



# ETHER

FEATURE FILM DECK



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# THE PREMISE

A painter with a dark secret  
discovers a **hole in his floor**  
through which he can see  
himself **10 minutes in the past.**





# STORY

Waylon Davis, a painter, has left his family behind and moved into a new apartment with a unique problem: there's a hole in his floor through which he can see himself ten minutes in the past.

He drops a note down to his past self, who ignores it, which gets him wondering if he also missed something. His question is answered when he finds a crumpled note with the words "Look Up" written on it. He does so and discovers a hole in his ceiling that allows him to meet himself ten minutes in the future.

Waylon soon becomes enthralled with the idea of controlling fate, especially when he sees himself being beaten in a deadly fight with the building manager Rick for reasons he has yet to discover. Waylon must use his unique view through time to change his past, not realizing that in doing so he's ensured tragedy not just for himself, but for Rick's daughter Tessa, who has seen these events transpire 2 years before they occur. She becomes our hero as we go back in time and she works to prevent her upcoming murder at Waylon's hands.





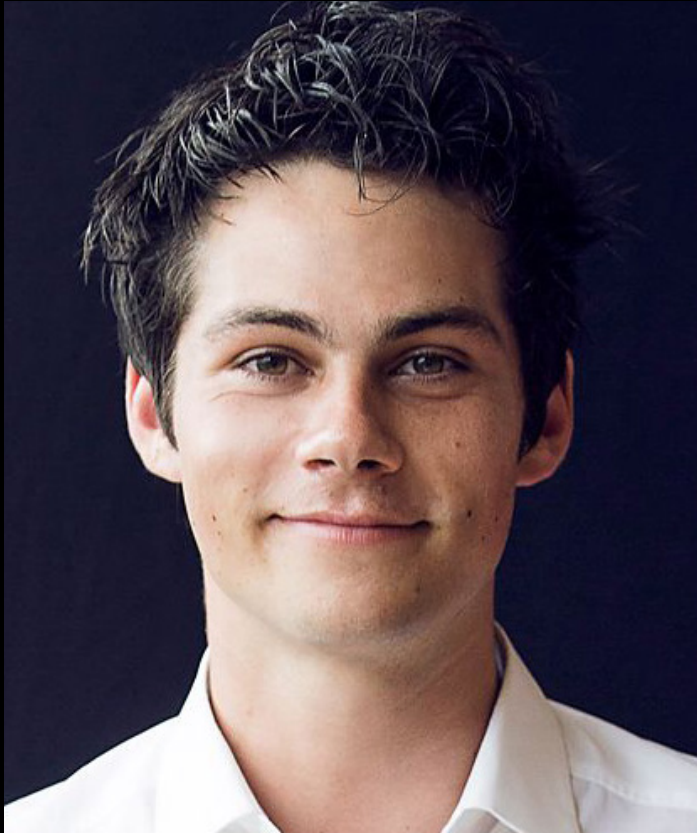


THE CHARACTERS:  
WAYLON

A painter running away from himself. Faced with a ticking clock, Waylon grapples with increasing regret from past mistakes. He is enthralled by the idea of going back to change certain decisions that have set him on his current path. He covers his deep emotional pain with humor.



Steven Yeun  
Nope, Sorry to Bother You



Dylan O'Brien  
Maze Runner, Bumblebee



Michael Angarano  
Oppenheimer, Sky High





# THE CHARACTERS: TESSA

A high school student who's had to grow up too fast. Tessa is afraid of her own mortality, especially after seeing her future self get murdered. But the vigilance has cost her happiness, friends, and a relationship with her father. She's lonely and afraid and desperately in need of someone to tell her it's all going to be okay. Has the potential to be as deadly as the person she's afraid of.



