

# KICKSTARTER



## GENRE:

Neo-Noir, PsychoThriller, Fantasy

## LOGLINE:

An aspiring screenwriter's obsession with finishing his script pulls him into a surreal multiverse, where reality warps, time stops, and four versions of himself must confront life, death, and the meaning of creation.

## TEAM:

Writers: Matei Negrescu, Cosmin Mocanu

Director: Matei Negrescu

DOP: Stefan Comanescu

## CONTACT:

+40720672937, [matei.negrescu@gmail.com](mailto:matei.negrescu@gmail.com)

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## CHARACTERS:

MARC - 33, is an aspiring screenplay writer, daydreamer and full-time procrastinator who works at ALEX's architecture firm as "someone to talk to". He visits his parents often. The rest of the time he works on his script, that is... if he's not too busy pining over his office crush - the beautiful SENNA WISSER.

Aside for Alex and Senna who are also secret lovers, Marc's only other friend is homeless JOE, who doubles as Marc's confidant. Marc checks on him every now and then in one of the parks he frequents.



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## WORLD(S):

Marc's world should inspire an old worn-out jacket of great sentimental value. It's dad's or granddad's suitcase, old family photos and forgotten souvenirs.

The world isn't always gloomy but it has a modesty to it. Its aesthetic is a sort of cozy chaos and it should feel like a cluttered dusty room, filled with hidden gems and antiques. Lovely but stale, immovable, stagnant. It is the status quo - staying in one place.

Marc's dreams, however, are gateways to another world. The world of magical objects, synchronicities and the myth. Supernatural creatures inhabit this world.

When Marc wishes to finish his script and get Senna, he dreams vividly, attracting the attention of a powerful other-worldly entity...

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## CHARACTERS (CONT'D):

The entity is known to us as - the CEO, head of Kickstarter - a mysterious philanthropic agency.

His subordinates are SYLVIA, the woman in red, MUTTI, the short stocky rabbi, GASPAR, the tall towering figure and BELMONTE, the peculiar man.

Marc is completely unaware that his apparent meaningless life with no particular cause for excitement is about to drastically change when, lost mid-way through one of his many fantasies, he receives a phone call...

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A close-up, low-angle shot of a chessboard. A hand is seen from the top left, moving a white king piece. The lighting is dramatic, with strong highlights and deep shadows, creating a moody atmosphere. The background is dark and out of focus, showing other chess pieces.

"Four entered the orchard: one looked and died, the second broke all the pots, the third looked and went mad, and the fourth entered in peace and left in peace."

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## SYNOPSIS:

Marc is struggling to finish his screenplay, "The Frustration Of Unfinished Things", to no avail. One night, Marc has the strangest dream...

### \*11:11\*

During a mindless late-night scroll through adult websites, Marc fills out a random form only to be contacted by Sylvia, the overly enthusiastic assistant to Kickstarter's mysterious CEO.

She arranges a meeting in the eerie Cathedral Plaza. But when Marc tries to pitch his screenplay to the CEO, he realizes, in horror, that beyond the first few pages, his script is blank—and so is his mind. Given only 33 seconds to write everything he wants in his life, Marc scribbles down three wishes: finish the script, Senna, and \$50,000.

### \*Wish Granted!\*

The next evening, Marc's phone pings—a \$50,000 transfer has landed in his account. The reality he knows starts to ripple. Seeking answers, he returns to Cathedral Plaza, only to find it desolate. From the shadows, a peculiar man emerges, locking eyes with Marc before fleeing. Marc gives chase, heart pounding, the world around him distorting. He's led to a hidden synagogue where he's violently knocked out by Mutti, the Hassidic groundskeeper.

### \*World 2.0\*

Marc jolts awake—in an airport. There's no memory of how he got there. His stomach churns as he vomits, disoriented. Alex picks him up, but everything has changed. Marc is no longer the aimless writer; he's sculpted, charismatic, and lives with Senna in a sprawling, glamorous mansion. He's returned from an ayahuasca retreat in Peru. His first film, \*Kickstarter\*, was a runaway success.

