

AN ADVENTURE IN TIME

DO YOU EVER HAVE DÉJÀ VU?



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A TIME-TRAVEL ROMANCE

*'Do you ever have deja vu?
All the time.'*

Emily, a young woman disillusioned with the modern world, meets the enigmatic Professor Wells who helps her travel back in time to the idyllic pre-war Oxford of 1914 where she falls in love with a young student, Alex.

Returning to her own time, Emily discovers that Alex dies in World War One. Despite the danger, she decides to return to 1914 to save him.

PRODUCTION DETAILS

TITLE *An Adventure in Time*

GENRE **Romance/Adventure/Sci-Fi/Time-Travel**

WRITER **Jason Fité :**

DIRECTOR **Jason Fité**

BUDGET **\$10.2M approx.**

LOCATIONS : **London, Oxford, Paris, Spain**

REFERENCE POINTS: *Midnight in Paris/Alice in Wonderland/Somewhere in Time/Picnic at Hanging Rock*

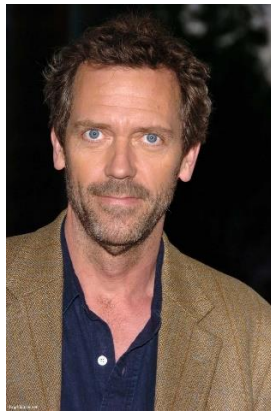
'I find it infinitely ironic that I find it easier to solve the mysteries of the cosmos than I do to operate a simple modern-day vending-machine.' *Professor Wells*

PRINCIPAL SELLING POINTS

1. The script won Best Period Screenplay, Monaco Angel Film Awards (2015)
2. [Jemima McWilliams](#) (McWilliams Casting), one of the Casting Agents on James Bond , 'No Time to Die', is casting for us.
3. We are in discussions with several agents of prominent named actors all of whom have confirmed and expressed interest. This includes *Academy Award winner* Mark Rylance (Bridge of Spies, Dunkirk) as well as Hugh Laurie (House), Sean Young (Bladerunner, Dune, Wall Street) Timothy Spall (Secrets and Lies/Mr. Turner) Eva Green (Casino Royale, Penny Dreadful), Tom Felton (Harry Potter, Planet of the Apes) Kevin Sorbo ((Hercules/Andromeda) and Matt Smith (Dr Who, The Crown).



[Mark Rylance](#)



[Hugh Laurie](#)



[Sean Young](#)



[Timothy Spall](#)



[Eva Green](#)



[Tom Felton](#)



[Kevin Sorbo](#)



[Matt Smith](#)

4. Franchise and intellectual property (IP) 'An Adventure in Time' is intended to be the first in a series of films. The second film ('Future Past') has been outlined. As a time-travel series the story-telling possibilities are virtually limitless. 'The Terminator' and 'Back to the Future' were both initially conceived as stand-alone films, and then went on to become extremely successful franchises. 'An Adventure in Time' has similar potential to become an evolving franchise thus generating revenue for many years to come.
5. Genre popularity - Time-travel films, despite being a niche genre have traditionally performed extremely well commercially, and yet do not feel overdone. The questions proposed by the subject are fundamental to human nature and destiny and tend to incite a deep emotional response in audiences.

STORY SYNOPSIS

Emily, a student studying Ancient History at Oxford becomes disillusioned with modern life and suffers from a series of violent apocalyptic visions. Fearing for her sanity, she develops suicidal urges.

After a seemingly chance encounter, Emily become friends with the eccentric Professor Wells who claims to have created a time-portal. Feeling she has nothing to lose, Emily enters the portal and finds herself transported back to the idyllic Oxford of 1914 where she appears as no more than a ghost to a group of startled schoolboys before she is pulled back to the present.

On the next time trip she becomes more substantial and meets Alex who is studying at the University. Over subsequent visits the two fall in love, though she cannot tell him the true cause of her sudden and prolonged disappearances. She also meets T.E. Lawrence and discovers that Alex's best friend is the Professor's father. Emily becomes obsessed with escaping into the past and the modern-day world seems less and less real to her.

Professor Wells warns her that taking anymore trips may kill her, but she determines to travel back to the past one last time and remain there. She finds that war has broken out and that devastated by her last disappearance, Alex has enlisted.

continued...

Collapsing, Emily is pulled back to the present, where she is forced to convalesce from the damage the time-traveling has caused her. In the hospital grounds she discovers a war-memorial with Alex's name upon it.

She risks one last journey to the past even though the Professor warns her that that another time-trip is likely to kill her. When his department is closed down, the Professor decides to journey back in time with her.

Traveling back to 1914 they both find their health restored. They are aided by T.E Lawrence who travels to Paris with them. They attend a show at the Folies Bergere and Lawrence introduces them to Mata Hari who uses her influence to allow them to travel to the Western Front.

Disguised as Red Cross workers they journey across war-torn France, eventually finding Alex moments before he is fated to die. Embracing him, Emily activates the time-switch sending them hurtling through time...



