



THE ADVENTURES OF TAXI DOG



A HEARTWARMING JOURNEY FOR KIDS



THE ADVENTURES OF TAXI DOG

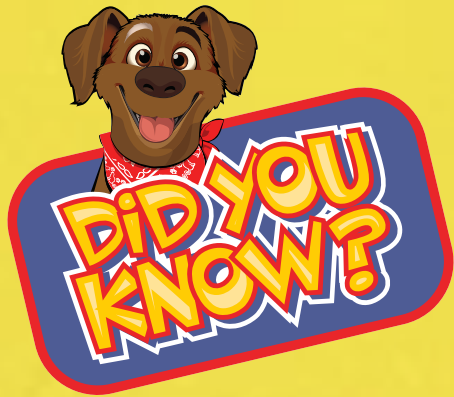
COMING FALL 2024!

An enchanting digitally animated 6 mini-episode preview series starring renowned actors James Cromwell & Sesame Street's Martin P. Robinson promoting the 2025-26 Taxi Dog theatrical movie release & upcoming Seasons One & Two on premium streaming.





POSITIONED FOR SUCCESS!



**2023 Global
Animation
Revenue
\$
400
Billion
UP from
250 Billion**
(Statista)



ANiMATION GROWTH TRENDS

The Global Animation Market Is Expected To Grow at a CAGR of 5.2% Between 2023 and 2030, Due to Growing Media & Entertainment Industry. (Precedence Research)

Animated Television Production Has Grown by 4% Year Over Year Since 2020. (Statista)

Streaming Platforms Accounted for 30% of all Animation Consumption in 2022. (Statista, Marketsplash)

More Than 80% of Animated Content Can Be Found on Television and Streaming Platforms. (Abdalslam)

The Home Media Release Market for Animation Generates \$10 Billion in Revenue Annually. (Abdalslam)

Advertising in Animation Grows by 7% Each Year. By 2025, It Will Help Generate \$40 Billion in Revenue. (Statista)

Animated Series on Streaming Platforms Saw a 45% Increase in Viewership in Recent Years. (Yahoo Finance)

ANiMATION MARKET TRENDS

Animated Content Drives Engagement, With **80%** More Likely To Watch an Entire Video if It's Animated. Animation Allows for More Complex Imagery and More Immersive Environments for Users.

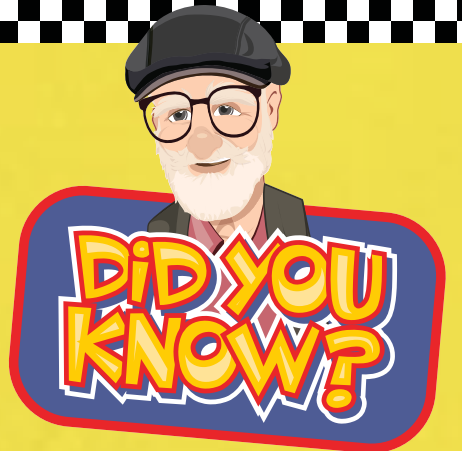
Animated VR & AR Will Increase by 20% Every Year. (Abdalslam)

Including Annual Subscriptions to Streaming Services, **the Average Household Spends \$200 per Year** on Animated Content. (Abdalslam)

3 in 4 Families Own at Least One Animated Movie. (Abdalslam)

Over 90% of Educational Institutions Use Animation in Their Curriculum. (Abdalslam, Wyzowl)

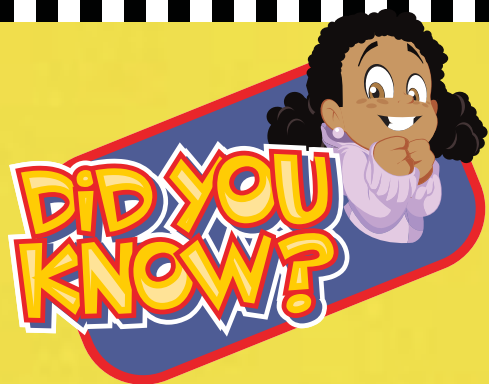
Studies Have Found That It **Helps Boost Student Engagement** by As Much as **70%**. (Abdalslam)



More than **40%**
of **Children's**
Television
programming
is
Animated!

(Yahoo Finance)





Animated films have a 30% increase in diversity. Studios are featuring underrepresented cultures, inclusivity, and more in global storytelling.

(Marketsplash)

ANIMATION AUDIENCE TRENDS

North America Is the Largest Animation Market Producing 50% of all Animated Films in 2022. (Yahoo Finance)

North America Animation Market Size Was Valued at USD \$23.22 Billion in 2023 and Is Projected To Reach USD \$36.73 Billion by 2031, With a CAGR of 5.90% During the Forecast Period of 2024 to 2031. (Delta Bridge Market Research)

Japan's Animation Market Is the Second Largest, Valued at \$18 Billion.

