

Paola Sinisgalli's

the Color of the Sun

A film inspired by
The Little Prince

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**“A goal without a plan
is just a wish”**

Antoine De Saint-Exupéry

TRAILERS

To see our proof concept trailer, go to these links:

<https://vimeo.com/294177248>

<https://www.youtube.com/watch?v=W9z0NcVOm-0>

<https://www.youtube.com/watch?v=MfDxfxj4zD0>

PROOF OF CONCEPT





“The Little Prince” is one of the bestselling books in the world, ever. This intriguing work has been read, deconstructed and analyzed by millions across the entire world who remain a passionate and devoted audience.

Antoine de Saint-Exupéry’s classic novel first published in 1943, has been translated into 300 languages and dialects, with a remarkable 200 million books sold worldwide. After more than 75 years of continuous publication, the book is now in the public domain throughout most of the world.

Our film, “The Color of the Sun”, will capitalize on this celebrity and marry it to one of the world’s best known urban settings, New York City. The Color of the Sun unites the classic sojourn of ‘le petit bonhomme’ through the rough and tumble urban jungle of NYC’s iconic boroughs. The coupling of this classic tale with New York is not frivolous or gratuitous, but is surprisingly authentic because the author wrote The Little Prince in 1942 while exiled in NYC from Vichy France.

We have a great script, with a high concept premise, a unique story that has already captured millions of readers, and all the ingredients necessary for a memorable movie: a film with universal appeal, love, emotion, great characters, smart dialogue and charm.

“The Color of the Sun” is a film for all ages. Children and adults alike will be enthralled the boy from outer space who changes the pilot’s life, and theirs, forever.

We fade in on heat-drenched Bronx, bathed in the summer's blaze, accompanied by a warm French-accented voice-over, the Pilot, that introduces us to our story. The blue sky punctuates the flutter of a flock of wild birds as we survey New York City's scenery, scorched by the seamlessly never-ending summer. We land on The Latin King's porch, a middle-aged former Puerto Rican gangster boss whose most nominal gestures are inexorably soiled by a pride that once was and is no more, an ongoing unequivocal exclusion from the ambiguous 'splendor' of the good old days. Before him stands the Prince, revealed to be the subjective camera perspective that landed from the sky. The two begin talking and what was once the grandiosity of a ruler is dwarfed by the disarming genuineness of the boy who asks the man for a sunset.

The scene cuts to Lyon in the 1980s, we're in a bourgeois spacious apartment in the heart of the city and we are introduced to the six year old French pilot who is drawing the picture of a boa constrictor swallowing an elephant, after having learned the skills of the dangerous snake in a magnificent picture book, called "Histoires Vécues", about the primeval forest. The boy is soon interrupted by his parents who mistaken the boy's drawing for a hat and gently ask him to get on with his homework.

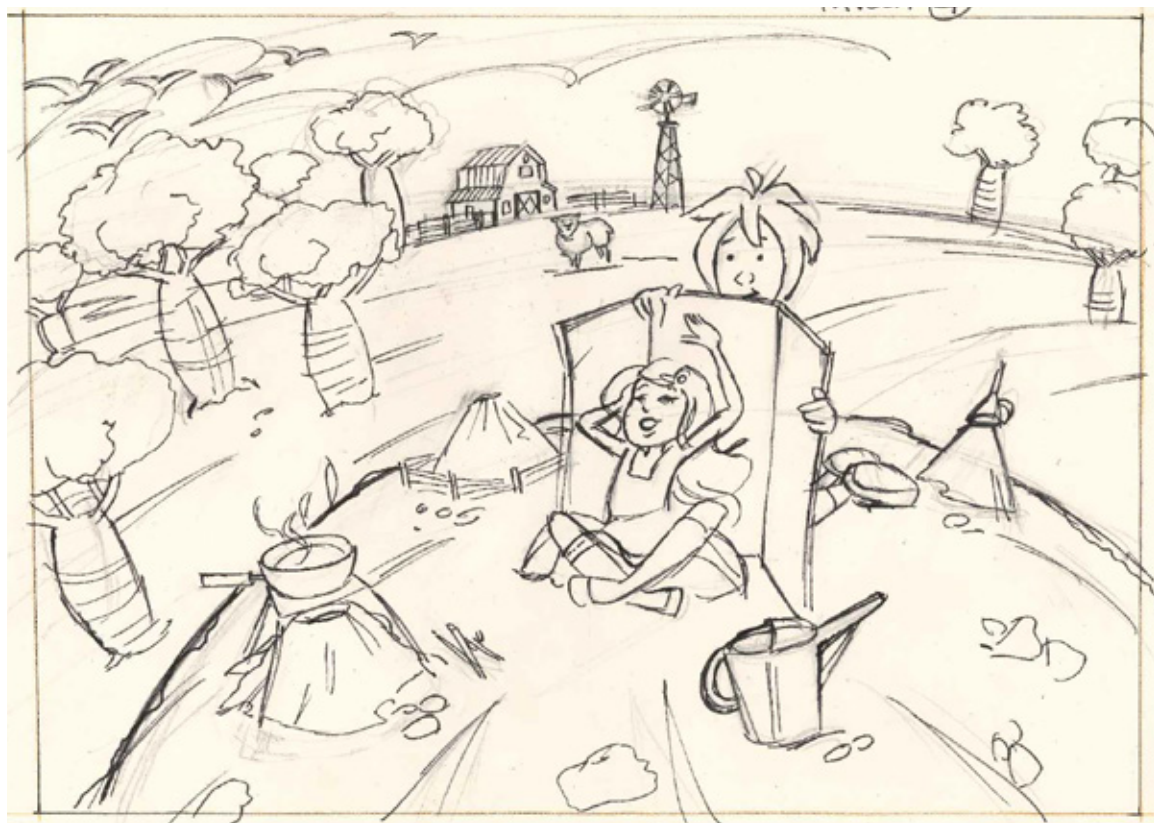
The boy grows up to become a successful pilot until he settles in NYC and forgets about his passion for drawing and most importantly leaves behind the concepts of what it was to be a child because he is surrounded by petty adults.

