

JESSICA KINSEY

GWITHIAN EVANS

MADELINE SMITH

JEFFERY KISSOON

THE ALICE PARADOX

PRODUCED BY LINZY ATTENBOROUGH EXECUTIVE PRODUCER NATASHA MARBURGER DIRECTOR OF PHOTOGRAPHY ALI ASAD EDITED BY SERKAN NIHAT
PRODUCTION DESIGNER SARA PINAR ONDER MUSIC COMPOSITION ROLY WITHEROW ART DIRECTOR ELFIDE ÖZTÜRK COSTUMES BY CRISTIANA DINI
BASED ON THE LABYRINTH OF TIME BY MICHAEL LOCKWOOD

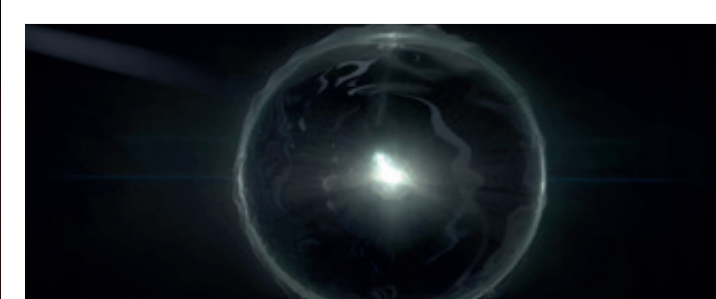
A WILLIAM BROOKE FILM



LOGLINE

Two Physicists create a wormhole which allows them to travel 15 minutes into the past, but in so doing create a paradox which opens up a new picture of reality and throws them into a dystopian alternate world.

Debut feature film by William Brooke, shot on Arri Alexa Mini using anamorphic lenses, runtime approximately 1hr 30 mins. Genre: Sci-fi noir, thriller, dystopian/alternative reality.



FORMATS AVAILABLE

Rec709 UHD Pro Res w/ 5.1 + 2.0

Rec709 HD H264 QT w/ 2.0

2k DCP Un-encrypted w/ 5.1

Runtime	Estimated 1hr 35min
Aspect Ratio	2.39
Frame Rate	24 (check this)
Released	Summer 2025
Director	William Brooke
EP	Natasha Marburger
Producer	Linzy Attenborough
DOP	Ali Asad
Cast	Jessica Kinsey, Gwithian Evans, Madeline Smith, Jeffery Kissoon, Phil Zimmerman, Jun Noh

SYNOPSIS

The Alice Paradox is thought provoking film about a brilliant young physicist named Alice. Based on a famous time-travel thought experiment in Quantum Mechanics, Alice travels through a wormhole, and is transported into an alternate version of the recent past where she encounters different versions of herself and her friend and lab partner, Bob.

Trapped in a world that has diverged from ours during the Cold War, and which prizes collectivism over individuality, Alice is forced to confront her life choices, grappling with profound questions about identity, fate, and the search for meaning.





COMPARABLE FILMS

BLADE RUNNER (SCOTT, 1982)

Nightmarish, dystopian sci-fi noir, set in a futuristic but organic and gritty world.

PRIMER (CARRUTH, 2004)

High-concept microbudget scifi dealing with time-travel paradoxes and the impact on our notion of self.

THE TRIAL (WELLES, 1962)

A world with twisted social norms & institutions overwhelming the protagonist. Uses a Broque style to create a cinematic universe in which every action has severe and tragic repercussions.

THE MANCHURIAN CANDIDATE (FRANKENHEIMER, 1966)

Cinematography of wide angle lenses, steep camera angles, and canted angles.

THE SCIENCE

$$S = -mc \int \sqrt{\eta_{\mu\nu} dx^\mu dx^\nu}$$
$$S = -mc \int \sqrt{\eta_{\mu\nu} \frac{dx^\mu}{dT} \frac{dx^\nu}{dT}} = -mc \int dT \sqrt{\eta_{\mu\nu} \dot{U}^\mu \dot{U}^\nu}$$
$$\delta S = -mc \int dT \delta \left(\eta_{\mu\nu} \frac{dx^\mu}{dT} \frac{dx^\nu}{dT} \right)^{\frac{1}{2}}$$
$$= -\frac{1}{2} mc \int \frac{d}{dT} \left(\eta_{\mu\nu} \frac{dx^\mu}{dT} \frac{dx^\nu}{dT} \right)^{\frac{1}{2}} \eta_{\mu\nu} \delta(U^\mu U^\nu)$$
$$ds^2 = - \left[1 - \frac{2M(r)}{r} \right] dt^2 - 2dtdr + r^2 (d\theta^2 + \sin^2\theta d\phi^2)$$
$$ds^2 = - \left[1 - \frac{2M(r)}{r} \right] dr^2 + 2drdt + r^2 (d\theta^2 + \sin^2\theta d\phi^2)$$
$$T_{\mu\nu} = -\frac{(\partial_\mu M)}{4\pi r^2} (\partial_\nu M)$$

$$-\frac{1}{2} mc \int dT (\eta_{\mu\nu} \dot{U}^\mu \delta U^\nu + \eta_{\mu\nu} U^\mu \delta \dot{U}^\nu) = 0$$

The Spacetime of Gravity


$$\bar{T}(r) = \frac{2mc^2}{r + 2M}$$
$$\Delta = \frac{1}{2} \left(\frac{m}{a} - 1 \right) \left(\frac{m}{a} + 1 \right) + \sin^2 \theta$$
$$(1 - \frac{2M}{r}) \geq 0$$

$\delta x^\mu = \delta t - \delta r$



THE MOST SCIENTIFICALLY RIGOROUS FILM EVER MADE ON THE MULTIPLE-WORLDS INTERPRETATION OF QUANTUM MECHANICS

CREDIBLE

Developed in collaboration with Physicists & Philosophers. Key texts 'The Labyrinth of Time' (Lockwood), 'The Emergent Multiverse' (Wallace),