The Region's Market (Led by Japan and India) Will Grow the Fastest by a CAGR of 8%, by 2025. (Abdalslam, Yahoo Finance)

China Is Also Growing Rapidly, Increasing in Value by \$14 Billion Since 2018. (Yahoo Finance)

In 2022, **Computer-Generated Animation Made Up 85% of the Market.** (Statista)

Animated Content Appeals to People of all Income Levels and Ages. (Abdalslam)

80% of Consumers Will Watch an Entire Animated Video. (Abdalslam)



Winner of Parents' Choice Award for Illustrations

The New York Times
Book Review

"Irresistible to a child's imagination"
"Maxi is a big, furry, lovable mutt"

STORIES AND CHARACTERS WHO ARE CRITICALLY, COMMERCIALY AND UNIVERSALLY LOVED!



Off-the-Cuff Awards
Winner of Most Engaging Animal in a Lead Role

THE BALTIMORE SUN

"Taxi Dog and his owner loved each other, and they showed what teamwork is about."

Celebrated everywhere, Maxi, Jim, the Taxi & will soon introduce Min! **Relatable & Understandable in any market!** –wherever & whatever adventures they go on!

amazon.com reviews

"These and other adventures are brilliantly depicted"

"The book has proven to be such a support system for a whole generation of families"



VOGUE

"It's a perfect book"
"it combines the fanciful with the conceivably true"



Primary School Nominee
"We wish to thank you for writing a book so popular with California young people"



Children's Choice Picture Book Award



Children's Book of the Year



"This might be my all-time favorite. It's fun to read and look at. The story way of representing the love between a dog as well as a character."

YEAR	BOOK TITLE	AUTHOR	READ BY
1983	The Adventures of Taxi Dog	Debra and Sal Berracca, illustrated by Mark Buehner	Ashley Spangola, "Ginger" an Brainerd
1989	The Philadelphia Story	Marie Perle	Dawn Keating



The Adventures of Taxi Dog was even the first reading at the New York Times "Great Children's Read"!





THE ADVENTURES OF TAXI DOG

Inspired by the 31-year success of the book series published by Penguin Random House, is set to continue to captivate families with its delightful characters, heartwarming story, the exceptional talent of James Cromwell, Martin P. Robinson, Emmy-Award Winning Writers and the strategic expertise of Chief of Licensing and Merchandising, Carl Lombard.



OUR CHARACTERS

INTRODUCING



Our show's hero! Minerva (Min) has an enormous imagination and an infectious energy. Curious and empathetic to every character she meets, she leads us on every adventure!



Maxi helps to navigate and tackle any problem. Distracted by good smells and new friends along their fantastical adventures, he's a "woof-a-pedia" of good stuff to learn!



Jim is Min's Grandpa – a goofy and eccentric lover of great sandwiches, often leading him astray on their adventures! He's a tinkerer, providing the solution to any hurdle along the way!