Until one night, while trapped in a heat drenched subway car stalled below the East River, the Pilot is woken up by a young boy who insistently asks him to draw a sheep. To his disbelief, when checking out for a pair of friendly adult eyes in the subway car, he decides to fulfill the request on the back of a restaurant receipt he removes from his pocket.

The boy and the pilot's bonding scenes will alternate to the child's meaningful

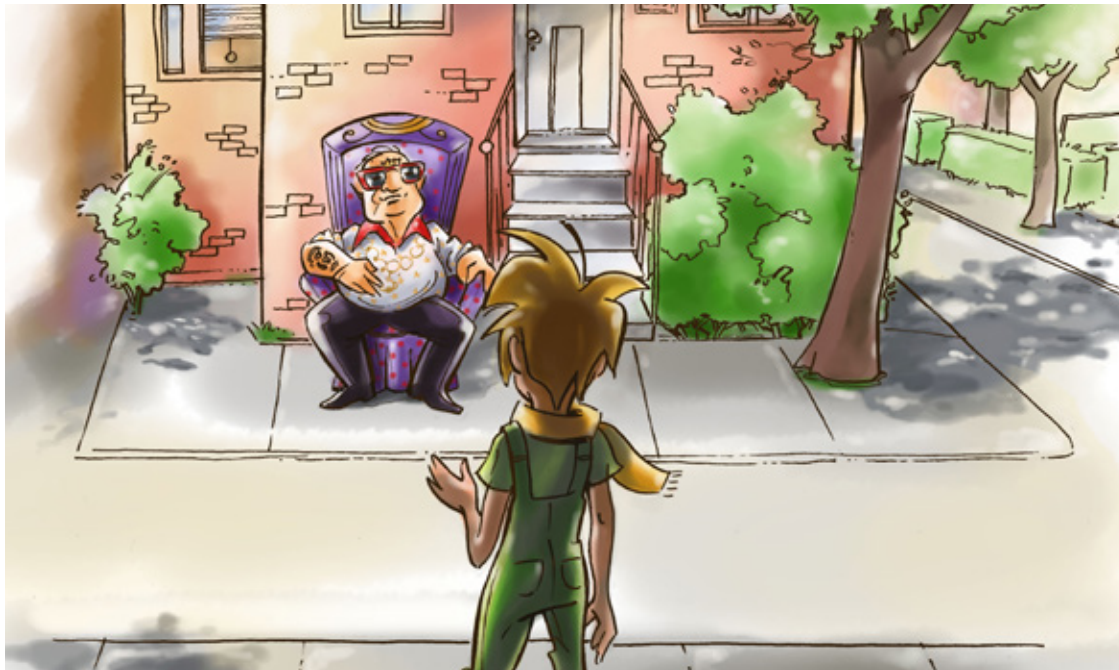
encounters with various New Yorkers. These encounters will alternate back to the present: to the blossoming relationship between the French pilot and the boy who, we will later discover, is trying to get back to the place he landed in the Bronx, “to go back home”, more than a year earlier.

