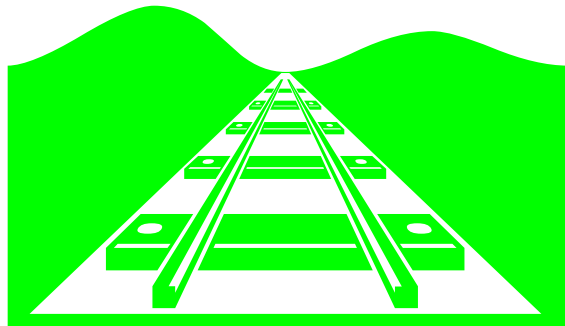


Little

Einsteins



You are needed for a mission.

No time to grab your backpacks -

Just bring your sense of ADVENTURE!

Revised Series Bible

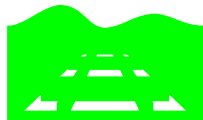
by

Douglas Wood

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series

Overview



The animated LITTLE EINSTEINS series picks up where the popular Baby Einstein products leave off. **Just as Baby Einstein brings the stimulating sights and sounds of the world to infants, LITTLE EINSTEINS transports preschoolers to the sights and sounds of the world.** The show encourages children to help others in the vast world out there, and in doing so, exposes them to the wondrous worlds of nature, art, music, science and language.

Each episode is comprised of two highly interactive 11-minute journeys. The characters are rendered in **cel animation** against tweaked **photo realistic environments** enabling us to access a wide variety of locales ranging from clouds and planets to the inside of the human body.

The series regulars include...

...*the Little Einsteins* - four distinct, child-like explorers driven by an insatiable curiosity about the world...

...and...

...*Cosmo, the Cosmobile* - a versatile and resourceful vehicle featuring a hand-held computer that provides instant information on just about anything.

But the journeys on LITTLE EINSTEINS are experienced 100% from the point-of-view of the most important and unique character on the series, its star and protagonist...

You!

The physical setup is much like that of a video arcade driving game in which the player is at the wheel. Viewers get to participate in the action, discover adventure firsthand and interact with their Little Einsteins friends.

The adventures are **highly interactive** and are constructed in a way that lets kids feel their own ideas and creativity are influencing the storyline and propelling the plot. Our viewers are able to explore the universe without ever leaving the comfort of their living rooms.

Imagine being able to cascade down a rainbow as if it were a roller coaster, to escape into an exotic painting at an art museum, or to swim under the sea and help a lost baby sea horse find his friends.

Each journey includes a **narrative** with a **strong emotional component** so kids aren't merely spectators but fully engaged participants in involving

storylines that address issues in their own lives. Stories touch on universal childhood themes such as friendship, family, acceptance and loss, joy and fear, and self-expression.

LITTLE EINSTEINS takes the fundamental **Baby Einstein** principles to the nth degree, and via its innovative interactive component, adds a touch of **Disney magic** to the mix.



THE CHARACTERS

The Little Einsteins

The Little Einsteins are vivacious children, two boys (Leonardo and Wolfgang) and two girls (Isadora and Annie). They are small (between 2-3 feet tall), have wild Einsteinian hair (the girls' being longer than the boys), and are each five-years-old. They are the most conscientious beings in the universe - the ultimate good Samaritans.

Emotionally, intellectually, and socially the Little Einsteins are larger-than-life versions of human children. They're extroverts to the max, have a vibrant physical energy, a never-ending sense of wonder and an unbridled

innocence. They're highly sentient beings, finely attuned to the sights and sounds of the world around them.

The Little Einsteins look like real children but like many other animated characters, they live by the laws of toon physics, able to produce items out of thin air, bounce off walls, etc. They're playful, friendly and well meaning, but being so high-powered, they often create havoc.