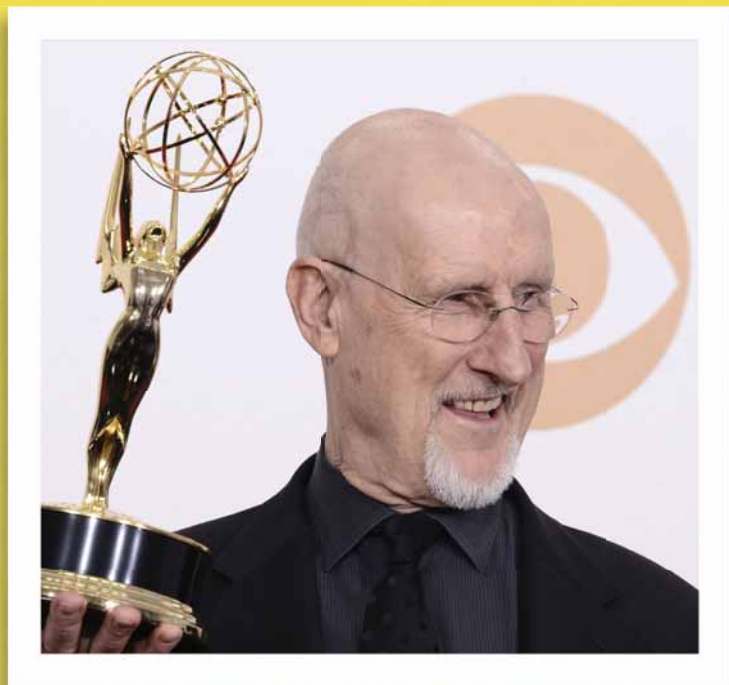
THE TAXI



OUR TALENT



Emmy
Award-Winning
Actor



EMMY AWARD-WINNER JAMES CROMWELL

James Cromwell joins TAXI DOG with nearly 200 acting credits and nominations for 4 Emmy Awards, 7 Emmy Nominations for HBO's critically acclaimed series "Succession," 4 Screen Actors Guild Awards, an Oscar nomination for Best Supporting Actor for "Babe," winner of the Canadian Screen Award for Best Actor, Primetime Emmy Award for Outstanding Supporting Actor in a Limited Series or Movie, and the King Vidor Memorial Award from the San Luis Obispo International Film Festival for his artistic achievements in film.

Cromwell has long been an advocate of progressive causes, particularly regarding animal rights, and funding of Native American arts education.

OUR TALENT

LEAD PUPPETEER MARTIN P. ROBINSON



Emmy
Award-Winning
Puppeteer

A puppeteer since 1981, Martin is lead-designer on a new Maxi puppet, and a central figure in the TAXI DOG Program.

Emmy-Winning Legacy:

3-Time Emmy Winner for his contributions to “Sesame Street.”

Creative Genius:

Creator of the beloved **Snuffleupagus** and **Telly Monster**.

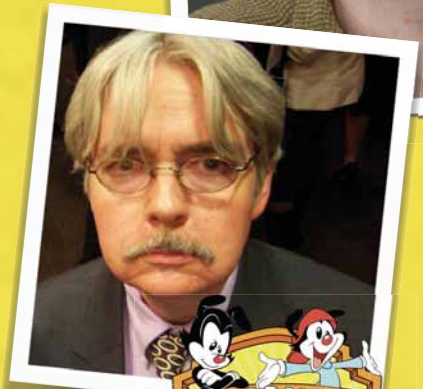
Versatile Performer:

Numerous feature films, and productions at Lincoln Center and Carnegie Hall. Starring roles in “Little Shop of Horrors,” and “Teenage Mutant Ninja Turtles.”



The Jim Henson
Creature Shop
has produced a
super puppet for
use in our show!





OUR WRITERS

Lead by: Aaron Mendelson (Co-Creator of "Air Bud"), Tom Minton (Peabody and multi-E Emmy nominated children's writer), and Liz Keyshian (Writer for Disney and Nick Jr.)



THE
SIMPSONS

ICE
AGE



LICENSING AND MERCHANDISING

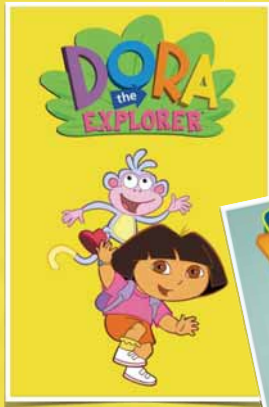
Chief: Carl Lumbard

Background: Former Senior VP of licensing and merchandising at BBC, Warner Bros., Fox, and Fremantle.

Success Stories: Renowned for success with properties like The Simpsons, Ice Age, Ghostbusters, and DangerMouse

COMPARABLE SHOWS

30-minute
runtime



Dora The Explorer

200-2019 (177 Episodes)
+1 Live Action Movie, multiple series,
Multiple Movies, DVD's & Games

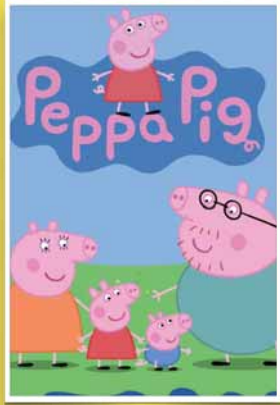


GO, DIEGO! GO!
Spinoff series
2005-2013
(74 Episodes)
+2 Video Games &
Podcast



Sesame Street

53 Seasons (3.1K Episodes,
still producing)
TV Movies, Specials, Direct-
to-Video, School Programs,
more.



Peppa Pig

2004-
(378 Episodes)
Videos, Shorts,
Video Games

Bluey

2018-
(171 Episodes,
still producing),
Video Games,
Shorts,+More!



Paw Patrol

2013-
(255 Episodes,
still producing)
3 Movies, Direct-to-Video,
Video Games, TV Specials
+More!



PROJECT OVERVIEW

POWERED BY THE IMAGINATION,
THIS TAXI CAN GO ANYWHERE!