The last scene is wrapped in the magic of the book. The trees that lie on the Latin King’s curb, after the young boy’s departure, form a tunnel of leaves that reveal New York’s night sky and one glimmering star. Our friendly narrator asks that if the audience should ever find themselves in New York City, they should not hurry on, they should take in the landscape, and if a little man with golden hair, who refuses to answer questions, appears, they will know. If this should happen, they should comfort him and send word that he has come back.



THE LATIN KING AND THE LIL' PRINCE

The Lil' Prince meets the Latin King, a turncoat Puerto Rican gangster boss, in Hispanic Bronx.



THE CONCEITED MAN AND THE LIL' PRINCE

The Lil' Prince meets the conceited man in the Bronx.



THE DRUNKARD AND THE LIL' PRINCE

The Lil' Prince meets the drunkard, an old Greek man, at a restaurant in Astoria, Queens.



THE ELECTRICIAN AND THE LIL' PRINCE

The Lil' Prince meets the electrician, a New York Italian American, at the Pepsi Sign in Long Island City, Queens.



THE RAILWAY SWITCHMAN AND THE LIL' PRINCE

The Lil' Prince meets the railway switchman, a Sikh man, who works at Grand Central Terminal in Manhattan.



THE ROSES AND THE LIL' PRINCE

The Lil' Prince meets the roses, a group of girls from the Catholic School of Saint Rose, at Central Park's Alice in Wonderland statue, Manhattan.



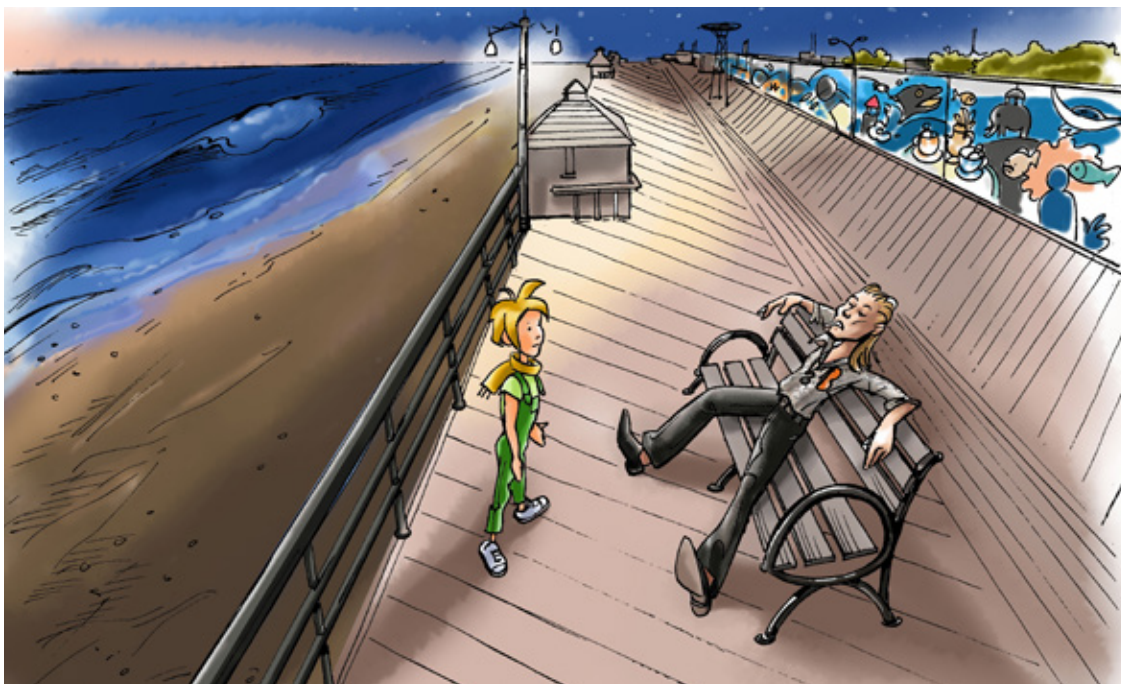
THE BUSINESSMAN AND THE LIL' PRINCE

The Lil' Prince and the businessman meet during a dark foggy night on the steps of the Federal Hall National Memorial near Wall Street.



THE SNAKE AND THE LIL' PRINCE

The Snake, a pale, mousy Russian man, is sucking on a lollypop on a bench on Coney Island's boardwalk when he meets the Lil' Prince.



THE FOX AND THE LIL' PRINCE

The Lil' Prince and the Fox, an African American girl from Brooklyn, hug under Bushwick's starry sky.



THE PILOT AND THE LIL' PRINCE

The Lil' Prince and the French pilot meet on a hot summer night while on a stalled MTA subway car.



THE PILOT AS A KID

The little boy lies on the bed with an assortment of colored pencils and a sketchbook open before him.



THE PILOT AND THE ROSE

The Lil' Prince and the Rose play their games on a clay hill the so called Asteroid B612.