Leonardo

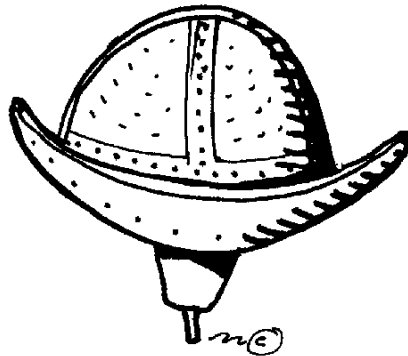
Leonardo (or "Leo," as his friends call him) is the ***dynamic leader*** of the Little Einsteins. He has the soul of an ***explorer***, and the confidence to accomplish tasks via a method all his own no matter what the obstacles. A conquistador hat atop his head symbolizes his sense of adventure, his ever-present eyeglasses his inquisitive, inventive mind. Leo's an idea person and has an innate gift for problem solving in creative ways.

Leo's a people-person in that he has an uncanny ability to relate to anyone and make them feel special regardless of personality type. For this reason,

he is the character who demonstrates in the interactive moments and who most often speaks directly to our audience.

Being grounded and down-to-earth. Leo is easily the most relatable character of the foursome for our preschool audience. He's even-tempered and kind, and guides the others when they need direction. He initiates most of the plans using his unerring practicality and sense of logic, and is always there to comfort and protect others.

But don't let Leo's strength and authority fool you. Much like Peter Pan, another character who's equal parts real boy and magical creature, he's still a kid, and he approaches life with a playful, boyish enthusiasm, never failing to appreciate all of its wonders.



Isadora

Isadora is an ***uninhibited free-spirit*** - gregarious and outspoken, warm and accessible. Like many five-year-olds, she subscribes to the fashion sensibility of "more is more." She wears flowing dresses and silk scarves in pinks and purples; her hair is usually filled with ribbons and flowers. Life to her is one big game of "dress-up."

Undeniably eccentric, Isadora always lights up a room. She's a real ham, and loves to sing, dance and crack jokes. Like most extroverts, she's a busybody - very verbal, very social, and occasionally bossy. She feels things deeply, never holding back her laughter or tears.

"Izzy" hates rules and boundaries like most nonconformists, preferring to do things her way, which usually means unconventionally. She imitates things she hears in the adult world, trying to sound like a real grown-up, but sometimes isn't able to fully pull it off.

Like her namesake, the famous modern dancer, Isadora brings a passion to everything she undertakes, especially the arts. When she plays with her friends, she's extremely creative and full of ideas. She loves coloring books and to this day has yet to stay within the lines.



Wolfgang

Wolfgang is a **sensitive soul** – wise and perceptive beyond his years and as gentle as a book of poetry. He's the little philosopher of the Little Einsteins, vulnerable and thoughtful. A jaunty poet/artist's beret sits atop his head.

Sometimes Wolfgang's tender nature leads to worry - the real world is occasionally scary for him, as it can sometimes be for real preschoolers. In fact, Langston is a bit of a coward and is usually the first to suggest fleeing when confronted with even the tiniest perils.

But unlike some cowards, Wolfgang's always willing to take that leap of faith – to give it his best shot and hope for the best. Consequently, his world is full of victories – some large, some small, but always rewarding.

And, of course, there's safety in numbers, and Wolfgang's Little Einsteins pals are always there to help him see that the world isn't as intimidating as it looks. And when all else fails, there's his constant companion, Cuddly Dudley, a stuffed basset hound who provides security no matter what's at stake.



Annie

Annie is a ***gutsy cowgirl***, one who's likely to leap before she looks. She wears a denim skirt, cowgirl boots and a kerchief around her neck like her namesake and idol, Ms. Oakley. She has the earthy, rough-and-tumble demeanor of a pioneer, and loves nature and the great outdoors. She's an

expert about the wilderness and its flora and fauna, and is a champion for animal rights.

Annie is so determined and stubborn, if you tell her that something she wants to do is impossible, she'll commit herself all the more just to prove you wrong. She's strong and fearless, always willing to jump right in and get her hands dirty when there's work to be done. She loves building sandcastles, taking nature hikes and having mud fights.

Annie is always honest and upfront and will do anything for a friend. Like a female Will Rogers, she has a wise and folksy platitude for nearly every occasion. She uses colorful slang, and rather than say she's a little scared, she's more likely to blurt out, "I'm as nervous as a long-tailed cat in a roomful of rocking chairs!"