THE
ADVENTURES OF
TAXI DOG

Mini EPISODE ROLL OUT LAUNCH FALL 2024
IN COLLABORATION WITH YOUTUBE KIDS

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15

PROJECT OVERVIEW



DIGITAL LAUNCH STRATEGY

- **Objective:** building millions of Eyeballs in collaboration with YouTube Kids.
- **Timeline:** Strategically releasing six short-form episodes for maximum audience engagement.



CHRISTMAS 2025 KIDS MOTION PICTURE

- **Theatrical Release:** November 2025



MARKETING AND LICENSING:

- **Mini episodes** Fall 2024 with YouTube Kids
- **Promotion with Macy's Thanksgiving Day Parade Musical Float** and giant Maxi balloon
- **Holiday Retail Merchandising** Fall 2025 Multiple Platforms & Big Box Stores.

REASONS FOR SUCCESS

1

AMAZiNG MUSiC

Exceptional music enhances the viewing experience, creating an emotional connection.

2

LiFE LESSONS FOR EVERYONE

Delivers important life lessons for both children and adults, contributing to emotional and educational growth.

3

TACKLiNG SERiOUS SUBJECTS

Fearlessly addresses serious subjects, offering profound life lessons even adults can learn from.

4

ELABORATE AND ENGAGiNG WORLD-BUiLDiNG

Features an elaborate and engaging world, immersing viewers in Taxi Dog's universe.

REASONS FOR SUCCESS

5

SHORT AND SWEET EPISODES

Short format aligns perfectly with the attention spans of younger audiences.

6

DEEP COMFORT iN TAXi DOG

Creates a safe and reassuring space for viewers.

7

EMBRACiNG DiVERSITY

Fosters inclusivity, allowing children from various backgrounds to see themselves represented.

8

iMPERFECT CHARACTERS

Characters are relatable and authentic, promoting empathy and understanding.

REASONS FOR SUCCESS

9

POP CULTURE REFERENCES

Incorporates pop culture references for cultural relevance.

10

ENCOURAGES GOOD HABITS

Serves as a positive influence, encouraging good habits among young viewers.

11

REALISTIC PARENTING PROBLEMS

Depicts realistic parenting problems, providing a relatable portrayal of family dynamics.

12

INSPIRING CHILD-FRIENDLY GAMES AND ACTIVITIES

Goes beyond the screen, inspiring parents with child-friendly games and activities.

APPENDIX

1. Financials
2. Detailed Team Bios





TAXi DOG PROFIT AND LOSS
+
MOVIE, TV, AND LICENSING
SALES PROJECTIONS



3-YEAR REVENUE & PROFIT SUMMARY

		3 Year Total Low Case	3 Year Total High Case
Revenue			
Streaming Revenue		\$2,196,000	\$5,396,000
Gross Merchandise & Licensing Revenue		175,000,000	350,000,000
Gross Movie Box Office Revenue		50,000,000	100,000,000
Total Revenue		\$227,196,000	\$455,396,000

Net Profit/(Loss)			
Streaming Profit		36,000	2,596,000
Merchandise & Licensing Profit		18,900,000	37,800,000
Movie Profit		15,250,000	40,000,000
Total Net Profit		\$34,186,000	\$80,396,000

Net Profit Split			
Investor Profit Share	50%	\$17,093,000	\$40,198,000
Producer Profit Share	50%	\$17,093,000	\$40,198,000
Total Net Profit		\$34,186,000	\$80,396,000



INVESTMENT ANALYSIS

Investment

Total Investment Needed	Amount
Streaming Investment	
Production Costs for 16 Episodes	\$800,000
Marketing Costs for 2 Years	\$800,000
Contingency 10%	\$160,000
Total Streaming Investment Needed	\$1,760,000

Movie Investment	
Production Costs	\$10,000,000
Marketing P&A	\$5,000,000
Contingency 10%	\$1,500,000
Total Movie Investment Needed	\$16,500,000

Grand Total Investment Needed	\$18,260,000
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Total Investor Returns

First Money Back from Movie Revenue	Low Case	Hi Case
Production Costs 100%	\$10,000,000	\$10,000,000
Premium on Production Costs 10%	\$1,000,000	\$1,000,000
Marketing P&A 100%	\$5,000,000	\$5,000,000
Premium on Marketing P&A 10%	\$500,000	\$500,000
Total First Money Back to Investor	\$16,500,000	\$16,500,000

Investor Share of Profits	Low Case	Hi Case
Streaming Profits - 50%	\$18,000	\$1,298,000
Merchandise & Licensing - 50%	\$9,450,000	\$18,900,000
Movie Profits - 50%	\$7,625,000	\$20,000,000
Total Investor Share of Profits	\$17,093,000	\$40,198,000

Grand Total Returns to Investor	\$33,593,000	\$56,698,000
Less Investment	-\$18,260,000	-\$18,260,000
Net Profit to Investor	\$15,333,000	\$38,438,000