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## \*World 1.1\*

Marc wakes up back in his original reality where he visits his parents. He stumbles upon his homeless friend Joe. Joe's about to be hit by a car. Marc, driven by instinct, pushes him away, saving his life. But as they sit together, the world feels wrong. The indifferent crowd, the coldness in Marc's bones—it's all a little off. An urban legend, the "hobo bodybuilder" jogs by – wasn't he just a character he made up once?

## \*The Party\*

It's 2nd Marc's world again. Marc, Alex, and Senna are now battling for funds for their second film. Senior financier Moshe Diamond steps in, but there's a cost—Senna has to "sweeten the deal." Bitter from discovering Marc's infidelity in Peru, she agrees. Marc is crushed. High society party at Moshe's manor. In an attempt to get Senna back, Marc drops by. The tension explodes into violence. Senna's taunts to Marc go as far as attempted sex with one of the bodyguards, whom Marc accidentally kills with a chair.

Marc tries to reclaim Senna, only to be savaged by Moshe's Doberman. The party breaks.

## \*Broken pots\*

Wounded and frantic, Marc is seemingly released by Moshe with only one task at hand – to dispose of the body. However, shortly after, Moshe makes a call—Marc's life unravels in a back alley as he's apprehended by the police. Across the street, in a chillingly casual scene, Sylvia and the CEO stroll by, whispering as they glance at Marc: *"This one broke all the pots."*

## \*The Scientist\*

The perspective flips. A version of Marc, a disheveled scientist, is engrossed in lectures on Schrödinger's theories, working on a multiverse device. He stumbles across a strange invitation—the CEO's doing again. Unbeknownst to him, the device opens gateways to alternate realities, connecting every version of himself. One night, he leaves it on, accidentally intertwining their fates.

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\*World 1.2\*

We revisit the car crash. Marc is hit, time stops, the CEO appears as Joe, and they discuss fundamentals of death and time. Marc realizes that "time is what you make of it", and awakes in a white limbo, as a fourth self, frantically typing on his script. The car crash scene replays. The "hobo bodybuilder" saves Joe, so Marc doesn't have to.

\*The End\*

Finally, Limbo Marc completes the script. As he types "The End," he crosses out the original title, "The Frustration of Unfinished Things", and replaces it with "Kickstarter". With newfound clarity, Marc grabs his car keys and steps out into the sun, ready for whatever comes next.

The final scene reveals four versions of Marc entering the orchard—a glowing light emanates, unifying their fractured selves.

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A man in a dark suit and tie is seated at a wooden podium on a stage. The background consists of heavy red curtains. To the right, a portion of a classical column is visible. The lighting is dramatic, focusing on the speaker.

## A Film That Creates Itself:

Marc's quest for completion—both in his screenplay and in securing financing—mirrors the actual challenge of bringing the film to life. By funding Kickstarter, the audience helps shape the story inside the film itself. The line between Marc's fictional world and the film's production blurs, making the act of funding a part of the creative process. It's a film where the outcome (the completed movie) can only happen if the real-life journey mirrors the fictional one.

## Meta-Crowdfunding Element:

The real-life use of Kickstarter mirrors the plot within the film. In both the movie's world and the real world, Marc (and by extension, the filmmaker) is reliant on external financial support to turn his vision into reality. The act of funding the movie through Kickstarter becomes both a plot point in the film and a necessary real-world strategy for getting the film made.

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## VISUALS & MOOD:

Since the plot is indicative of a multiverse, some hints will be given through the use of colour, tone and different aspect ratios to serve as a guide for the audience.

First Marc's world has an earthen, autumnal quality to it, a 90s nostalgia and a dusty inert sentiment all exacerbated by the 2.35:1 aspect ratio, squeezing everything together. The greens are warm, almost yellowish and the only cool tones we ever see are mostly present at night.

Next are the dream worlds. We have pure dreams, vivid, in full colour, as if they're real, and so we keep the same aspect ratio and tone as the world they're dreamt in.

Then there are memories of dreams. Inaccurate, blurry, black and white.

The CEO induced dreams hijack our perception with an expanded aspect ratio of 2:1. Consciousness expands, and the ratio is kept for all of 2nd Marc's world.