ENGAGING

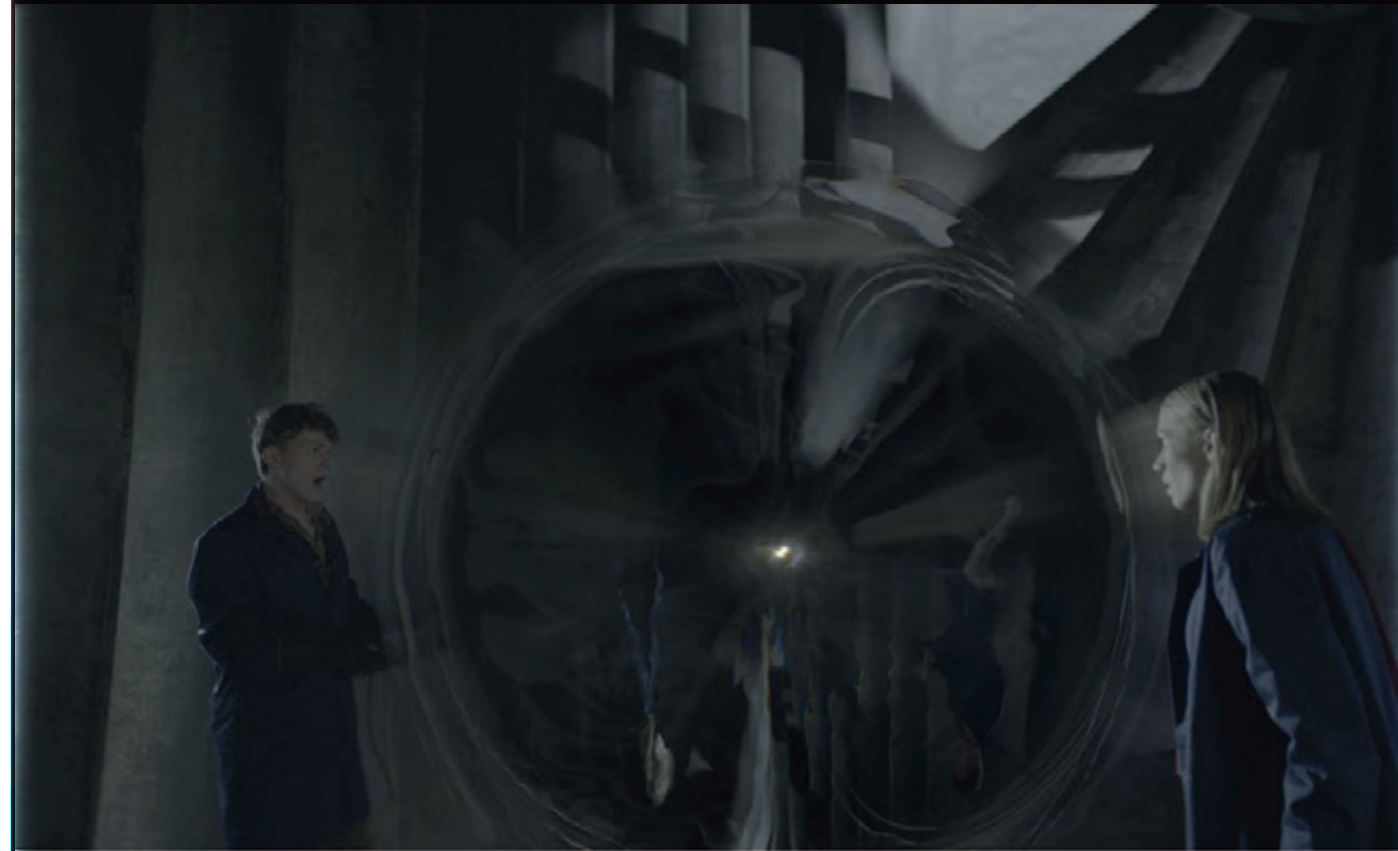
A time-travel thought experiment brought to life, which illustrates branching realities, Everett Interpretation of Quantum Mechanics.

INFORMATIVE

Accessible but not misrepresentative or dumbed down. The grandeur of the ideas are allowed to speak for themselves