THE ROSE ASTEROID B612



THE ROSE UNKNOWN ORIGIN



PRESUMPTUOUS
FACE



BLACK WAVY HAIR

ROSE IN HER HAIR

GREEN EYES,
TANNED SKIN

RED COTTON
SLEEVE-LESS DRESS

WHITE EMBROIDERED
LONG SOCKS

BLUE BALLERINAS

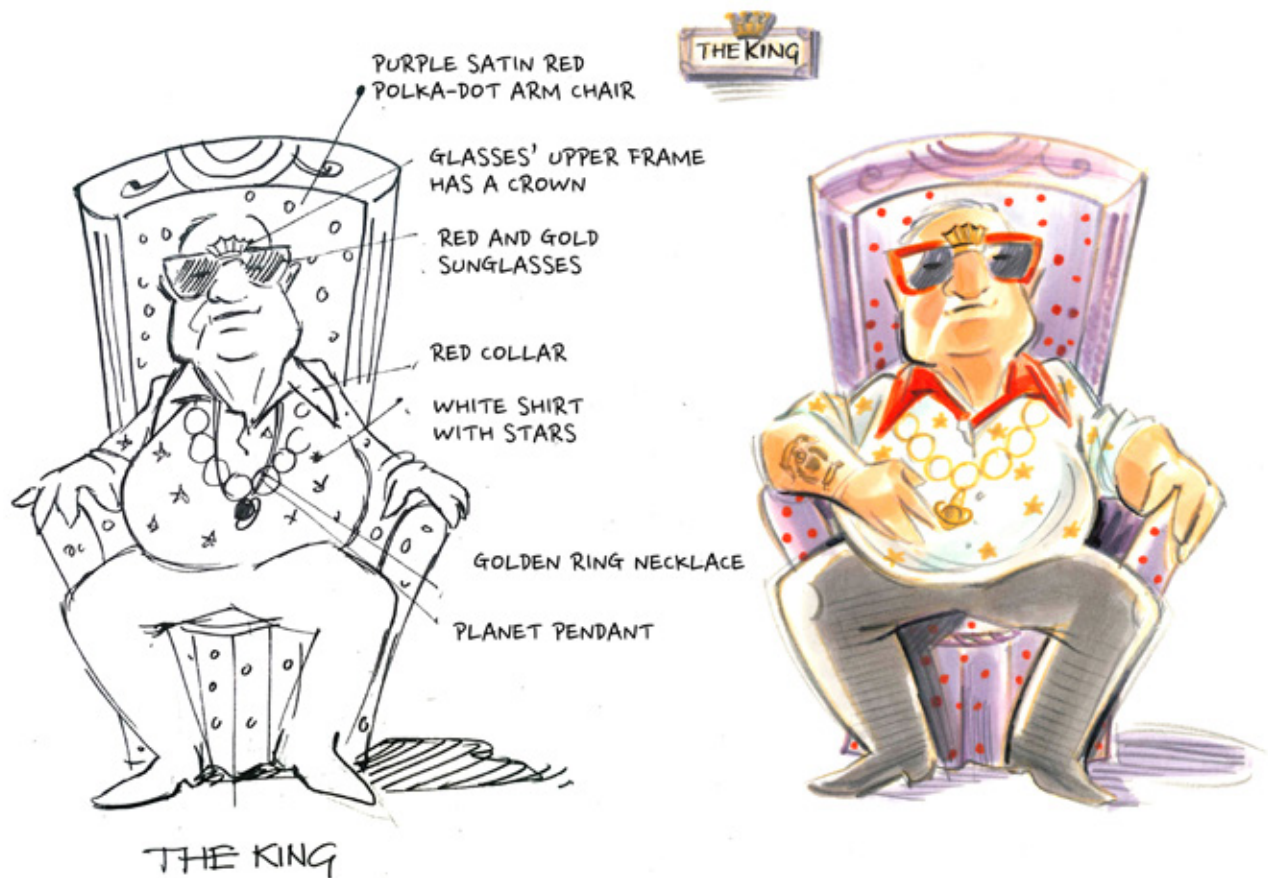


CHARACTERS

THE ROSE ASTEROID B612



THE LATIN KING HISPANIC BRONX



CHARACTERS

THE FOX EARTH



THE FOX BUSHWICK, BROOKLYN



AFRO AMERICAN TEEN

PAINT DIRTY,
BLACK VEST

PAINT DIRTY,
BLACK BERMUDA



CHARACTERS

THE LAMPLIGHTER ASTEROID B329



THE ELECTRICIAN LONG ISLAND CITY, QUEENS



CHARACTERS

CONCEITED MAN ASTEROID B326



CONCEITED MAN BRONX

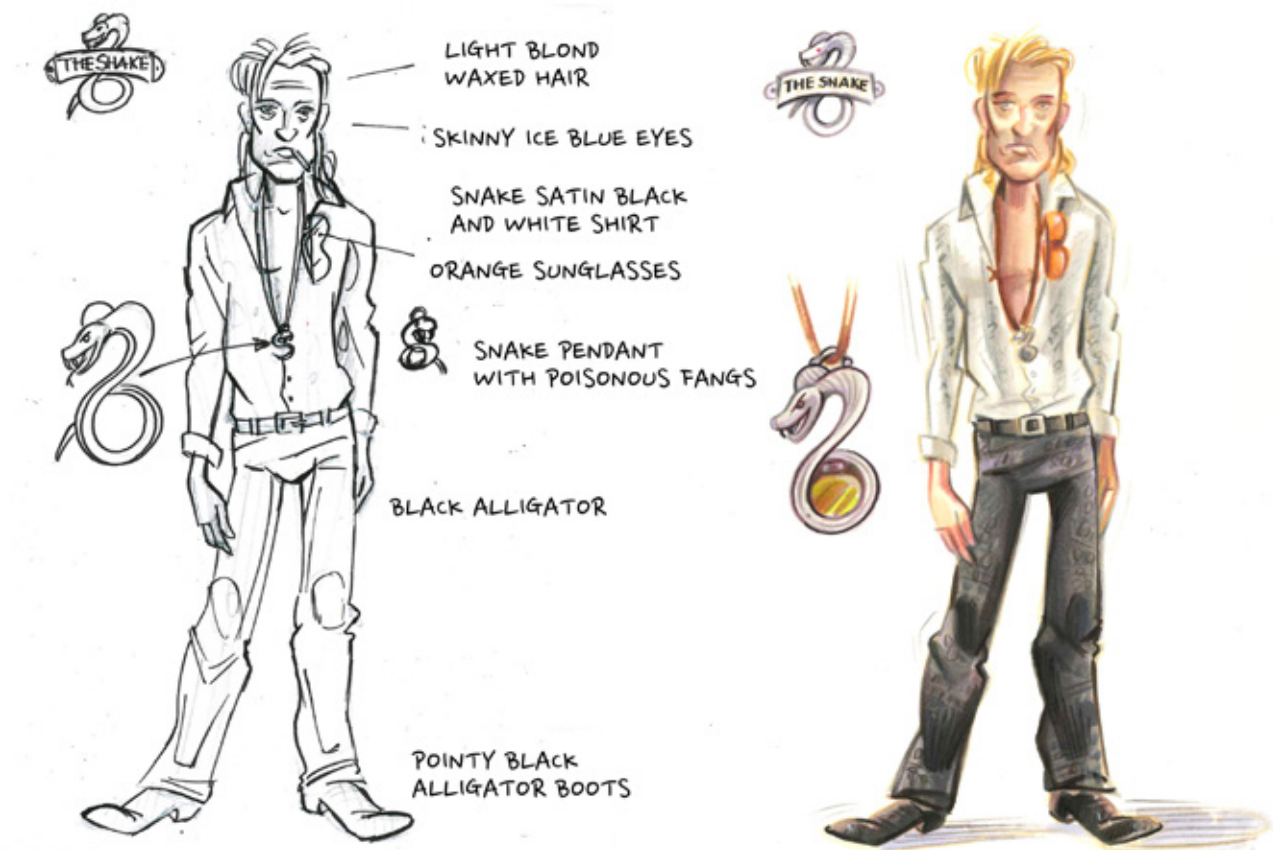
CHARACTERS



THE SNAKE EARTH



THE SNAKE CONEY ISLAND BRIGHTON BEACH, BROOKLYN



CHARACTERS

TITLE

The Color of the Sun

LOGLINE

On a hot summer night in New York City, a pilot meets a mysterious young boy on a stalled subway car. The encounter will take him on an adventure where he will discover the meaning of life, loss and friendship through the eyes of a child.

WRITER - DIRECTOR

Paola Sinisgalli

PRODUCTION BUDGET

US\$ 2.5 MLN - 4MLN

SETTING

New York City

GENRE

Drama, Fantasy

FORMAT

HD

LENGTH

Approx. 90min

AUDIENCE

Family





BIOGRAPHY

Paola Sinisgalli is an Italian-American filmmaker based in NYC. She moved from Milan to NYC in 2010 where she was hired as the director of a video editing and production agency called ThinkBreatheLive Inc.