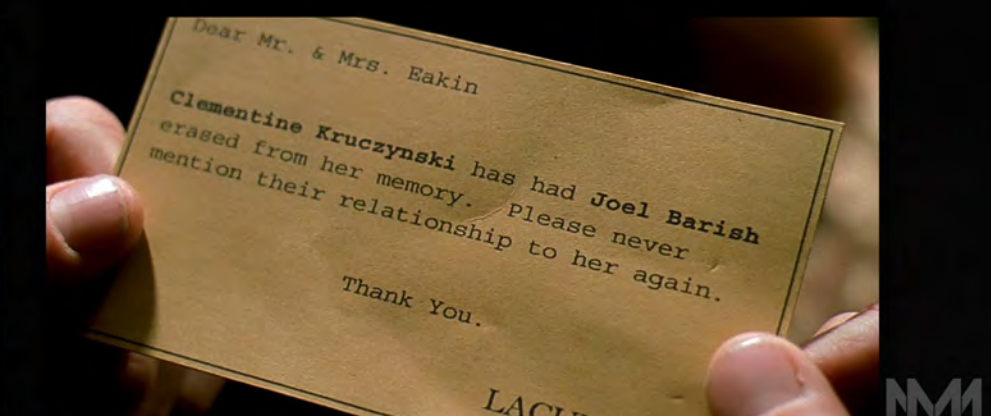
In the world of successful Marc, the colour palette is as natural as natural gets. We're curating the colours through wardrobe and location choices, with the intention of painting a spacious, well aired and tastefully minimalistic aesthetic.

This world should feel as if it's almost too good to be true. For this effect we will use a star-filter on the lenses so each light source will shine sharp radial rays during daytime scenes.

And lastly 3rd Marc's world will be presented entirely in POV with a 2.35:1 aspect ratio for a subjective and claustrophobic perspective hinting to 3rd Marc's mental illness. Here colours should be vivid, mismatched, "chemically" altered.

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VISUAL REFERENCES

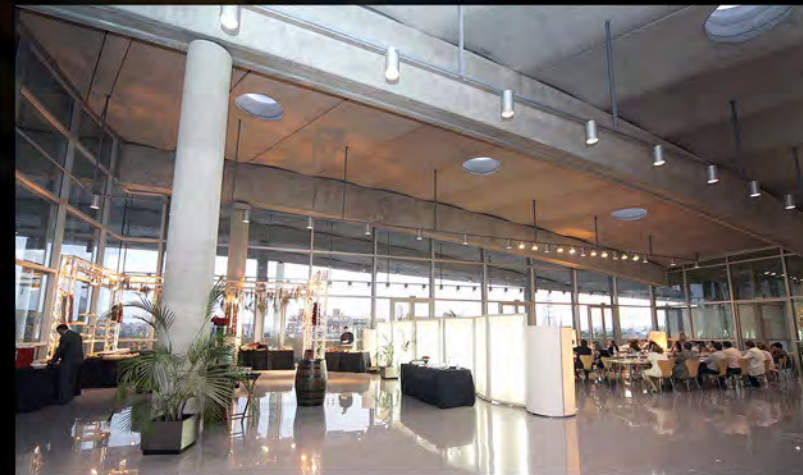
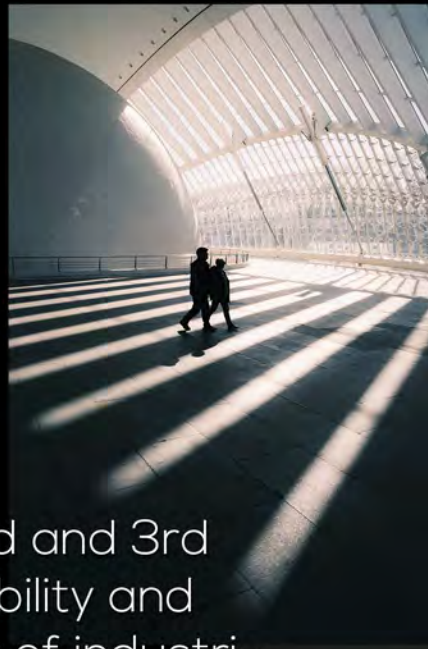


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## LOCATION PROPOSAL:

Bucharest is ideal for filming 1st Marc's gritty world and 3rd Marc's "mad scientist" universe due to its affordability and diverse urban landscape. The city offers a variety of industrial, brutalist, and decaying backdrops that complement Marc's darker, existential journey in the 1st and 3rd realities. Romania also provides cost-effective filming incentives, making it a smart choice for tighter budgets.