Cosmo, the Cosmobile



There's no need for the Little Einsteins or our viewers to hop into a car, train, plane or boat to travel to the many fantastic lands we'll be visiting. The preferred ***mode of transportation*** for all our journeys is Cosmo, the Cosmobile.

Cosmo is a vehicle, yes, but he's so much more. For one thing, he speaks. His synthesized voice is inviting but always professional, like a futuristic version of a gentleman butler. Each time Cosmo speaks, we see a row of colorful electronic lights on a dashboard monitor spike up and down.

Cosmo can transport us to any place in the universe, past or present, become smaller or larger, and withstand intense heat or cold. He's able to drive on land, fly in the sky, zoom into outer space, or glide beneath the water. As you can see, his appearance is both whimsical and high-tech.

Cosmo, the Cosmobile (cont'd)

Cosmo's also capable of magically transforming us. He can make us bigger or smaller, or turn us into a bug, a snowflake or a musical note.

In addition to providing transportation, the Cosmobile also provides information. He comes equipped with a detachable hand-held device and a monitor. The monitor displays information (in pictures and icons as opposed to words) including the day's destination. The Little Einsteins can request information simply by speaking directly into the handheld – in an instant results appear either on the large monitor (if it's in its docking station in the Cosmobile) or the smaller one on the hand-held, if it's out of its docking station.

*the*Curriculum

Because the stories are experienced exclusively from the point of view of the home viewer who is an actual participant, **LITTLE EINSTEINS promotes discovery through experience.** Kids aren't told about the complexity of a prairie dog town... they *experience* it themselves as they run past the sentry guard and burrow through miles of an underground settlement. The priority isn't on the presentation of empirical data, but rather the far more valuable sensory experience. In other words, a child could spend hours learning all there is to know about snow, but ten minutes outside building a snowman would make much more of an impact.

The show's curriculum encourages children to help others and exposes them to the wonders of the arts and sciences. Kids discover art, science, language, nature or music through a variety of adventures in which they're privileged to experience life from someone (or *something*) else's point-of-view. Each story will contain one repeated empirical piece of information relating to the subject matter. The pilot, for example, which takes us beneath the ocean, explains and explores the concept of *camouflage* through the character of the sea horse.

Because we're encouraging creativity, the worlds presented are sometimes more fanciful than realistic. Characters jump from cloud to cloud, defying the laws of physics, but not contradicting the perception that clouds are fluffy.

The conventions used on LITTLE EINSTEINS are much in keeping with the Disney animation traditions: animal characters/inanimate objects are based in reality re: appearance, demeanor and abilities, but the anthropomorphizing process allows for the addition of fantasy elements. For instance, we're able to accept factually accurate information about life under the sea in THE LITTLE MERMAID despite the presence of mythological creatures.

A Typical Episode

Opening Song

We open on an empty playground at dawn. Suddenly, the four Little Einsteins pop up from beneath the equipment and break into song. The song tells us that they've come to our park because they need us to accompany them on "missions" in which we'll lend a hand to someone in the universe who needs our help.

Within the song, the individual character traits of the Little Einsteins are established, as is the interactive nature of the show – our stars aren't interacting in their own world – they look directly at us and acknowledge our presence.

Roll Call

The Cosmobile descends in the sandbox, and using the hand-held, Leonardo conducts rollcall, making sure the viewer has been checked off his list as well as the four Little Einsteins.

The Mission

The Cosmobile's monitor ascends from the vehicle and with utmost importance, provides the Little Einsteins and us with today's mission. Via

informative pictures, we learn who needs our help, where they are located, and what we must do.

P.O.V. Shift

It's time to join the Little Einsteins in the Cosmobile. The TV screen images help by establishing the POV as being exclusively from the home viewer (like video arcade driving game, as mentioned earlier.) It will remain like this for the rest of the show.

P.O.V. Shift (cont'd)

With the help of Leo, the viewer "steps" into the Cosmobile (which we establish by simulating a hand-held camera) and can see the backs of the Little Einsteins' heads (all four are in the wide front seat, much like the seats at a theme park ride.) When they turn around to speak to us, we see their faces. Beyond them are the dashboard and the wide windshield of Cosmo, the Cosmobile.