In 2013, she founded TheCreativeShake, a communications company working in video production. Paola coordinated and directed diverse video projects such as “AirWC App”, “End of Summer” with artist Dante Basco, music videos for renowned pop-rock band Moda`. Paola directed her first short film, “Without” in 2015. It was nominated as “best short film” by the Italian “Nastri D’argento”, the longest standing movie award in Europe, as well as numerous American and Foreign Film Festivals.

DIRECTOR | WRITER

I read the original “Le Petit Prince”, for the first time when I was ten and I loved it. I didn’t analyze the book but took it as it was. This, I think is how children live experiences, without questioning them and when they do have questions the answer does not hold as much weight as the emotions and feelings that have sprung from the experience itself. I love to remember how it felt to be a child because the zest for life still lies within me and I bring it to anything I do. Oh if I still feel it!

To me, the most extraordinary film adaptations are those that manage to transfer written work, as a whole, to the screen while maintaining the author’s essence intact. What is so terribly beautiful about this story is that Saint Exupéry’s structure (a physical journey) is mirrored in the text (an emotional journey) which constantly intertwine and support each other. One night, when I had begun working intensely on the screenplay, and was trying to understand how to bring Saint-Exupéry’s magic to the screen, I had an epiphany: the book will always remain a mystery if we don’t follow the author’s initial dedication: “To Léon Werth, when he was a little boy”. The film’s structure and dialogue must remain faithful to Antoine de Saint-Exupéry extraordinary visions.

Armed with my new insight, I worked incessantly on trying to find my vision for the film that honored Saint Exupéry’s vision. After struggling for days, I was talking to my beloved friend, Anouk. She mentioned that Romeo and Juliet had been set in a modern city and time. Maybe NYC could be a great city for my film! And suddenly something clicked... The entire film flashed before my eyes and so did an 8 year old boy with hair the color of the sun. New York City is a multi-faceted metropolis, each borough, each area, has its own strong personality, revealing the great diversity and richness of its inhabitants’ life styles.

“The Color of the Sun” is the re-discovery of one’s inner child, through the eyes of a 40 year old jaded French pilot and his inscrutable encounter with a tender golden-haired boy, during a heat soaked summer night, when the F train grinds to a halt.

Each planet corresponds to New York's specific areas in different boroughs, five in total, and we are going to use each one: the Bronx, Brooklyn, Manhattan, Queens and Staten Island. Each character from the book is personified in the characters we meet, or simply see, on the streets of the city. The roughness of this urban jungle blends well with the different characters met by the boy.

Alone and away from France, our beloved author, turned personal difficulty and the troubles of WWII into a bitter sweet story which inspired the world to look at life from a child's perspective and I believe it is not by chance that Antoine wrote the book during his sojourn in New York City.

I remained faithful to Antoine's initial intent and characters in a modern context. There is only one addition to my adaptation. It is the inclusion of a character that was never published. When I asked the Morgan Library & Museum to see the original manuscript (that's where it's held), I was delighted to find an unpublished drawing: a butterfly catcher.

Antoine drew a butterfly catcher who was never published. Why did he draw it? Who is he? Antoine mentioned that adults never ask children 'how big their butterfly collection is', so we know for sure he loved butterflies and butterfly catching. Just like any child... I had the honor of meeting street artist Philippe Petit, the man who walked the tightrope between the Twin Towers in 1974 (see documentary 'Man on Wire' and film 'The Walk' starring Joseph Gordon- Levitt) and he was enthusiastic about my adaptation because his father, Edmond Petit, was very good friends with Antoine de Saint-Exupéry, as they used to fly planes together during WWII.



Unpublished drawing of "The Little Prince"
by Antoine de Saint- Exupéry.
Source: Morgan Library & Museum New York.