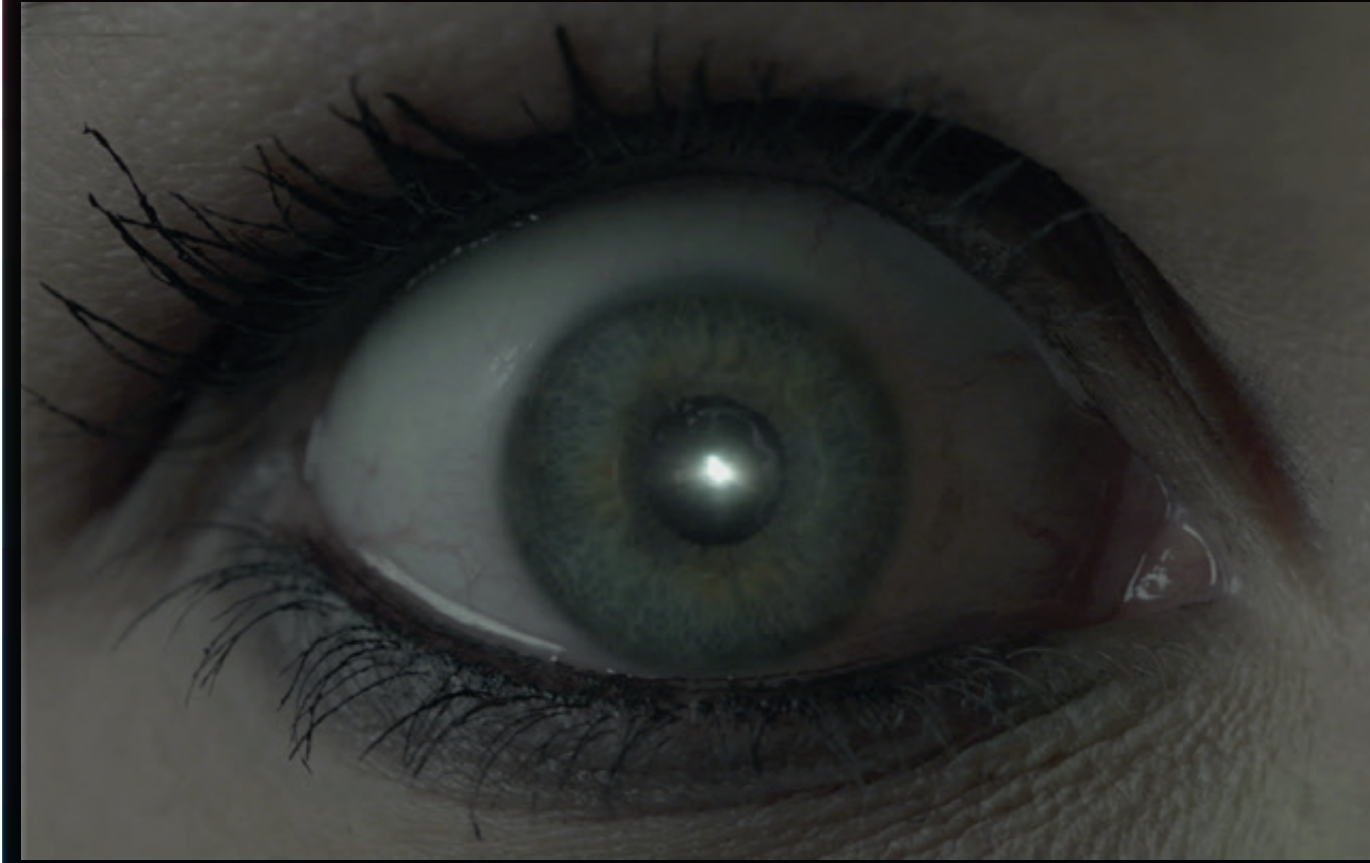
THE COMINGS & GOINGS OF ALICE - THE PARADOX AT THE HEART OF THE FILM

THE SETUP



Alice and Bob open a wormhole. Anything entering the wormhole travels back in time to the moment at which the wormhole first opened. Importantly - when Alice and Bob open the wormhole, nothing exits it, which suggests that during its entire duration of being open, nothing (or no one) enters the wormhole at any point.

THE CHOICE



Alice decides to create a paradox by stepping into the wormhole, precisely because she knows that no version of herself exited the wormhole when it first opened: she acts in a way which directly contradicts the facts of her own history which she knows to be true.

THE AFTERMATH



Alice steps out of the wormhole to find versions of herself and her lab partner (Alice 2 and Bob 2) who have just opened the wormhole. Whilst discussing whether this means that Alice 2 needs to subsequently enter the wormhole to prevent further contradictions, Bob 2 trips over the power cable and the wormhole snaps shut, making their decision for them.

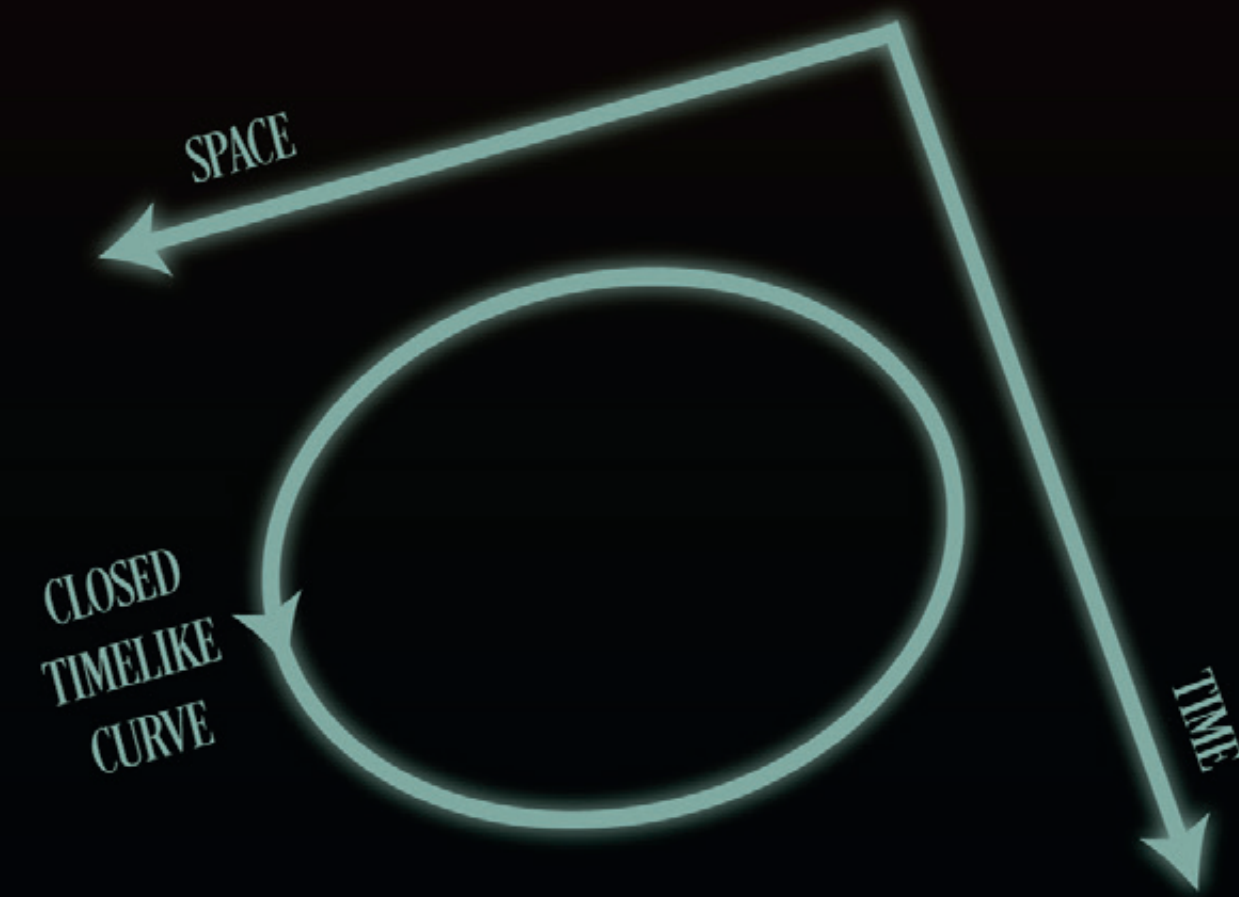
THE CONCLUSION



You can never travel back in time to the same world which you left. The universe is a multi-dimensional Hilbert space, where quantum events lead to large-scale branching of realities/worlds. In our example we end up with two worlds: the one which Alice left and which now has only Bob, and the one which Alice entered which now has Alice, Alice 2 and Bob 2.

