

FEATURE FILM · SCIENCE FICTION THRILLER

Inception

Your mind is the scene of the crime.

The Pitch

A heist film where the vault is a human mind.

- A fugitive thief who steals secrets from inside people's dreams is offered passage home to his children — in exchange for the inverse of his craft.
- He must plant an idea in the mind of a corporate heir, three dream levels deep.
- The only obstacle he cannot plan for is the projection of the wife whose death he caused, who sabotages every dream he enters.

What This Film Is

IT IS

- A precision heist picture with the emotional weight of a grief drama
- Rule-driven science fiction where the logic is airtight and stated up front
- A spectacle film whose largest set piece is a man forgiving himself

IT IS NOT

- A dream film that hides behind surrealism
- A franchise pilot with a withheld ending
- Effects-led — every sequence is scaled to a practical build

Rules of the Dream

Established in the first act and never broken. The audience is never asked to accept a convenience.

- Time dilates with depth: five minutes above is an hour below, and an hour below is ten years deeper still.
- A shared dream is built by an architect and populated by the dreamer's own subconscious — which defends itself.
- Death in a dream wakes you. Death under heavy sedation sends you to Limbo, where a mind can spend fifty subjective years.
- You cannot steal an idea without the mark feeling robbed. You can only plant one so deep he believes he thought of it.

CHARACTER

The Man Who Builds Realities

Dom Cobb

- The finest architect of other people's realities, and the one man who cannot live in his own.
- His guilt is not backstory — it is an active antagonist that attacks the job at intervals.
- He planted the idea that killed his wife. That is the fact the film makes him say out loud.
- His arc ends not in proof that he is awake, but in the decision to stop demanding proof.



ENSEMBLE

The Crew

INSIDE THE JOB

- ARTHUR — the point man. Competence as character.
- ARIADNE — the architect. The conscience, and the only one who will force Cobb to look at it.
- EAMES — the forger. The film's pressure valve.

OUTSIDE IT

- MAL — a memory with agency. Not a villain; an argument.
- SAITO — the client, riding along to guarantee the outcome.
- FISCHER — the mark, and the film's secret emotional centre.

Four Levels, One Clock

Level	World	Pressure	Time
One	Rain-soaked city	A van falling from a bridge	10 seconds
Two	Hotel	Gravity failing	3 minutes
Three	Snow fortress	An armed assault	60 minutes
Limbo	A decayed city they built	Fifty years of a marriage	Unmeasured

THEME

An idea is the most resilient parasite. Once it takes hold, you cannot remove it — you can only build a more beautiful lie around it.

THE FILM'S ARGUMENT

SCALE

The Film On Screen

6

engineered practical builds

4

simultaneous timelines in the final act

142

pages, no fat outside two transit sequences

Every set piece is designed as a practical build with digital extension — not as a full digital environment.

Comparable Titles

Title	Relation	What it proves
The Matrix	Structural	Audiences will absorb dense invented rules when the action delivers.
Memento	Authorial	Puzzle construction with an emotional rather than intellectual payoff.
Mission: Impossible	Genre chassis	The crew-assembly grammar this film inverts.
Shutter Island	Audience	Psychological unreliability sold wide in the same window.

Who This Film Is For

- Primary: the 18–44 four-quadrant summer audience that made The Matrix and Interstellar events.
- Secondary: the prestige audience that follows a filmmaker rather than a franchise.
- The ambiguous final image is a repeat-viewing and word-of-mouth engine, not a risk.
- International appeal is structural — the film's premise requires no cultural translation.

The Opportunity

- An original property with franchise-grade world logic and no rights encumbrance.
- A set-piece inventory that cuts a trailer in thirty seconds without revealing the plot.
- Practical-first design keeps the effects budget in the build rather than in post.
- A prestige lead role that attracts first-rank casting on the page alone.

CONTACT

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