compensation) 25% resident compensation 20% nonresident compensation
- Caps: \$15.5M/year program cap, reserved by application; \$1M individual compensation cap.
- Minimum Spend: \$1M

Louisiana: Tax Incentives

- Rates: 25% base rate on qualified production expenditures (including nonresident compensation);
- Caps: \$150M annual reservation cap (may allocate from future years if exhausted); \$180M annual cap on tax credits claimed with the state (can delay monetization of credits); \$20M in tax credits per production, \$25M per TV season; \$3M individual compensation cap (including payments to loan-out).
- Minimum Spend: \$300k; \$50k for certain local productions.

North Carolina: Tax Incentives

- Rates: 25% on qualified production expenditures (including nonresident compensation)
- Caps: \$34M/year program cap, reserved by application; Individual compensation cap of \$1M; Project tax credit cap of \$7M for film and \$12M for TV season
- Minimum Spend: \$3M for film; \$1M per TV episode or made-for-TV movie

California

- Rates: 25% on qualified production expenditures (including resident and nonresident compensation for BTL crewmembers, but not ATL compensation)
- Caps: \$330M/year program cap, reserved by application; Qualifying expenditure cap of \$10M
- Minimum Spend: \$1M

POSSIBLE CREW



CHRISTIAN STOKES
STUNT COORDINATOR

Stunt Coordinator for
G.O.T

[https://www.imdb.com/name/
nm1013956](https://www.imdb.com/name/nm1013956)

JEFF BROCKTON
ASSISTANT STUNT
COORDINATOR

Stunt Coordinator for
G.I. Joe: Retaliation

[https://www.imdb.com/name/
/nm0110739/](https://www.imdb.com/name/nm0110739/)

KYLE HORN
ART DEPARTMENT
HEAD

[https://www.imdb.com/
name/nm6997454/](https://www.imdb.com/name/nm6997454/)

DANIEL ACCARDO
ART DEPARTMENT

[https://www.imdb.com/n
ame/nm10856616](https://www.imdb.com/name/nm10856616)

POSSIBLE CREW



JACOB D'AQUIN
ART DEPARTMENT

[https://www.imdb.com/
name/nm10856599](https://www.imdb.com/name/nm10856599)

BLANE SMITH
ART DEPARTMENT

[https://www.imdb.com/
name/nm10856629](https://www.imdb.com/name/nm10856629)

KATE BACHER
MAKEUP
DEPARTMENT

[https://www.imdb.com/
name/nm10861885](https://www.imdb.com/name/nm10861885)

ELENA MARAVELIAS
MAKEUP
DEPARTMENT

[https://www.imdb.co
m/name/nmg842018](https://www.imdb.com/name/nmg842018)

POSSIBLE CREW

KARLY PEARCE
MAKEUP
DEPARTMENT

[https://www.imdb.com/
name/nm10844635](https://www.imdb.com/name/nm10844635)

CHLOE SENS
MAKEUP
DEPARTMENT /
SPECIAL EFFECTS

Avengers: Infinity War
Makeup Department
[https://www.imdb.com/
name/nm6452473](https://www.imdb.com/name/nm6452473)

LAURA CALVO
HAIR DEPARTMENT
HEAD / SPECIAL
EFFECTS

America's Next Top
Model
Makeup Department
[https://www.imdb.com/
name/nm2507550/](https://www.imdb.com/name/nm2507550/)

MICHAEL SHEPHERD
MAKEUP
DEPARTMENT /
SPECIAL EFFECTS

The Creatress (key
makeup artist)
(completed) 2020
[https://www.imdb.com/
name/nm5627639](https://www.imdb.com/name/nm5627639)

Lite and Darke | The Fallen

POSSIBLE CREW

TATI ROMERO
COSTUME AND WARDROBE
DEPARTMENT HEAD /
COSTUME DESIGNER

<https://www.vogue.co.uk/shows/autumn-winter-2007-ready-to-wear/grailt>

The Creatress (wardrobe) /

(wardrobe supervisor) (completed)

<https://www.imdb.com/name/nm5059>

847



THERESA BROADNAX
COSTUME AND WARDROBE
DEPARTMENT / MAKEUP
DEPARTMENT

The Young and the Restless
Costume and Wardrobe Department
(2012-2019)