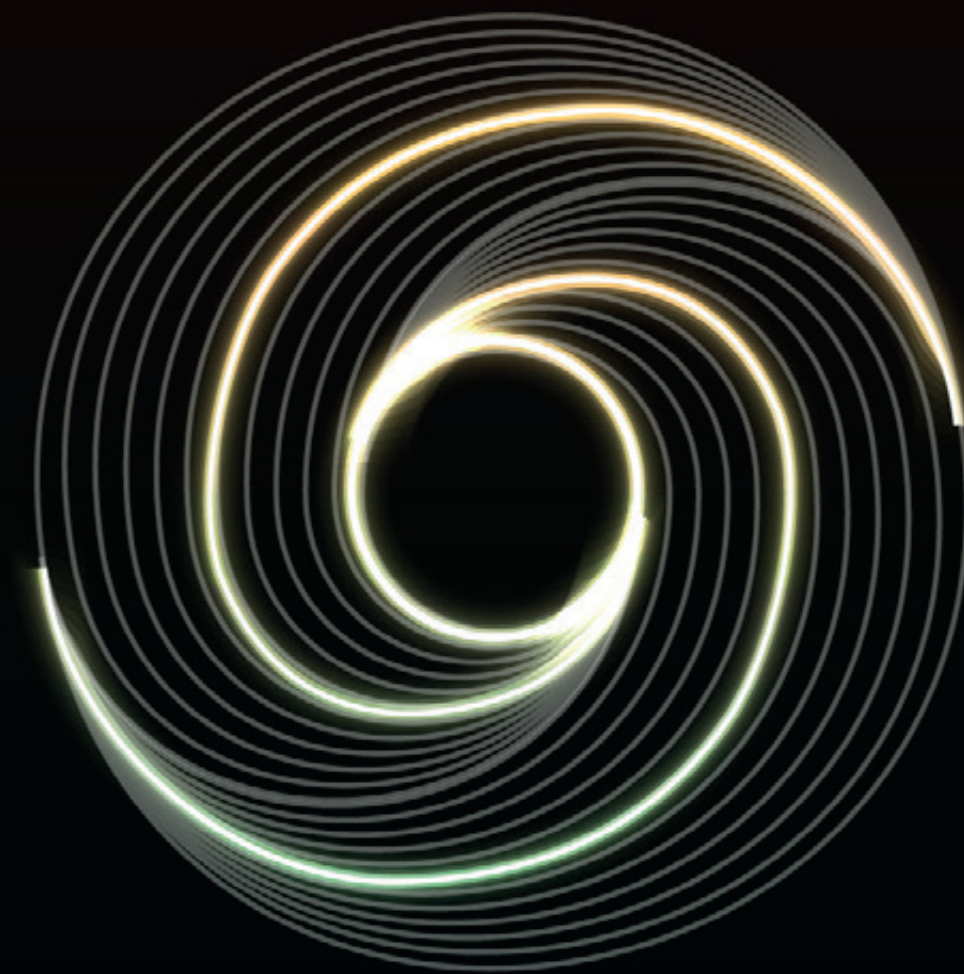
FROM SPACE TO SUPERSPACE - THE PICTURE OF THE UNIVERSE THAT EMERGES

CLOSED LOOPS IN TIME



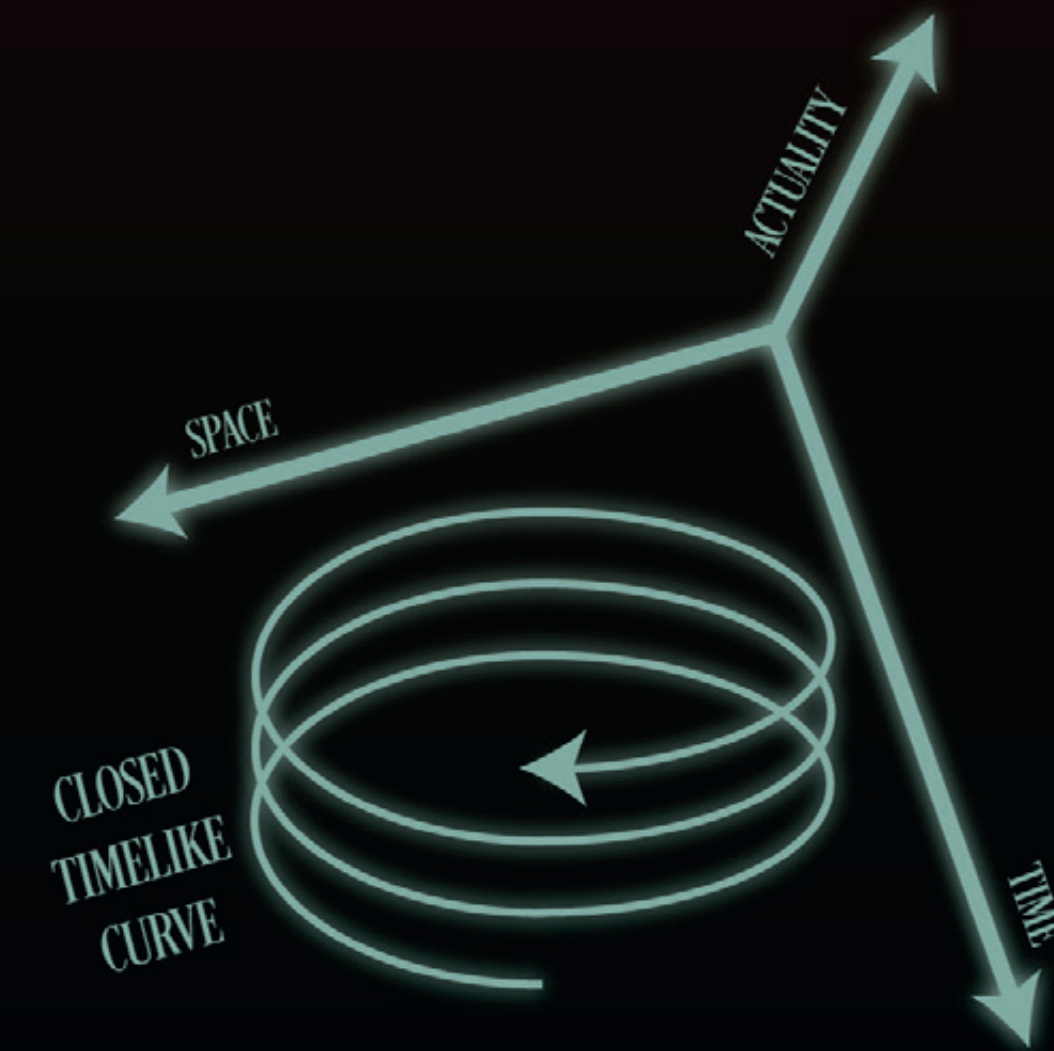
A closed timelike curve connects two points in space-time: travelling along one we end up at the same point in space **AT THE SAME TIME** as when we started