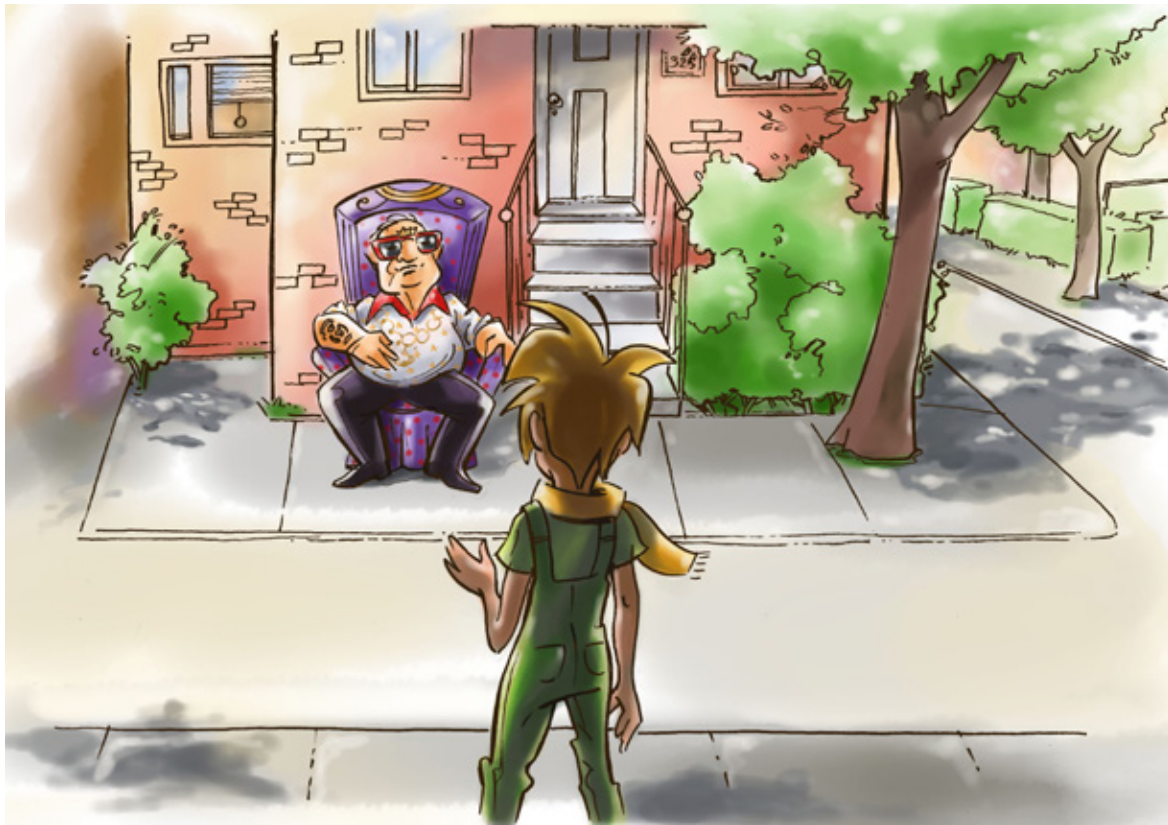


Philippe Petit and Consuelo de
Saint-Exupéry in Paris, 1961.

LUIS GUZMÁN: The Latin King



Luis Guzmán is an actor of Puerto Rican descent, who grew up in the Lower East Side, Manhattan. Luis often plays authoritative roles whether a hardened police officer or a villain's sidekick. Luis boasts approximately 145+ actor credits such as the Netflix series *Narcos*, *Miami Vice*, *Count of Montecristo*, *Boogie Nights*, *Traffic* and *Punch-Drunk Love*.



Sketch storyboard *The Color of the Sun*

CAST

MICHAEL IMPERIOLI: The Businessman



Michael Imperioli gained recognition with Martin Scorsese's *Goodfellas*. He became a regular in Spike Lee's movies, appearing in *Jungle Fever*, *Malcolm X*, *Clockers* and *Summer of Sam*. He was cast in *The Sopranos* as Christopher Moltisanti and his multilayered portrayal earned him an Emmy and a SAG award. He often plays working-class Italian-Americans from the "outer boroughs." While rooted in the New York movie scene, Imperioli has also worked in numerous Hollywood productions.



Sketch storyboard *The Color of the Sun*

CAST

WARIS AHLUWALIA: The Railway Switchman



Waris Ahluwalia's first film was *The Life Aquatic with Steve Zissou* (2004) by Wes Anderson, as Vikram Ray, with a cast that included Bill Murray, Owen Wilson, Anjelica Huston, and Cate Blanchett. He role in Wes Anderson's critically acclaimed *The Grand Budapest Hotel*. His film *Beeba Boys*, directed by Deepa Mehta and starring Randeep Hooda, was released in 2015.



Sketch storyboard *The Color of the Sun*

CAST

PHILIPPE PETIT:

Cameo

Philippe Petit is a French street performer, juggler, mime and unicyclist, who taught himself aerialism and became world famous for his high-wire walk between NYC's Twin Towers in 1974. This daring feat is considered by many to be "the artistic crime of the century". He is known for his work on *The Walk* (2015) where he is played by Joseph Gordon-Levitt, *Man on Wire* (2008) a documentary directed by James Marsh in which Philippe plays himself and *Mondo* (1995).



Sketch storyboard *The Color of the Sun*

CAST

ARTISTIC GLIMPSE

Sample story for our live action film



THE KING
ASTEROID B325



THE LATIN KING
HISPANIC BRONX



THROUGHOUT THE YEARS

1966: A Soviet–Lithuanian film adaptation *Mažasis princas*. The German DDR network broadcasts a TV movie of *Der Kleine Prinz* by Konrad Wolf.