Amandla Stenberg

The Hunger Games, The Hate You Give



Sydney Agudong

Lilo and Stitch, On My Block



Ariana Greenblatt

Barbie, Ahsoka



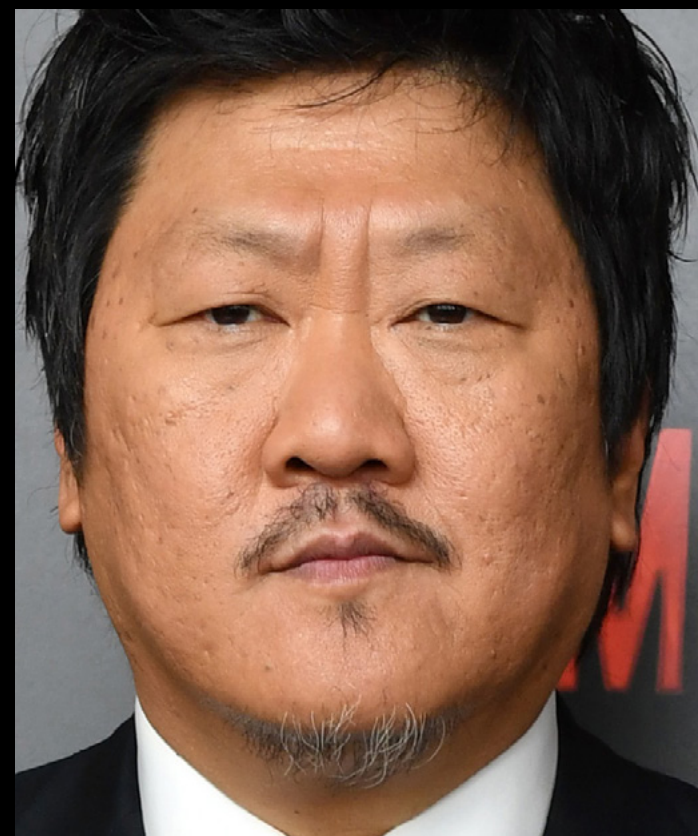
# THE CHARACTERS: RICK

A widowed father doing his best. He's the building manager of the mid-scale apartment complex and struggles with how to help his anxious daughter cope with the loss of her mother. Who should he ask for help if he needs so much himself? In another timeline he might have been a teddy bear but in this one he's hardened by grief. Very scary when he needs to be.



Cliff Curtis

Avatar, Hobbs and Shaw



Benedict Wong

Avengers: Endgame, Annihilation



Laurence Fishburne

The Matrix, Contagion





# THE CHARACTERS: DAVE

Odd resident of the apartment building who is inadvertently at the crux of the time loop. Capable of talking someone off a roof ledge while regaling them with Czechoslovakian conspiracy theories. An observant cataloger of people, perhaps because he isn't often invited into their lives. Lives like he's the main character in a spy movie, but without an ounce of cool to back it up. He either knows something we don't or needs intense psychotherapy.



Sam Spruell  
 Fargo, Snow White and the Huntsman



Brian Tyree Henry  
 If Beale Street Could Talk, Joker



Matty Cardarople  
 Free Guy, The Big Sick







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## DIRECTOR STATEMENT: **DALTON THORVILSON**

**In this script, Waylon sees himself 10 minutes in the past, but I've seen this project in my mind for 11 years.**

The lead character Waylon shares a relatable feeling of regret for the past and fear of the future. Something I deeply relate to and have channeled into a swiss-watch thriller, hooking viewers with a fast pace, time-bending premise, and emotional gut-punch ending. My vision will bring kinetic, noir-inspired, visuals reminiscent of films like Oldboy and the work of Alfred Hitchcock. We'll zoom through the cryptic time holes in Waylon's apartment with inventive camera work that will make the space feel as claustrophobic as a coffin and as epic as an opera house. My love of practical effects ensure we'll create in-camera magic tricks using body doubles, clay molds, and breakaway floors that will leave viewers mystified.