ROI	84%	211%
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STREAMING 3-YEAR P&L (LOW END)

Revenue	Year 1	Year 2	Year 3
YouTube Revenue			
Episodes 1-6 Number of Total Months all episodes	42	42	42
Average Monthly Revenue per Episode	\$7,000	\$5,000	\$3,500
Episodes 1-6 Number of Total Months all episodes		30	30
Average Monthly Revenue per Episode		\$7,000.00	\$5,000
Episodes 7-16 Number of Total Months all episodes			55
Average Monthly Revenue per Episode			\$7,000
Total Youtube Revenue	\$294,000	\$420,000	\$682,000
		3-Yr Total	\$1,396,000

Premium Streaming Licensing Revenue *			
Number of Episodes Per Year		8	8
Average License Fee Per Episodes		\$50,000	\$50,000
Total Streaming Licensing Income		\$400,000	\$400,000
		3-Yr Total	\$800,000

Grand Total Revenue	\$294,000	\$820,000	\$1,082,000
		3-Yr Total	\$2,196,000

*First 12 months - episodes earn \$7k a month
 2nd 12 months - episodes earn \$5k a month
 3rd 12 months - episodes earn \$3.5k a month

Production Costs (*Premium Streaming Services include: Hulu, Netflix, Amazon, Disney Plus, etc.)				
Number of Episodes Produced	6	6	4	16
Production Cost Per Episode	\$50,000	\$50,000	\$50,000	\$50,000
Total Animation Production Costs	\$300,000	\$300,000	\$200,000	\$800,000

Distribution Fee for Premium Streaming (20%)	\$ -	\$80,000	\$80,000	\$160,000
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Marketing Costs				
Digital Marketing	\$100,000	\$100,000	\$100,000	\$300,000
Promotional Materials	\$100,000	\$100,000	\$100,000	\$300,000
Public Relations	\$100,000	\$100,000	\$100,000	\$300,000
Website & Digital Presence	\$50,000	\$50,000	\$50,000	\$150,000
Contingency Fund	\$50,000	\$50,000	\$50,000	\$150,000
Total Marketing Costs	\$400,000	\$400,000	\$400,000	\$1,200,000

Net Profit/(Loss)	-\$406,000	\$40,000	\$402,000	\$36,000
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Investment Needed	Amount
Production Costs for 16 Episodes	\$800,000
Marketing Costs for 2 Years	\$800,000
Contingency 10%	\$160,000
Total Investment Needed	\$1,760,000



STREAMING 3-YEAR P&L (HIGH END)

Revenue	Year 1	Year 2	Year 3
YouTube Revenue			
Episodes 1-6 Number of Total Months all episodes	42	42	42
Average Monthly Revenue per Episode	\$7,000	\$5,000	\$3,500
Episodes 1-6 Number of Total Months all episodes		30	30
Average Monthly Revenue per Episode		\$7,000.00	\$5,000
Episodes 7-16 Number of Total Months all episodes			55
Average Monthly Revenue per Episode			\$7,000
Total Youtube Revenue	\$294,000	\$420,000	\$682,000
		3-Yr Total	\$1,396,000

Premium Streaming Licensing Revenue *			
Number of Episodes Per Year		8	8
Average License Fee Per Episodes		\$250,000	\$250,000
Total Streaming Licensing Income	\$2,000,000	\$2,000,000	\$2,000,000
		3-Yr Total	\$4,000,000

Grand Total Revenue	\$294,000	\$2,420,000	\$2,682,000
		3-Yr Total	\$5,396,000

*First 12 months - episodes earn \$7k a month
 2nd 12 months - episodes earn \$5k a month
 3rd 12 months - episodes earn \$3.5k a month

Production Costs (*Premium Streaming Services include: Hulu, Netflix, Amazon, Disney Plus, etc.)				
Number of Episodes Produced	6	6	4	16
Production Cost Per Episode	\$50,000	\$50,000	\$50,000	\$50,000
Total Animation Production Costs	\$300,000	\$300,000	\$200,000	\$800,000

Distribution Fee for Premium Streaming (20%)	\$ -	\$400,000	\$400,000	\$800,000
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Marketing Costs				
Digital Marketing	\$100,000	\$100,000	\$100,000	\$300,000
Promotional Materials	\$100,000	\$100,000	\$100,000	\$300,000
Public Relations	\$100,000	\$100,000	\$100,000	\$300,000
Website & Digital Presence	\$50,000	\$50,000	\$50,000	\$150,000
Contingency Fund	\$50,000	\$50,000	\$50,000	\$150,000
Total Marketing Costs	\$400,000	\$400,000	\$400,000	\$1,200,000