1974: The first English film musical adaptation, titled *The Little Prince*, directed by Stanley Donen for Paramount Pictures, featuring Bob Fosse, who choreographed his own dance sequences as The Snake, and Gene Wilder who played The Fox.

1978: *The Adventures of the Little Prince*, a Japanese anime series based on the book, aired in Europe and North America in the 1970s and 1980s.

1978: A Russian animated series (*The Adventures of the Little Prince*) is produced by Franklin Kofod.

1979: A Claymation short film adaptation titled *The Little Prince* was created by Will Vinton written by Susan Shadburne, featuring Cliff Robertson as the narrator-pilot.

1990: A 60-minute German ZDF animated film, *Der Kleine Prinz*, is produced by Theo Kerp, featuring the voices of Sabine Bohlmann, Joachim Hoepfner, and Cornelia Froboess.

1990: A French film adaptation is released as *Le Petit Prince* by Jean-Louis Guillermou, with Guy Gravis, Daniel Royan and Alexandre Warner.

2001: The film *Picture Claire* includes several references, including animations, to *The Little Prince*.

2003: In The Walt Disney TV movie *Eloise at the Plaza*, *The Little Prince* played an important part in the Prince’s plot.

2004: An operatic adaptation based on the music of Rachel Portman (featuring Willard White and Lesley Garrett) was broadcast on the UK’s BBC Two television network.

2010: *Le Petit Prince* is the title of a 2010 French computer animated television series of 52 episodes.

2011: *The Little Prince* (2010 TV series) becomes a new video game and 100 serial print story edition.

2011: *Der kleine Prinz* film is produced for DVD in Berlin.

2015: *The Little Prince* was released in 2015 as a 3D stop motion and computer animated fantasy film.

In 2015, the copyright to “The Little Prince” expired in the majority of the world. I required a legal opinion from a renowned copyright lawyer and out of 53 countries that make up the potential distribution territories, 49 are in public domain. The latter include countries like China, Italy, South Korea, Japan, Brazil in which the book is extremely well known. In South Korea, for example, the book is a mandatory text in middle school, whilst Italy is the third highest grossing box office for the French-Canadian animation of 2016 only after China and France. My aim is to make “The Color of the Sun” global, targeting viewers who span from age 5 to 99. “The Color of the Sun” will appeal to the broadest demographic within this target audience. I need this story to be told in today’s modern environment and I would love for it to be enjoyed by children and adults alike.

Audiences have always been fascinated by the world’s most read children’s book, not to mention the popularity of New York City as a film set. The idea of mixing two explosive elements like “The Little Prince” and NYC is born from three major needs:

- Associating a universal story such as “The Little Prince” to a modern environment that will be understood by all on a world scale;
- Reflecting the sense of travel through different planets in an urban setting, and what better place if not the capital of the world, which is known and loved by all thanks to its portrayal in numerous films, books and the news;
- Creating a magical connection between the book and the film: the book was written in NYC back in 1942 when Antoine Saint-Exupéry wrote the majority of his work while in exile.

My film is a faithful adaptation of Saint-Exupéry’s work and the evidence of successful modern adaptations over the years, have demonstrated that audiences across the globe have not waned in their fascination for films that have reenacted all time classics.

The lessons we learn after watching “The Color of the Sun” are the ones we sometimes forget to ponder on while living in a “high energy” city, a ‘time is money’ par excellence environment, in which dedicating our existence to what is important is a concept we continuously forget to embrace.

The film’s rhythm will reflect this concept. Like a child’s attention, it will fluctuate between an almost spastic curiosity, only to pause for breath when it is caught in awe, ready to receive the message.

Fable-like New York City will be teeming with surreal characters. The Latin King, the Conceited Man, the Snake, the old drunken Greek, Rose and Da Fox, are all here, manifested in the numerous varying personalities of modern day NYC, their planets replaced by boroughs, all while respecting the book’s original intent.

While directing “The Color of the Sun” I want Antoine de Saint-Exupéry’s perspective to lead the way, just as if he was to direct a film about his book during our time.

Antoine was a dreamer and the fact that he drew what he wrote is proof that he was contemplating his story on a visual level. “The Color of the Sun” is a story about human introspection sacrificed on the alter of psychological detachment foisted on us by the circumstances of adult life.

The story follows the Pilot’s life, seemly sucked into the vortex of the mundane and frivolous; but just when all seems lost, the mysterious golden haired Prince gently guides the French expat to re-discover the wonder of childhood and what is truly meaningful in the short sojourn on this planet.

**Thank you for your consideration.
For further information please contact:**

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Merci!