<https://www.imdb.com/name/nm4797792>

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TARGET AUDIENCE

Sustainability data

Target audience is women
ages 18 to 34
Postfeminist sensibility



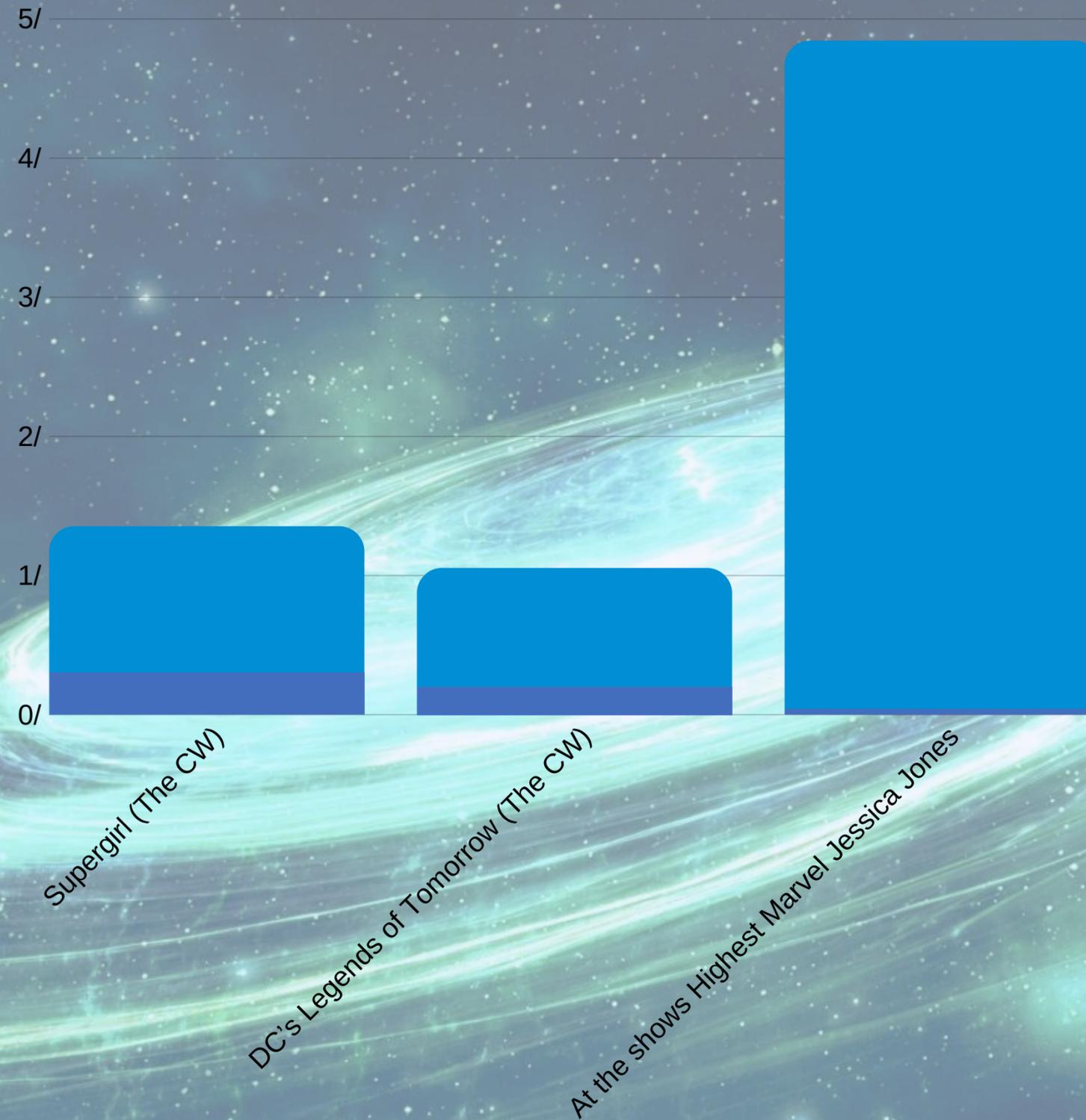
COMPARABLE T.V PROJECTIONS

T.V. Action Fantasy



Comparable T.V Projections

By the numbers



Marketing Strategy



PLEASE CALL FOR EXHIBIT SPACE AVAILABILITY: 619-414-1025

Application for Exhibit Space

Comic-Con International
July 23-26, 2020
Preview Night: July 22, 2020

1. Directory Listing Info:
a. Company Name
b. Parent Company Name (if different)
c. Key Contact Name
d. Key Contact Address (if required)
e. Title/Position
f. Other Contact Name (if different)
g. Address
h. City
i. State
j. Zip
k. Phone
l. Fax
m. E-mail Address
n. E-mail Address 2