Net Profit/(Loss)	-\$406,000	\$1,320,000	\$1,682,000	\$2,596,000
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Investment Needed	Amount
Production Costs for 16 Episodes	\$800,000
Marketing Costs for 2 Years	\$800,000
Contingency 10%	\$160,000
Total Investment Needed	\$1,760,000



MERCHANDISING ANNUAL P&L - 3 YRS

		Low End			
		Year 1	Year 2	Year 3	3 Year Total
Gross Wholesale Merchandise Revenue		\$35,000,000	\$61,250,000	\$78,750,000	\$175,000,000
Licensing Agent Fees	10%	-\$3,500,000	-\$6,125,000	-\$7,875,000	-\$17,500,000
Net Wholesale Revenue		\$31,500,000	\$55,125,000	\$70,875,000	\$157,500,000
Producer Royalty Income	12%	\$3,780,000	\$6,615,000	\$8,505,000	\$18,900,000

		High End			
		Year 1	Year 2	Year 3	3 Year Total
Gross Wholesale Merchandise Revenue		\$70,000,000	\$122,500,000	157,500,000	\$350,000,000
Licensing Agent Fees	10%	-\$7,000,000	-\$12,250,000	-\$15,570,000	-\$35,000,000
Net Wholesale Revenue		\$63,000,000	\$110,250,000	141,750,000	\$135,000,000
Producer Royalty Income	12%	\$7,560,000	\$136,230,000	\$17,010,000	\$37,800,000

THEATRICAL DISTRIBUTION P&L

	Low Case WW Box Office		High Case WW Box Office	
Theatrical Revenue				
Gross Box Office		\$50,000,000		\$100,000,000
Theatre Rentals	50%	-\$25,000,000	50%	-\$50,000,000
Net to Distributor		\$25,000,000		\$50,000,000
Distribution Fee	25%	-\$6,250,000	20%	-\$10,000,000
Net Income after Distribution Fee		\$18,750,000		\$40,000,000

Less Expenses				
Production Cost		-\$10,000,000		-\$10,000,000
Marketing P&A		-\$5,000,000		-\$5,000,000
Production Cost Premium Paid to Investor	10%	-\$1,000,000	10%	-\$1,000,000
P&A Premium Paid to Investor	10%	-\$500,000	10%	-\$500,000
Net Profit/(Loss) from Theatrical Release		\$2,250,000		\$23,500,000

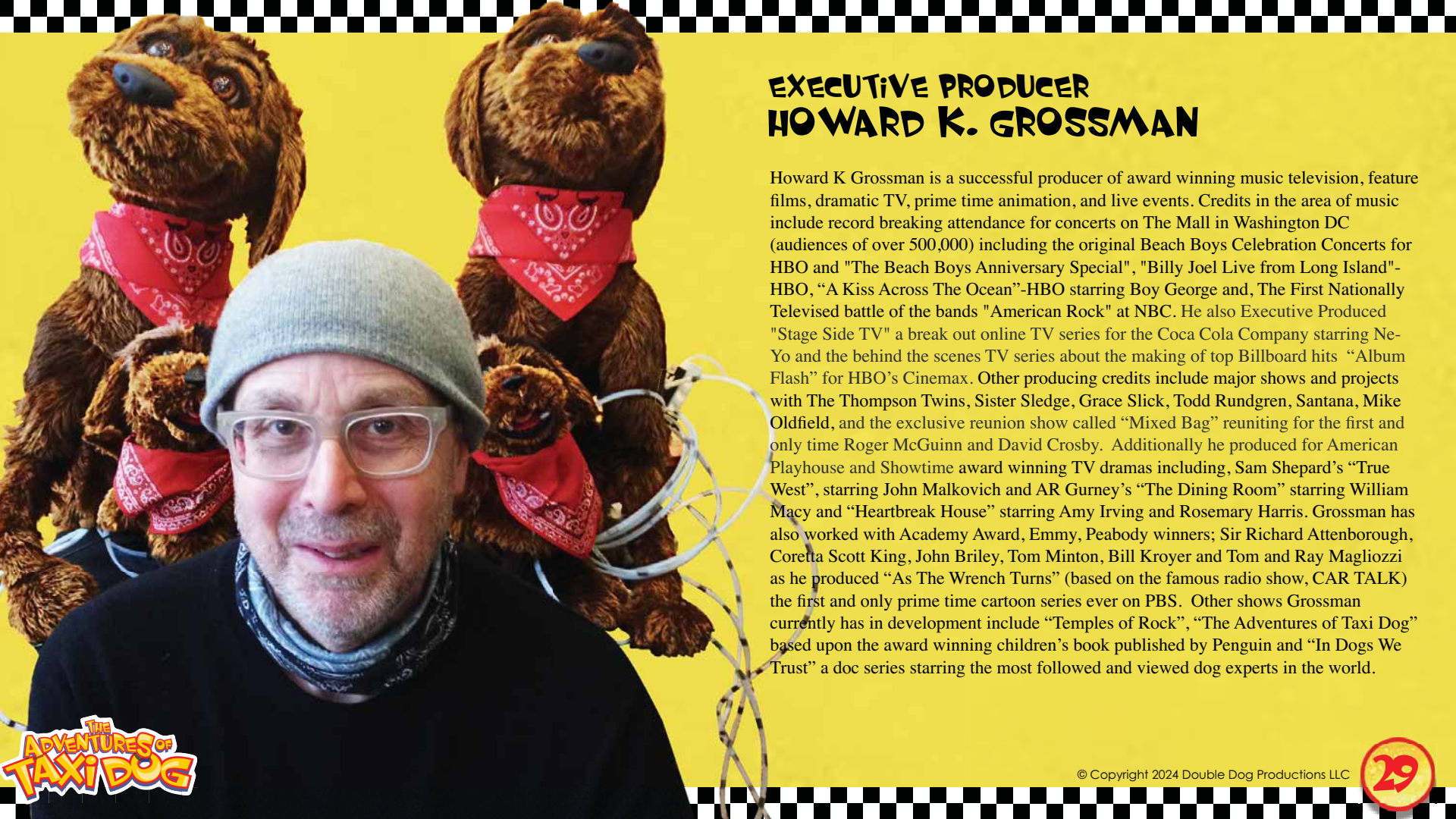
Net Income Post Release Licensing (Lifetime of Property)				
Direct to Consumer		\$7,000,000		\$9,000,000
Premium Cable		\$4,000,000		\$5,000,000
Broadcast		\$2,000,000		\$2,500,000
Subtotal Post Release Licensing Income		\$13,000,000		\$16,500,000
Net Income - All Revenue		\$15,250,000		\$40,000,000