When the need arises, the Cosmobile will transform us. For example, we become microscopic dust mites in order to explore the world of shag carpeting. The new scale is realized (conveyed via computer animation) by our seeing carpet fibers transform into an immense forest; cookie crumbs look like giant boulders. A visit to the desert includes a segment in which we explore it from a rattlesnake's POV.

Traveling Song

As we begin to travel from the playground to our destination, the Little Einsteins lead us in an interactive traveling song, "From Here to There." We spot our destination as we sing the final word, "there."

Destinations

While the environments are, for the most part, based on fact, fantasy elements are also included, because the emphasis of the show is on imagination.

For example, a trip to outer space would include an anthropomorphized shooting star who greets us as he whizzes by. Inside a piano, the wooden keys on the right side of the keyboard speak with high voices, the left with deep ones. Our trip to outer space, however, wouldn't reveal the moon's made of green cheese because this imparts erroneous information. Some of the places we'll explore:

Destinations (cont'd)

Inside a storm (clouds, thunder, lightning, raindrops)

The sky, riding on the wings of an eagle

An anthill from an ant's POV

The Saharan desert and its wildlife

Inside a prairie dog village

Inside the human body

The Prehistoric world

Inside a book and into an illustration

Outer space, including planets, stars, moons, the sun

Inside a tornado

A car wash from a car's POV

Inside a volcano

A symphony from the POV of an instrument or musical note

Inside a snowy paperweight

A rain forest

A letter's journey from being written
to being retrieved from mailbox

The pyramids

A Native American reservation

Hockey game from a puck's POV

Destinations (cont'd)

On a dog's back

Inside a dishwasher

Inside a vending machine

Inside a computer

Skyscraper from a window washer's POV

A fire station

Inside a cuckoo clock

The jungle from an animal's POV

A farm from an animal's or plant's POV

A cocoon, from caterpillar to butterfly

A crayon factory

Into a museum painting

The Episode

narrative

Each story is an episodic narrative in which the characters interact with one another as well as with the viewer. The stories have underlying themes relevant to preschool children as well as a subtle curriculum exploring the arts and sciences. Each story also includes an organic and universal emotional component adding dramatic weight and providing thought-provoking substance for our audience.

See attached pilot script, “**Straight to Curly.**”

The Episode (cont’d)

joy ride

Each story contains a subjective “joy ride” through the specific exotic environment, much like a great ride at a theme park, more thrilling than scary.

The focus here is on the sensory experience and is less concerned with story or information. These sequences are virtually dialogue-less and accompanied by exciting music.

music

The concept of exposing infants to music, established by Baby Einstein, is continued in the Little Einsteins series. The musical score accompanying our journeys is diverse and doesn’t shy away from genres not normally

associated with children's cartoons. The choices in music are decidedly bold and eccentric and are a distinctive feature of the show.

Music end credits are accompanied by the suggestion to visit the LITTLE EINSTEINS web site to learn more. There, viewers can get info on the specific music they've heard as well as bios on the composers. For example, for the pilot episode kids would be able to go on-line to the Playhouse Disney site and learn more about the French composer, Camille Saint-Saens, and hear more from "Carnival of the Animals" including selections on lions, elephants, donkeys and birds.

(To hear the 2-minute piece on your computer, go to:
www.music.pomona.edu/orchestra/audio.htm#s-s Scroll down and click on
 "Saint-Saens: The Carnival of the Animals.")

traveling song

Once the mission has been successfully accomplished, the Little Einsteins sing a reprise of the traveling song ("From Here to There") as they travel from the mission locale back to the playground at dusk.

ending

The Little Einsteins help the viewer de-board the Cosmobile (and POV shifts back to as it was at the beginning). They thank the viewer for helping on the mission, express their looking forward to the next one, and say good-bye.

The Cosmobile lifts off and the Little Einsteins take off in all directions as the park is once again empty. Leonardo pops his head up for one last playful comment to the audience.