TWISTED SPACETIME



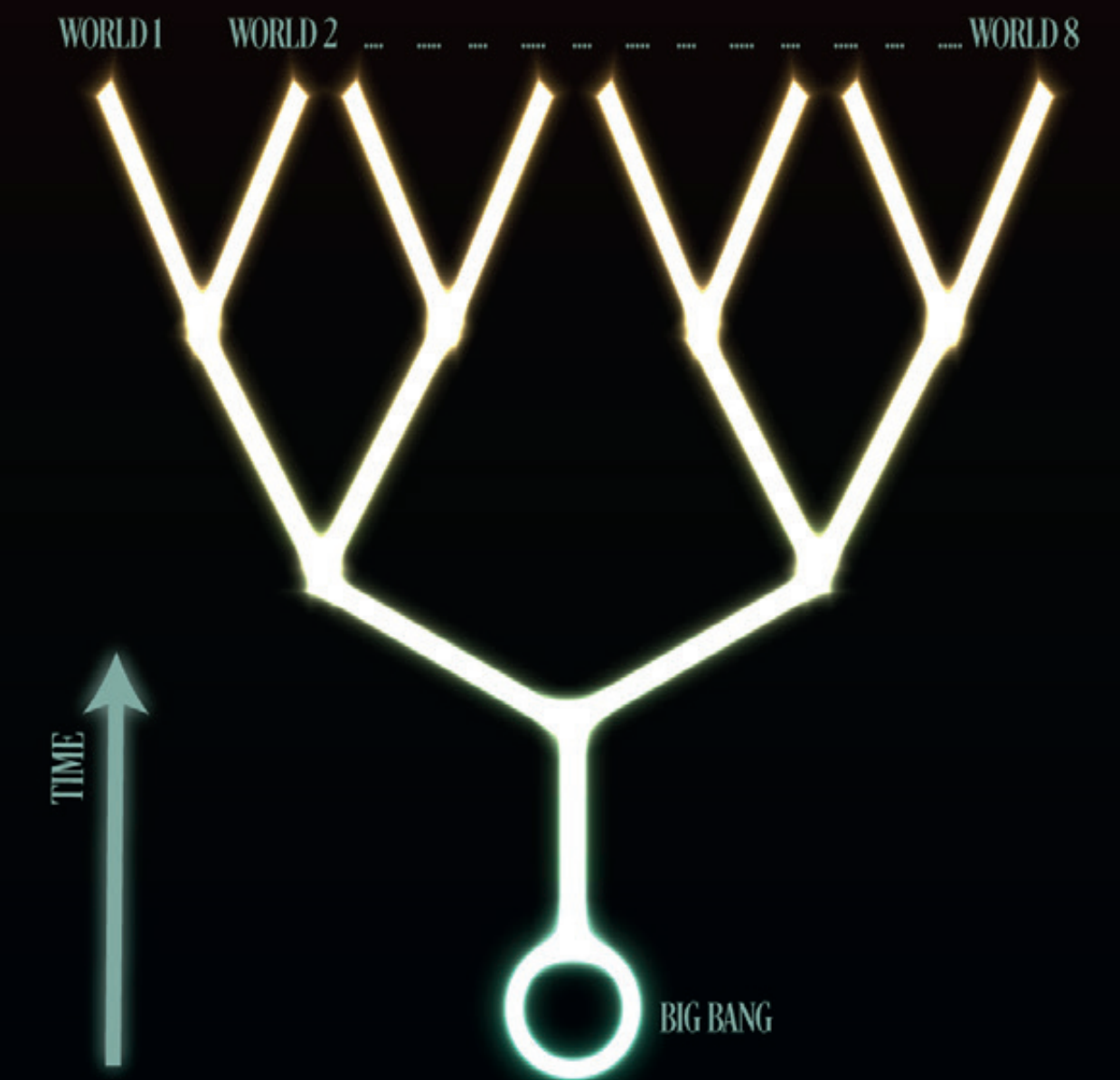
Spacetime is like a sheet of fabric that can become folded like a mobius strip to bring us back to the same point we started. Gravity can warp spacetime to bring us to a previous point in time.

FROM SPACE TO SUPERSPACE



In Quantum Mechanics, a closed timelike curve becomes a spiral in configuration space: when we time travel we never come back to the same world we left behind.

BRANCHING REALITIES



In the Everett Interpretation of Quantum Mechanics, our world is just one branch in a hugely-dimensional configuration space starting from the Big Bang.

CAST & CREW



CAST

Jessica Kinsey



as Dr Alicia Narcissi

Jessica is an award-winning actor. Her film credits include upcoming feature 'Legend Has It' (2025) and award-winning shorts 'ReBirth' (2024) and 'To Womb It May Concern' (2023). Stage credits include 'Macbeth', 'Romeo and Juliet', 'King Lear', 'Twelfth Night', 'An Inspector Calls', and 'Christmas Carol'. She has trained at London Drama Centre and Vakhtangov Institute in Moscow.

Gwithian Evans



as Dr Robert Echo

Gwithian is a seasoned actor of stage and screen. Film credits include The Kings Man (2021), and short film DANIEL (2023). Theatre credits include 'The Mousetrap' in the West End, 'Taking Steps' (OSO Arts Centre), 'The Tailor-Made Man' (Stage-Door Theatre), 'The Elephant Song' (Park Theatre), 'Much Ado About Nothing' (Folksy Theatre), amongst many others. Voice-over credits include: Postman Pat in 'Man vs Train' series (MASHED, Channel 4), and Mad Jack in 'Fallout: London'.

Madeline Smith



as Agent Hobbes

Madeline began her career modelling in the first catalogue for BIBA, synonymous with the swinging sixties. Then followed a long stint as a model for Lucy Clayton. After roles in several Hammer horror cult classics (including 'Taste the Blood of Dracula' & 'The Vampire Lovers'), Madeline was cast as Roger Moore's first Bond girl in 'Live and Let Die'. From film and TV, she moved on to the West End, working opposite Alec Guinness and Donald Sinden.