Investment Needed:	Amount
Production Costs	\$10,000,000
Marketing P&A	\$5,000,000
Contingency 10%	\$1,500,000
Total Investment Needed	\$16,500,000

Comparable Animated Features				
	Budget	Foreign Gross	Total WW Gross	Domestic Video
Dora and the Lost City of Gold ⁽²⁰¹⁹⁾	49M	60M	121M	7.1M
The Secret Life of Pets 2 ⁽²⁰¹⁹⁾	80M	287M	446M	21M
Ferdinand ⁽²⁰¹⁷⁾	111M	223M	307M	35M
Arthur Christmas ⁽²⁰¹¹⁾	85M	101M	147.8M	21M
The Boss Baby Family Business ⁽²⁰²¹⁾	82M	89M	146M	6.7M
The Boxtrolls ⁽²⁰¹⁴⁾	60M	61M	111.8M	17.3M
Rugrats in Paris ⁽²⁰⁰⁰⁾	30M	27M	103.3M	N/A
Puss in Boots: The Last Wish ⁽²⁰²²⁾	90M	299M	485M	7.0M



DETAILED TEAM BIOS



EXECUTIVE PRODUCER HOWARD K. GROSSMAN

Howard K Grossman is a successful producer of award winning music television, feature films, dramatic TV, prime time animation, and live events. Credits in the area of music include record breaking attendance for concerts on The Mall in Washington DC (audiences of over 500,000) including the original Beach Boys Celebration Concerts for HBO and "The Beach Boys Anniversary Special", "Billy Joel Live from Long Island"-HBO, "A Kiss Across The Ocean"-HBO starring Boy George and, The First Nationally Televised battle of the bands "American Rock" at NBC. He also Executive Produced "Stage Side TV" a break out online TV series for the Coca Cola Company starring Ne-Yo and the behind the scenes TV series about the making of top Billboard hits "Album Flash" for HBO's Cinemax. Other producing credits include major shows and projects with The Thompson Twins, Sister Sledge, Grace Slick, Todd Rundgren, Santana, Mike Oldfield, and the exclusive reunion show called "Mixed Bag" reuniting for the first and only time Roger McGuinn and David Crosby. Additionally he produced for American Playhouse and Showtime award winning TV dramas including, Sam Shepard's "True West", starring John Malkovich and AR Gurney's "The Dining Room" starring William Macy and "Heartbreak House" starring Amy Irving and Rosemary Harris. Grossman has also worked with Academy Award, Emmy, Peabody winners; Sir Richard Attenborough, Coretta Scott King, John Briley, Tom Minton, Bill Kroyer and Tom and Ray Magliozzi as he produced "As The Wrench Turns" (based on the famous radio show, CAR TALK) the first and only prime time cartoon series ever on PBS. Other shows Grossman currently has in development include "Temples of Rock", "The Adventures of Taxi Dog" based upon the award winning children's book published by Penguin and "In Dogs We Trust" a doc series starring the most followed and viewed dog experts in the world.

