

GRACE CHAN  
ՆՅԱՏԻՆ ԻՐԱՐ

SHAWN O'HARA  
ՆԻՐՈՒՆ ԳԻՐԱՅԱ

ARIEL HACK  
ԱՐԻԵՆ ՌԱՏՅ

ALAIN WILLIAMS  
ԱԷԼԻՆ ԳԻՐԵՂԻԱՆ

MORGAN MCLEOD  
ՎՃՅՈՒՆ ԻՐԵՆԿՆԻ



ESLUNA

# THE CROWN OF BABYLON



## SHORT SYNOPSIS

When her mentor is kidnapped, a young relic hunter must locate an ancient technological artifact known as the Crown of Babylon, rumored to have the power to bring back the dead and possess the living, before a dangerous cult leader uses it to endanger their world.

## SYNOPSIS

Raised in a monastic order charged with protecting the technological relics of the old world, MAEVE is a treasure hunter, using her skills to find artifacts for the government, aided by her robot companion MOCHI and a reformed pirate named MITZU. When her mentor and surrogate mother CAZ is kidnapped by a militia group run by the rogue monk SPARROWWOOD, Maeve learns that Sparrowwood is close to locating a powerful relic known as the CROWN OF BABYLON, rumored to have the power to bring back the dead. She teams up with an old friend, BATAAR, a young man who mysteriously came to Esluna from another world years ago, and who was working with CAZ to find the crown at the time of her abduction. Now, they must find the crown, save Caz, and stop Sparrowwood from endangering the lives of everyone they know.

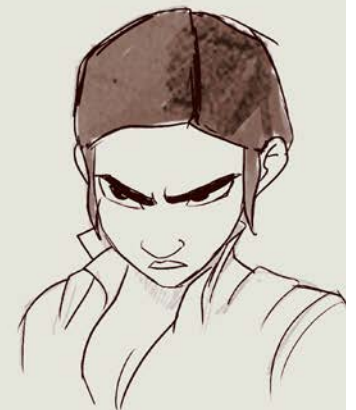
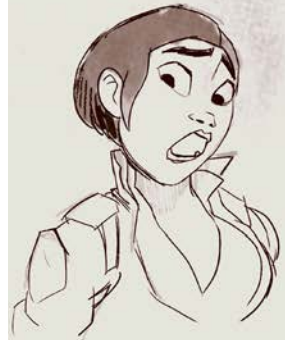


"MAEVE"



## MAEVE RIVERFLARE

Maeve's journey begins in trauma at a young age—first the loss of her mother, then a key betrayal from her mentor. It's made Maeve strong, determined, and extremely stubborn. She's learned to rely only on herself, but at the cost of alienating almost everyone from her inner circle. When the wounds of her past come back to haunt her, Maeve must learn to accept her friends for who they are, or risk losing them forever.



# THE WORLD



Esluna is a fantasy world ruled by the kings and queens of a sacred bloodline, with its monarchs protected by the Royal Guard, a militarized police force. But also serving the rulers of Esluna is a monastic order, charged with keeping the secrets of the Old World, an ancient civilization destroyed by its own technology.

Not much is known about the Old World, other than its technological advancements, many of which still elude the world of Esluna in the present. Most of the advancements the people of Esluna have in flight, power generation, and weapons, have been derived from researching the relics excavated from Old World sites, buried below the ocean and land. Legend has it that a great war destroyed the Old World, but a god named Terric, descending from the heavens, rebuilt the world, now known as Esluna. Relic hunters, such as Maeve, search for useful relics to make a living.