Jeffery Kisson



as Dean Gorgias

Jeffery is a distinguished actor with over five decades of experience in theatre, television, film, and radio. He has performed with the Royal Shakespeare Company and National Theatre under directors including Peter Brook, Peter Hall, and Nicholas Hytner. Notable screen appearances include "Star Wars: The Force Awakens," and "Dirty Pretty Things." Jeffery won the Peloponnesian International Film Festival Best Lead Actor Award for "Ham and the Piper" (2012) and remains active in British theatre.

Phil Zimmerman



as Cranny

Phil is a unique actor with extensive film and television credits. Major productions include "Les Misérables" (2012), "Dracula Untold" (2014), and Disney's "Dumbo" (2019) as Rufus Sorghum. Television work includes "Silent Witness" (2025), "The Nevers" (2021), and "The Letter for the King" (2020). His diverse portfolio spans from blockbuster films to critically acclaimed television series across multiple genres.

Jun Noh



as Snook

Jun Noh is a London-based actor and graduate of LAMDA. His recent work includes feature films "Don't Panic" (2024), and "Shark City" (2023). A mesmerising performer fluent in English and Korean, Jun also created and performed "Things Between Heaven and Earth," which premiered at the Underbelly Edinburgh Festival 2024 to critical acclaim. Trained in multiple acting techniques including Meisner and Laban, Jun possesses skills in musical theatre, stage combat, and professional singing.

PRODUCERS



Natasha is a film producer and festival director. Her first feature was titled *HOTSPOT* (2013), premiered at the London Independent Film Festival and was distributed by LBYL and later online. Natasha's second feature *WE TOO, TOGETHER* (2019) found a home on Amazon Prime both in the UK and USA. Natasha is currently focusing on audience engagement for films including distribution, marketing, promo, representing them at markets and festivals, and connecting films to wider industry professionals.

She is the Festival Director of the London Independent Film Festival (LIFF), the Co-Founder and Festival Director of the Los Angeles International Film Festival (LAIFF) and more recently is managing the Berlin Independent Film Festival (BIFF) which runs alongside EFM and the Berlinale. Through this network of global independent film festivals, Natasha has a knowledge of international audiences and a film industry network worldwide.

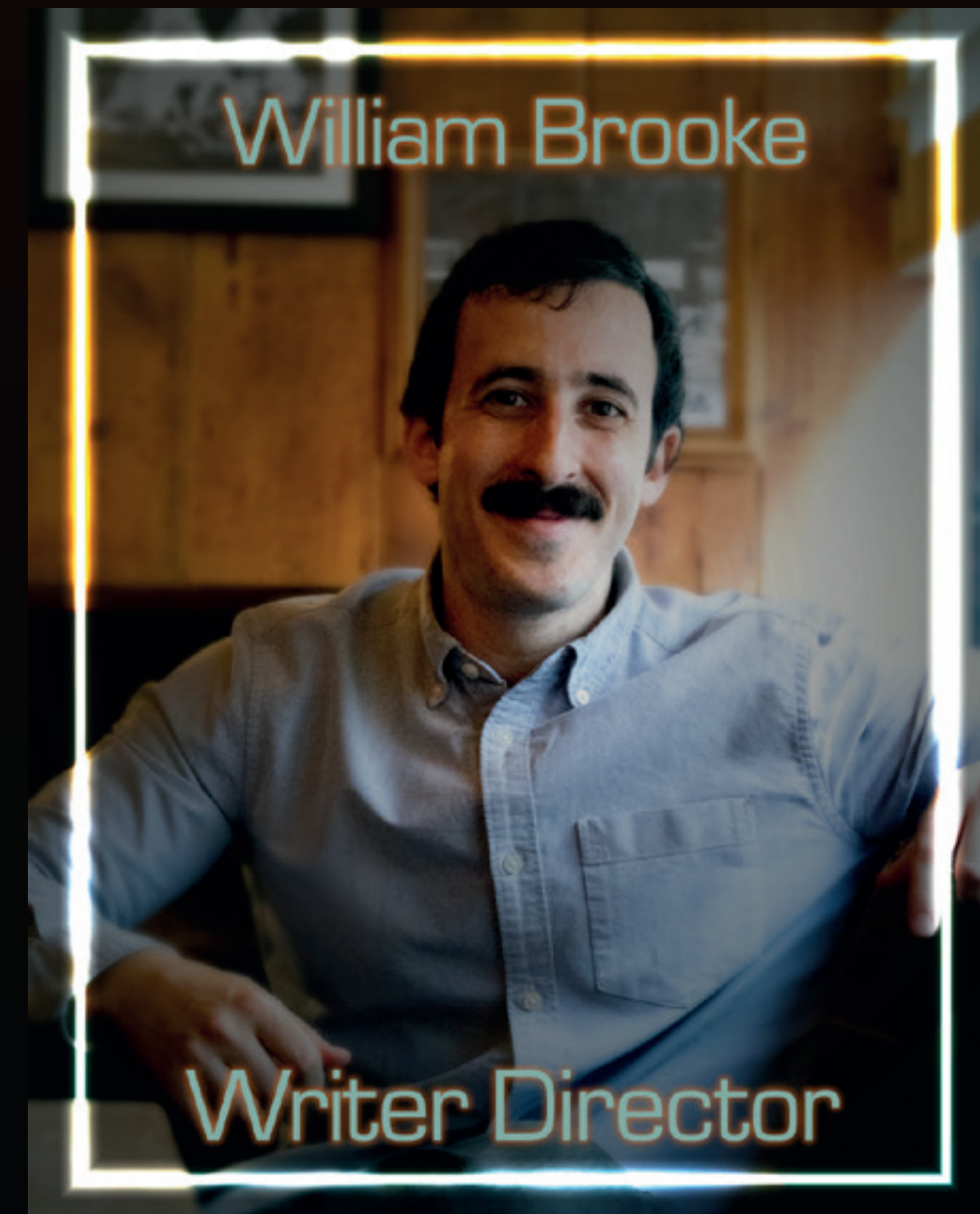
In the past 15 years, Natasha has Produced and Associate Produced a number of award-winning short films, including *LILIAN* (2021) directed by and starring BAFTA-winner Cathy Tyson, *SHALLOW* (2012) starring Dan Stevens (Downton Abbey, The Guest) directed by Will Bridges; and *SOULS* (2015), starring Paul Barber (The Full Monty, Only Fools and Horses) directed by Dan Gage.