2. Exhibitor Profile History:
Number of Years You Have Exhibited at Comic-Con
Other Names You Have Exhibited Under (if any)
3. Products & Services (check one):
 Retail Publisher Artist
 Manufacturer Distributor Non-Profit
Description of Products and Services:
4. CA State Seller's Permit
5. Exhibitor Information
6. Exhibitor Sign Here (signature)
Company Name _____ Date _____

COMPLETING THIS APPLICATION IS NOT A GUARANTEE

GREATER AUSTIN COMIC CON
WWW.GREATERAUSTINCC.COM
H-E-B CENTER AT CEDAR PARK
JUNE 19-21, 2020
YEAR 3...IT'S ON!

ICE AND FIRE CON
APRIL 23-26 2020

Deer Creek Lodge
Mt. Sterling, Ohio

MOTOR CITY
COMIC CON
May 15-17, 2020

Auction props used in the film

This is perhaps one of my favourite examples of film companies utilising the content they already have in a creative way that markets the film.

Example: poste a link to this website on Facebook, saying that you could buy a teddy bear or pair of underpants used in the film for a five-figure sum. Auctioning these generated a huge amount of publicity , gaining coverage on Mashable, The Verge, Gizmodo, CNN, and many others.

Use social competitions & quizzes

It may not be the most innovative way of driving engagement online, but quizzes and competitions are a good balance of low risk and high reward. They virtually never fail to drum up buzz, and providing you get the reward or incentive right, they can work wonders in getting people to share your content with their friends.

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Marketing Strategy

Using Google Adwords

Every day, there are millions of searches made in Google for film and TV show recommendations. One of the quickest ways of reaching this audience of potential viewers is through Google Adwords. It's certainly not the most creative or cost effective way to market your film, but it is an option.

One option that could be particularly effective is using AdWords to bid on local cinema based terms e.g. when people search in Google for "Oxford cinema films", you may want to run an advert promoting your film at that specific cinema. Alternatively, you could run ads on genre terms like "action film recommendations" or "good action films".

Using Memes & Other Forms of UGC

Memes are becoming a great way of leveraging your audience's creativity to build highly shareable content that subtly promotes your movie. The benefit of using memes are that they're easily customisable, extremely shareable, and very quick to produce. To put their popularity into perspective, a search for "Breaking Bad Memes" in Google returns over 18 million results.

Another similar tactic is to use caption contests, fan art, or other types of tongue-in-cheek user generated content to leverage the collective sharing power and creativity of your audience. The Muppets had a fantastic campaign in 2011 where fans could submit hilarious posters for other films with a Muppets twist – e.g. The Pig With the Froggy Tattoo, and Breaking Prawn.

Search Engine Optimization (SEO) for an Effective Film Marketing Strategies

Search engine optimization (SEO) as an overall term for all the efforts and works we're investing on to the promotion of any products/services aren't negligible. Moreover, unlike any other Digital marketing campaigns, film marketing deserves more conviction as well as perception, even in its promotional campaigns. There are many factors involved concerned in this ranging from keywords to social media.

How Social Media Network (SMN) Influence the Way Movies are Marketed?

As a part of Digital marketing technique or strategy, social media has become one of the “behind the change” reason, as films can gain a tremendous amount of buzz via it. It means, there is no longer need to rely on official adverts and reviews to know about the latest releases.

The following is a quick review of a few film marketing strategies concerning social media.

Facebook Advertising

Facebook Advertising can be very effective when done correctly. First of all, Facebook Ads are a “one to many” form of advertising, where unlike Google Adwords (which is one-to-one), you can pay to show your advert in the timeline of one person, and their interaction with your ad can automatically drive free interaction from their friends. Basically, Facebook Ads are really effective if your adverts are genuinely shareable.

Leaked Images:

Even though this seems to be an outdated technique, but it still works. This type of methods is used possibly for the promotion of superhero movies. Furthermore, the theory behind this tactic is that the movie producers will generate some great excitement, years before the release of their films via leaked images. As the photos wouldn't reveal much more about the characters and movie, yet will create a massive amount of online chatter and publicity.

CONTACT INFO

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