

Fantasea

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LOGLINE

In search of the thrill of danger and freedom from overbearing parents, Mary runs away to a place where her dreams will come true. But the price for living her dreams may be far greater than she bargained for.

MAIN CHARACTERS

Mary – a 10-year girl with an overactive imagination, a love of adventure and a strong streak of independence. She is resourceful, sensitive and well-intentioned but stubborn and impulsive.

Liam – Mary's cousin. He is a coward, who much prefers quiet activities to thrill-seeking. At the same time, he envies Mary's boldness. He has a close relationship with her, and would follow her to the ends of the earth. He is somewhat familiar with the beach, having spent four summers there with other cousins.

Her

Fantasea tells the story of a 10-year old girl, Mary, who's been overprotected by her parents her whole life. As a result, she's developed a craving for freedom and adventure. On her 10th birthday, she attempts to perform a dangerous parachuting stunt in her backyard. After her parents learn what happened, they double down on their overbearing behavior. For Mary, this the final straw: she runs away. At the advice of her cousin Liam, a boy who is as spineless as she is daring, she heads to a beach several hours away where two groups of children (a band of freedom fighters and some bullies) are locked in an endless war. The freedom fighters agree to let Mary join them.

At first, the beach turns out to be everything Mary hoped for. She is particularly thrilled to discover that all the weapons, tools and buildings the belligerents use are fantastical. That is to say, they are created through the power of imagination. As a result, adults can't see what is really happening, because they lack the necessary imagination. She can get hurt, but no one will ever try to kill her. Unfortunately, after a few days, Mary works out that the weapons are vastly more dangerous than the children thought. It's only through sheer luck that none of them have gotten seriously hurt or killed yet. Appalled, Mary wants to go live someplace else. Only she can't. Liam tagged along with her, thinking the beach would help him become braver. Now he's grown obsessed with adventure and refuses to leave the beach. To make matters worse, the children have planned a final battle.

At Mary's demand, the freedom fighters agree to stop Liam from fighting with them. Unfortunately, he manages to give them the slip and make his way into the bullies' headquarters. He intends to bring down their base with a seismic generator, even though the stunt will almost certainly kill him. Mary fights her way through numerous obstacles to get to Liam, but is knocked out after reaching the castle. Upon awakening, she learns Liam survived (he abandoned his stunt upon learning Mary got hurt). She also learns that she suffered a concussion. To her confusion, she still wants adventure despite her injury. She can't help herself. It dawns on her that she isn't having fun thrill-seeking anymore. Liam asserts that in that case, she

PERSONAL CONNECTION

The thing I remember most about my childhood is spending my free time immersed in imaginative play. As an adult, I look back at these days with a great deal of nostalgia, because I can't re-enact them. I also remember thinking to myself how thrilling it would be to bring my imagination to life. *Fantasea* is a love letter to the first memory and a wish fulfilment of the second one.

PERSONAL BIO

I used to be an archaeologist. Among other things, this taught me to appreciate the power of images to convey sweeping ideas. I began a career in screenwriting three years ago, in part because I have a gift for poetry and a keen imagination. I did a filmmaking MA at the University of East London. Since graduating, I have been ceaselessly building on the skills I learned at film school, particularly compromising when necessary and allowing viewers to feel my characters' emotions.

should go home. Mary demurs, because she still desires freedom – or as she calls it “being normal.” But Liam argues that running away makes her cruel to her parents – and that’s not being normal either. This is enough to persuade her to go home.

A week later, Mary is no longer allowed to hang out with Liam anymore. On the plus side, her parents have become far more easy-going, as Mary running away gave them a wake-up call. For instance, they now allow Mary to go tree-climbing, provided she takes reasonable safety precautions. She begins climbing a tree. She approaches the activity in the same way she approached her parachuting stunt: with tremendous enthusiasm.

There are two messages I would like to convey to the target audience. For pre-teens: understand that if you're unhappy with how your parents are treating you – really unhappy – running away isn't the answer. It's far safer to ask an adult you trust for help – for example, a close relative, a teacher, a coach or a local police officer. For parents: it's vital to be neither too strict nor too lenient in raising your children.

COMPS



Peter Pan (1953)

Budget: \$4 million

Box office: \$87.4 million



The Land Before Time (1988)

Budget: \$12.3 million

Box office: \$84.5 million

FORM OF CINEMATOGRAPHY:
live-action or animation.

MAIN TARGET AUDIENCE: pre-teens and parents.