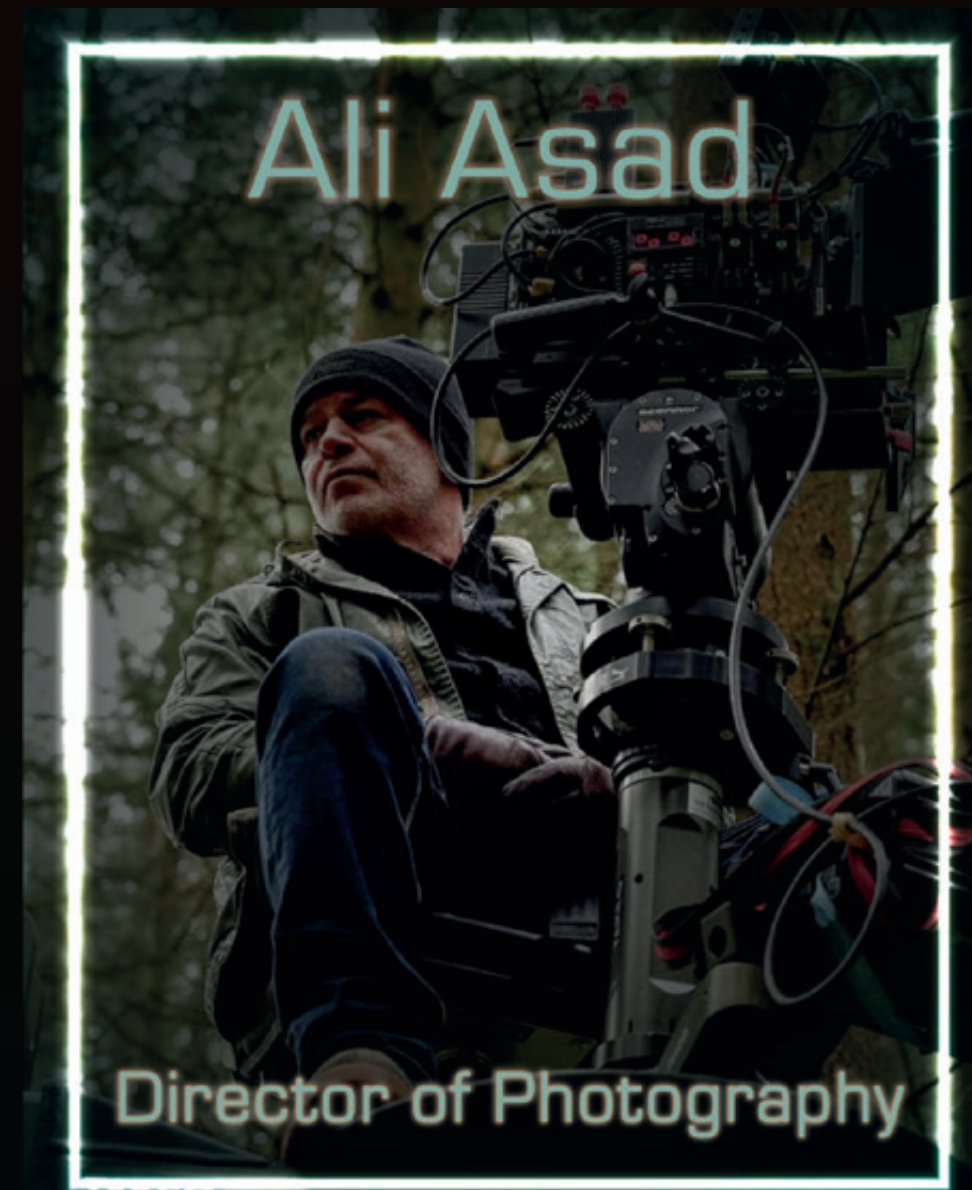
Linzy Attenborough is an accomplished filmmaker with over two decades of experience in writing, directing, and producing films. She began her career in 2005 by creating corporate videos, swiftly transitioning to music videos in 2006, and expanding into commercials by 2012. From 2014 to 2017, she produced a television program titled *DKW*, aimed at empowering women.

Linzy's impressive body of work includes multiple award-winning short films and documentaries, notably the dystopian short film *Re-Birth*, which she produced with the team behind *The Tunnel*. Additionally, she co-produced the micro-budget feature film *Wolf Garden* and served as Assistant Director on eleven feature films, including *On The Line* and *Exodus*. Driven by a passion for storytelling that challenges audience perceptions, Linzy continues to push creative boundaries in the film industry.

PRODUCTION HEADS OF DEPARTMENT



William is a multi-award winning director and filmmaker embarking on his debut feature film. His previous two short films ReBirth and The Nature of Time appeared in 24 film festivals, winning 14 awards. A former Physicist, he has a passion for creating stories that take us to the extremes of reality, to examine the implications on our humanity and experience of life.



Ali is an award-winning DOP. He studied fine art at Goldsmith's college. While there he became fascinated with film as a language for storytelling and communicating ideas. Ali has collaborated with Bob Mullan, Neil Marshall, Jonathan Glazer, Michel Gondry, Niall Johnson, Hettie Macdonald and Stefan Golaszewski. His feature credits include Mad To Be Normal, This Weekend Will Change Your Life, A Lonely Place To Die, The Wee Man and the highly acclaimed BBC series Marriage.



Sara is a Turkish filmmaker based in London, UK. As a writer-director, she has a special connection to objects and locations, treating them as integral characters in her stories. Her latest short film, Charette, received the Austin Film Festival Enderby Entertainment Fellowship and has screened at festivals including the Austin Film Festival, Toronto Inside Out LGBT Film Festival, El Paso Film Festival, and Istanbul Film Festival. Sara holds an MFA in Film and Media Production from the University of Texas at Austin and has worked with the United Nations Development Programme (UNDP) and the United Nations High Commissioner for Refugees (UNHCR).