**11 years was worth the wait.**



## WRITER / PRODUCER STATEMENT: **KHIRA LAYNE**

**Depression is about the past. Anxiety is about the future.**

There's a hole in Waylon and Tessa's life, one created by their fixation with their impending deaths. And who can blame them? It's a position we're all in every day, whether we're conscious of it or not. The past few years I've watched my mother battle with terminal cancer and face many of the challenges these characters do, and I've learned a few things. I've seen how regret for the paths you didn't take overwhelms the soul. I've been the one begging for a solution that no one can provide. But the price of fighting to change the inevitable is steep. It costs you the joy of a perfectly baked birthday cake, the wonder of a whale breaching the surface of the ocean, the warmth of a hug from your daughter. This is a story of obsession, control, and ticking clocks, but also of love, joy, and connection. I know audiences will see both sides, and I hope when they watch it they will feel what I did when writing this: present.

**Plus there's a time hole, which is super cool.**





## DIRECTOR OF PHOTOGRAPHY: **JESSE BRONSTEIN**

**I've always had a fascination with visual storytelling.**

Growing up in the East Village of New York, I developed an early obsession with the art of storytelling. I originally started as an actor on Broadway in the premier of The Pillowman by Martin McDonough and studied Opera at Manhattan School of Music before I found my way into filmmaking at Hunter College. It's in school I discovered my love for visual language in film and have been a Director of Photography ever since. I've shot numerous music videos, commercials for large brands such as The North Face, Nike, Adidas, JP Morgan and Chase, Uber, and T Mobile, and just recently a short Film "Ovejas y Lobos" which premiered at the Clermont-Ferrand Film Festival.

**My passion lies in stories about human emotion.**



Somewhere - Music Video



North Face - Commercial



Peadbo - Short Film



## PRODUCER



## CAMERON KASHTAN

Cameron Kashtan was born and raised in Westchester, NY. He studied Film and TV producing at Savannah College of Art and Design. Since moving to Los Angeles, Cameron has worked for VFX producers at Lucasfilm, Warner Brothers, and Skydance. His producing credits include award-winning shorts that have screened at festivals around the US, commercials for New York-based ad agencies, and internet content that has amassed millions of views.

## PRODUCER



## KATE WAUSCHEK

Kate's producing journey began in Cleveland, Ohio where she fell in love with musical theater production. She continued to nurture her passion at Boston University where she produced multiple shorts and a TV show. Since moving to LA she has worked on major productions in the VFX department, including Marvel Studios' She-Hulk: Attorney at Law, Secret Invasion and Warner Brothers' Joker: Folie à Deux, releasing October 2024.

## PRODUCER



## TAYLOR CONROD

Taylor began her career assisting a line producer developing her skills in physical production which sparked a love for creative producing. Over the past few years she's delved deeper into story creation through producing several international projects including her largest work: the "After" series. She's immensely enjoyed working with directors like Halle Berry, Roger Kumble, Nick Cassavetes, and has experience working across the globe in Bulgaria, Portugal, and Spain.