CHARACTERS

EMILY PORCH (Female, early 20s)

A young student reading Ancient History at Oxford. She is fiercely intelligent and academically brilliant, but has suffered a mental break-down, and been diagnosed as a potential schizophrenic. She has apocalyptic visions which cause her to question her sanity. She feels lost and displaced in the modern world and yearns to escape into the past.

*'I don't think they are dreams, or even nightmares.
They are more like ... visions.'*

ALEX CHESHAM (Male, early 20s)

An Oxford student in 1914. Idealistic, adventurous and determined to escape the shackles of family military tradition. Alex has always believed that his fate is to escape from traditional life, and when he meets Emily, he is convinced that she is the key to his destiny.

'I want to have adventures. I want to live.'

PROFESSOR WELLS (Male, 60s)

An almost archetypal eccentric Professor. Has taught at Oxford for over fifty years but has been increasingly marginalised because of the strangeness of his theories. He uses his eccentric persona to keep the rest of the world at bay.

'Time exists because it has never not existed.'

DOCTOR CAXTON (Female 50s)

A university psychologist treating Emily, but her real role and identity are a mystery. She is compassionate and idealistic, but manipulative, and is determined for Emily not to discover the true nature of her visions.

DOCTOR SOLOMON (Male 50s)

A colleague of Doctor Caxton who is willing to risk Emily's health and sanity. He has a playful demeanor but is also devious and his ultimate motivation remains unknown.

It is hinted that Doctor Caxton and Doctor Solomon are aware of the nature of time-travel and it is their mission to maintain the integrity of the time-lines.

T.E. LAWRENCE

(Male, mid 20s)

One of the most charismatic and enigmatic characters of the period, we meet him on the cusp of greatness. He is shy, but friendly and courteous with a great thirst for knowledge and adventure.

'I shall see you in far-off places!'



MATA HARI

(Female, late 30s)

One of the most infamous and extraordinary women of her time. An exotic dancer, courtesan and spy with an unrivalled lust for life and the daring to challenge the rigid patriarchal system of her age.

'Life is nothing. Death is nothing. All is illusion.'



THEMES

This is fundamentally a love story with Emily and Alex having to overcome an almost insurmountable obstacle – time itself. There are hints throughout the story that their romance is entwined with a much greater story – that of human history, and that they may represent archetypal lovers or a proto Adam and Eve.

Eternal return or Eternal Recurrence - a concept which was defined by Nietzsche, though its origins can be traced back to antiquity. It suggests that time is essentially cyclical, and that existence is endlessly repeated. This ties in with the ideas of fate and predestination which occur throughout the story and explains the instances of déjà vu which the main characters experience.

It is also one of the reasons why Emily and Alex feel destined to be together. The theme is expressed in the paradoxical note – ‘Send Emily back’.

Out of Time - Each of the principal characters feels disconnected from the world in which they live. Emily increasingly feels the desire to escape modern society, Alex feels trapped by the rigid life prescribed to him by Edwardian society and the Professor feels obsolete in the modern world.

T.E. Lawrence was obsessed with the crusades and the medieval world, and Mata Hari defied the restrictive conventions of her time by reinventing herself as an exotic figure. They are all characters yearning to be something more than their world expects them to be.

COMPARABLES



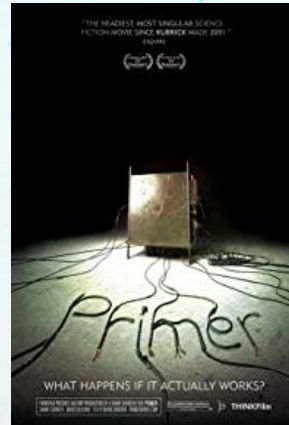
The Butterfly Effect (1984)

Budget \$13,000,000

Opening w/end \$17,100

Gross (World) \$96,822,

Profit yield 644%



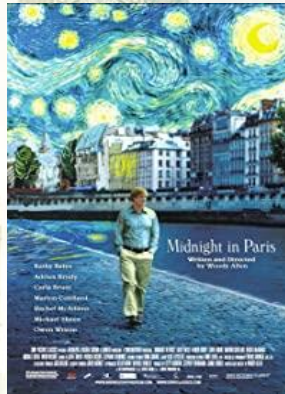
Primer (2004)

Budget \$7'000

Opening weekend \$28,162

Gross (World) \$545,436

Profit yield +7964%



Midnight in Paris (2011)

Budget \$17'000'000

Opening weekend \$599,003

Gross (World) \$151,672

Profit yield +794%



Another Earth (2011)

Budget \$100,000

Opening weekend \$77,740

Gross (World) \$1,938,

Profit yield +1233%



Chronicle (2011)

Budget \$12,000,000

Opening weekend \$22,004

Gross (World) \$126,636

Profit yield +950%



Safety Not Guaranteed

(2010) Budget - \$750,000

Opening weekend \$97,762

Gross (World) \$4,424,

Profit yield +500%

CONTACT

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'Imagine, if you can, the very beginning of time - an infinitude of nothingness and then, suddenly, existence flickered into being, and the cosmic ballet finally commenced.' **Professor Wells**