**concept art**

**top** Maeve deals with one of Sparrowwood's mercenaries.

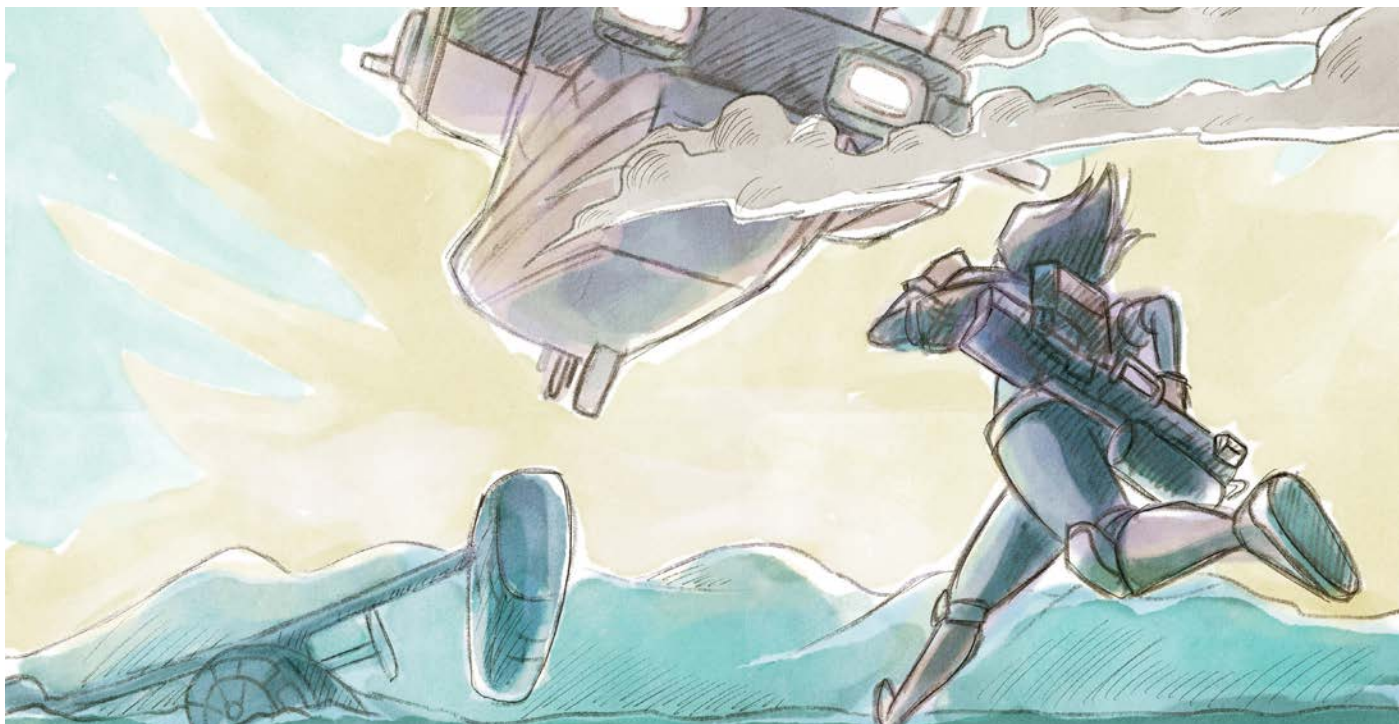


**right** Safe in the cargo bay, Maeve mourns a lost friend.



**below** Maeve leaps to one of Sparrowwood's ground transports during the snow chase.

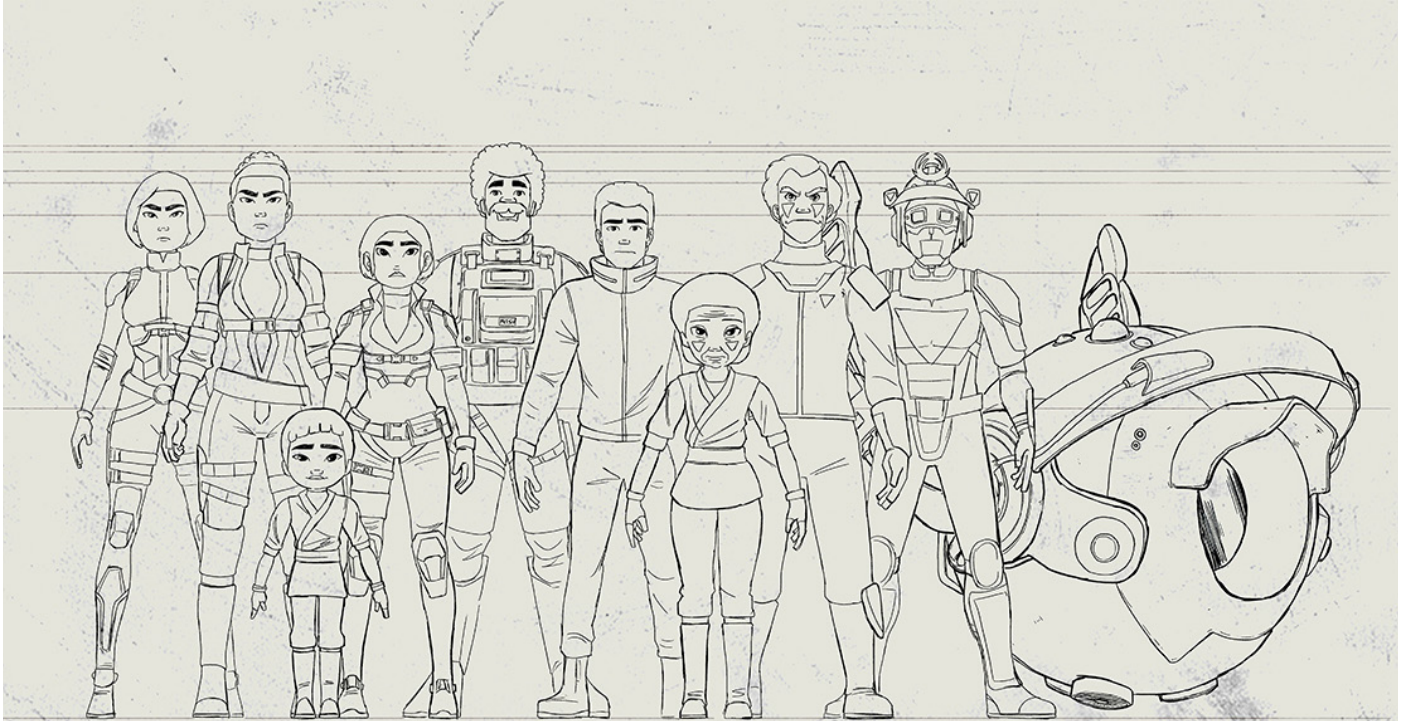




## ABOUT THE CREATOR

South African-born, filmmaker Denver Jackson now lives in Canada, working as a visual effects artist and animator for past ten years. Blending the conventions of both live action and animation to create his own unique style, Denver has tendency to write, direct, animate, and edit shorts almost entirely on his own. His short film *THE WISHING JAR* (2016) has screened around the world, including at three Academy-Award Qualifying festivals, and won Best Animated Film at both San Diego Comic Con IFF and Heartland Film Festival. His first animated short, *CLOUDRISE* (2013), cut through the 400 hours of content uploaded every minute on Vimeo to become a prestigious Vimeo Staff Pick. Denver's work leans heavily on the fantastical while still being grounded by real world characters and situations.





## BEHIND THE SCENES

Animated films usually require a team of many various artists working full time, but *THE CROWN OF BABYLON* was done with just a single artist, Denver Jackson, behind the pre-production and production. The film was achieved by blending hand-drawn images over computer-generated imagery in every frame, and completed in only two years.

Denver worked 16-20 hour days, every single day, for the entire production. Taking a single day off was the equivalent of having an entire animation team halt work for two days. Denver's regimented schedule allowed for the momentum and speed to complete around 1660 shots of this two-hour feature film.





## DETAILS

**year** 2021  
**language** english  
**status** unreleased  
**time** 1 hr 58 min  
**format** 4k HD  
**sound** 5.1

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## CONTACT

**producer** Daniel Hogg  
worldbeyondpictures@gmail.com  
+1.250.885.8995

**director** Denver Jackson  
cloudrisepictures@gmail.com  
+1.250.588.1437