THE
ADVENTURES OF
TAXI DOG



CO-EXECUTIVE PRODUCER JOSHUA SIMONS

Media and entertainment specialist who pioneered the proposition that music Artists and brand marketers form strategic partnerships to transcend all media platforms. He established a new media era with **WorldSpace**, which led to the branding and underwriting of **XM Satellite Radio for the US** [now merged with Sirius Satellite Radio].

CO-EXECUTIVE PRODUCER STORY EDITOR/WRITER CARIN GREENBERG



Peabody Finalist and winner of three Daytime Emmy Awards, two Annie Awards and a Writers Guild Award, as well as ten additional Daytime Emmy nominations, Carin Greenberg is a creator, writer, story editor and producer of children's entertainment. She is Co-Executive Producer and Story Editor of Kinderwood, an upcoming animated series for Nick Jr. Co-EP and Story Editor for seasons two, three and four of BAFTA, Emmy and Annie-winning series **Tumble Leaf for Amazon Kids**. Co-Creator/writer of Destination Solar System, Head Writer of Nick Jr's animated series Lalaloopsy; **Writer of HBO Family special, The Weight of the Nation for Kids: Quiz Ed!**, which received a 2013 Primetime Emmy nomination for Outstanding Children's Television Program; Story Editor/Writer for Disney Jr's Octonauts; Co-Creator and Executive Producer of Growing Up Creepie; Supervising Producer of ToddWorld, Executive Story Editor for Dragon Tales, HBO's **Harold and the Purple Crayon** and **A Little Curious**, **101 Dalmatians: the series**, Allegra's Window and Gullah Gullah Island, and Ghostwriter. Greenberg has also written episodes for numerous series on PBS, Disney Jr, Nick Jr, and HBO Family. Prior to her work in television, Greenberg authored 26 books for children, including her seven-book Karate Club series for Penguin USA. Carin is a graduate of Yale University.

HEAD WRITER AARON MENDELSON

Aaron Mendelsohn has been a working screenwriter for over 20 years. He has written for film, television and digital media and is **best known for co-creating Disney's AIR BUD movie franchise**, which, to date, has distributed seventeen sequels. In addition to TAXI DOG, **Aaron is writing family television projects for the Cartoon Network and Hasbro Studios**, and he recently completed his fourth term on the Board of Directors of the Writers Guild of America West.





WRITER **LIZ KEYISHIAN**

LIZ KEYISHIAN is a film, television and animation writer. She began her stint as a kids' TV writer at CTW (Children's Television Workshop) on "3-2-1 CONTACT," the science and technology show. **Now she writes cartoons for Disney and Nick, Jr. including episodes of "Sofia the First," "The New Adventures of Babar," and "Miss Spider." Liz has taught dramatic writing at PIXAR Animation Studio and also wrote a whole language-based environmental science curriculum for 3rd grade for The Galef Institute. Liz jumped at the chance to do "TAXI DOG" because she was already a big fan of the book. (She read it to both her kids about two hundred times.)**

WRITER AND STORY EDITOR TOM MINTON

Tom Minton is a Peabody Award-winning, multiple Emmy nominee animation writer, story editor, producer and storyboard artist. His credits include “Baby Looney Tunes,” “Steven Spielberg presents Animaniacs,” “Tiny Toon Adventures,” “Disney’s Darkwing Duck,” “Disney’s Phineas and Ferb” and the Hub’s “Littlest Pet Shop.” Tom has over three decades of Los Angeles based television animation industry production experience and is the father of three grown children.



HEAD OF LICENSING AND MERCHANDISING CARL LUMBARD

Carl is an experienced and well-connected professional within the global Licensing, Media and Consumer Goods industries.

After graduating from the University of Bath, his career began with the **BBC**, and **Warner Bros. Studios** and culminated in franchise leadership roles including **Senior VP Licensing EMEA and Latin America at 20th Century Fox**, **Head of Global Licensing at Fremantle**, and **Head of Licensing at EMEA Sony/Columbia Pictures**. His work managing and developing world-renowned children and family-focused IP's includes *The Simpsons*, *Ice Age*, *Dangermouse*, and *Ghostbusters*.

Astutely commercial and always honest, his own internal driving force is new business development, and delivering a long-term path for IPs to maximize their potential.



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