Valencia, on the other hand, captures the opulent, polished aesthetic of 2nd Marc's glamorous world, with its ultra-modern architecture and luxurious cityscapes, creating a sharp visual contrast to the gritty Bucharest environments.



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## DIRECTOR'S STATEMENT:

I am Matei Negrescu and this is my first film. It's the pandemic. I'm locked in. You're locked in. We're all locked away. I have a lot of time on my hands. I could write a treatment, I mean...I have ideas. What if it's not contained enough? It has to be contained. I've read that somewhere. It's your first film. You have to make it contained. One room maybe...a phone call?

A phone call and an important meeting!

(What if) I get to pitch my script!? What script?

I'll write it and raise the money for the rest on Kickstarter!

Past, Present and Future - superimposed. I'm writing a script that's already written by my future self. What if all I have to do is wish? Wish to become that future self. That future self out of a million selves who just finished writing an incredible story. What if I put myself in that story?

Wouldn't the story write itself then?

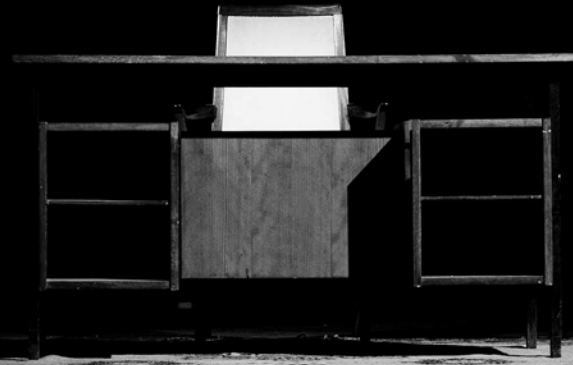
"I am Marc Bukanowski and this is my first film. That woman on the phone last night, that laugh. It made my blood run cold. As if she were in the room with me. Watching me. 11 Cathedral Plaza. A meeting with the CEO of Kickstarter. Could this be it? I have my script. I know what to do. What can go wrong?"

\*The Core\*

Does art (the creative process) beat death? For the artist stands not alone in the face of death but with all his creation behind him. So does Marc in his moment of realization gets to absolve himself of death. "Time is what you make of it". That old Swatch commercial he saw as a kid. The universe spoke to him that day. An eternal truth.

And like in the teachings of old he gets to witness how "One looked and died. One looked and went mad. One broke all the pots. And one entered and departed in peace"

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## \*I Want You To Feel..\*

I want every person who sees this film to go home and take on their creative projects that they never got to finish and through sheer power of will and determination finish them.

I want each and every person to look into their inner Marc Bukanowski and fight alongside them, to delve into their creative process fearlessly, to express their truest self and bring forth something of meaning even if it's only meaningful to them.

I want this film to spark something inside them that will fuel their drive to follow through. To cut through the fear of death or a life lived without meaning, through endless procrastination, through the mundane, through every distraction.

## \*Influence\*

"The Master & Margarita" by Bulgakov and Salman Rushdie's "The Satanic Verses" influenced me the most.

The latter got me thinking about a character who "jumps" consciousness into a parallel universe where he already has everything he ever wanted.

Bulgakov's novel was a source of inspiration for the "Kickstarter" Team. Supernatural beings interfere in the world of an artist in order to fulfill a prophecy or see to the manifestation of a higher, divine order. Their ways are somewhat dark and the deals they make are, at times, sinister in a "the end justifies the means" sort of fashion.

Themes like the nature of time, identity, fate versus freedom of choice, all under the veneer of magical realism got hold of me. The surreal. The dream world. The room of ideas. These are unconscious projections of the same dimension.