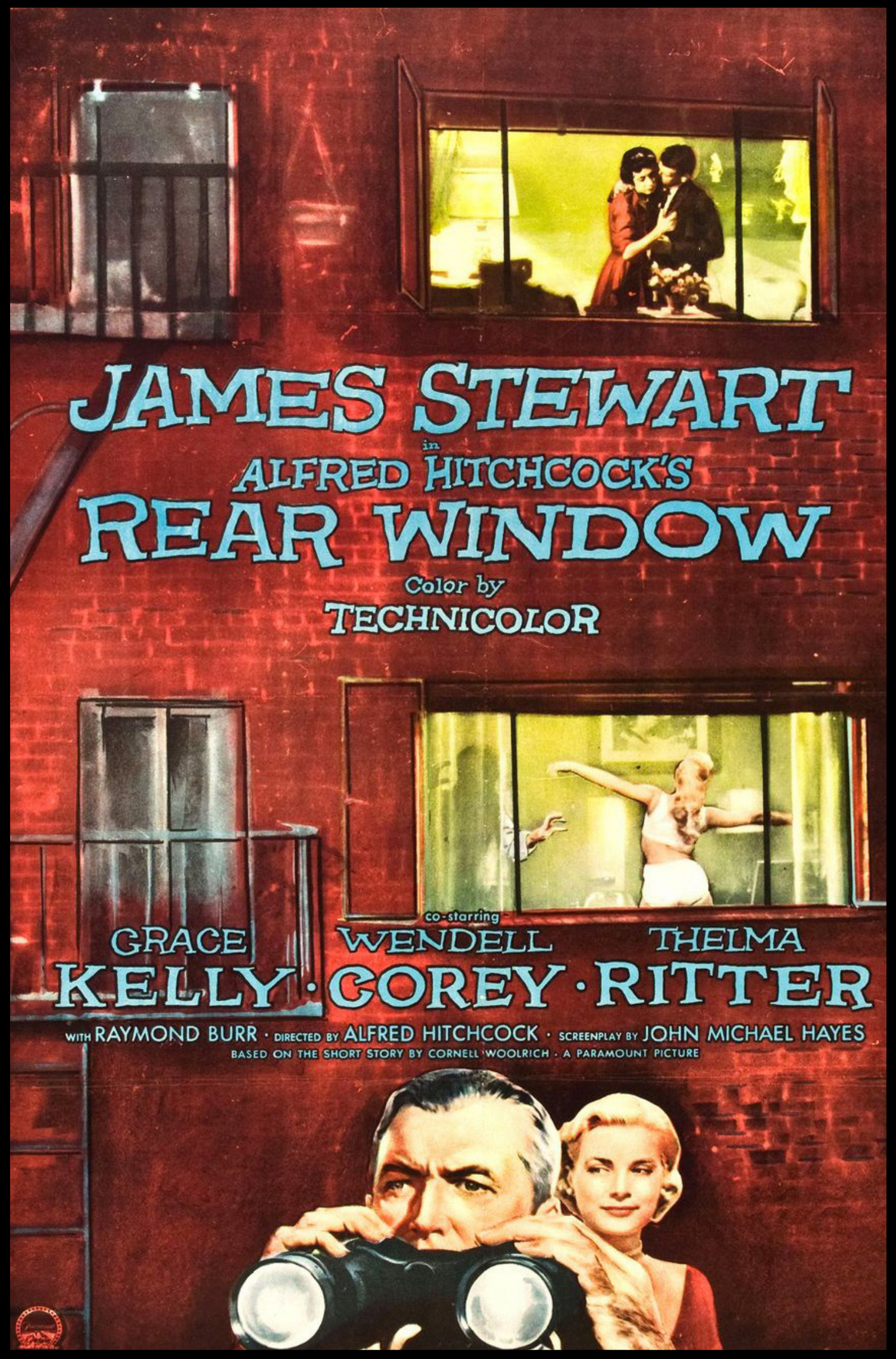
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SCRIPT COMPS



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# VISUAL REFERENCES: THE PAST



Diva



The American Friend



Song to Song

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# VISUAL REFERENCES: THE PRESENT



Fight Club



Evil Dead Rise



Yesterday

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ETHER



# VISUAL REFERENCES: THE FUTURE



28 Days Later



All Your Words



Eternal Sunshine of the Spotless Mind

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# FESTIVAL COMPS

Comparable micro budget films that have received distribution deals.



## DUAL

Premiered Sundance 2022

Budget: 4.5m

Purchased by RLJE for 7m



## S#!%HOUSE

Premiered SXSW 2020

Budget: \$15k

Sold to IFC Films



## MASS

Premiered Sundance 2021

Budget: \$300k

Purchased by Bleeker Street



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for more information please contact:  
[production@ethermovie.com](mailto:production@ethermovie.com)