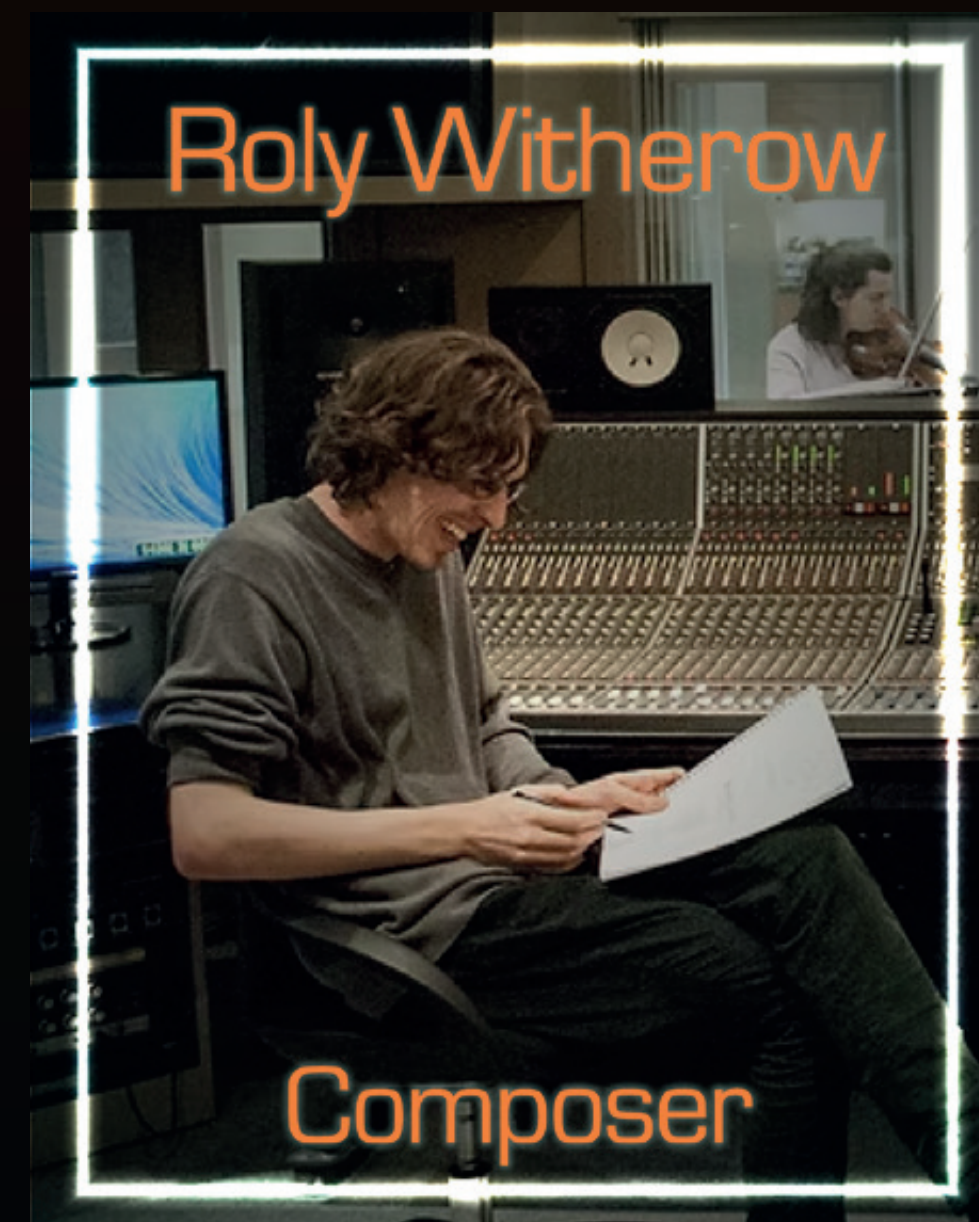


With over 8 years' experience in the industry, Ashleigh's expertise in character design and makeup artistry has contributed to telling compelling stories on screen for both short and feature films. She has worked with leading brands and networks such as BBC Sports, Amazon Prime, and Discovery+, as well as contributing to high-profile fashion and commercial campaigns for Fiorucci, Cancer Research UK, and Macmillan Cancer Support.

POST-PRODUCTION HEADS OF DEPARTMENT



Paul is a Romanian-born visual effects artist and photographer who moved from Transylvania to Canada in 2000 to pursue his entertainment industry dreams. Beginning his career with a Norwegian company, he built and trained a team for the CGI film "Free Jimmy." After joining Core Digital Pictures in Toronto, he mastered multiple VFX disciplines while working on projects including Walt Disney's "The Wild" and "Silent Hill." Moving to London's Moving Picture Company in 2008, Paul contributed to blockbusters like "Prometheus," "Superman: Man of Steel," and the Academy Award-winning "Jungle Book" as Layout Supervisor. As Global Head of Layout at dNeg, his teams won Oscars for "Blade Runner 2049" and "First Man."



Roly Witherow is a composer for film, TV, and theatre. His credits include Channel 4's On The Edge, 2015 BIFA-nominated film Gregor and BBC's Who Do You Think You Are? Roly also recently scored the feature documentary Frank Capra: Mr America which premiered at Venice Film Festival. With a diverse compositional voice that includes orchestral, electronic and folk influences, Roly is known for writing distinctive and memorable scores which form an integral part of a film's storytelling.



Serkan Nihat is an award-winning London based Film-Maker. Serkan's introduction to cinema was from the silver-age of Turkish cinema. He has directed campaigns for numerous brands, and won a Cannes Silver Dolphin award and three Evcom awards. His short film 'Apex' starring Charlotte Riley and Tom Weston Jones won the Cannes Short Film Competition with 'Best film' and 'Audience Award.' His debut feature film 'Exodus' won the Best Drama Feature award at the London Independent Film Festival.

STATEMENTS & INFO



DIRECTOR'S STATEMENT

As a former Physicist, I'm deeply passionate about conveying what modern physics tells us about the universe in ways that are exciting, intuitive and accessible. The film deals with a famous time-travel paradox, resolved by Quantum Mechanics with the idea that reality is a vast, multidimensional space with multiple interconnected potential worlds.

I have long been fascinated by dystopian literature and film, which, even before Quantum Mechanics, explored the idea that our world could have taken countless alternate paths throughout history. Works such as Kafka's *The Trial* and Dostoyevsky's *Crime and Punishment* have been significant influences. Nightmarish worlds where both the characters and their surroundings serve as menacing extensions of the protagonist's inner turmoil.

The tone and cinematography draw heavily from sci-fi and film noir, with Orson Welles, Ridley Scott, and John Frankenheimer being key stylistic inspirations. Long shots, with characters and camera movements shifting in and out of multiple compositions, serve to reflect the evolving dynamics and tonal shifts within each scene. In-camera effects, including shift and tilt lenses and anamorphic mesmerisers, are used to replicate the space-distorting effects of the science in the film.

My aim is to evoke the same sense of awe and wonder I felt when first encountering these theories—feelings that challenge our perception of reality and what it means to be human. Through an intimate character study, the film explores these grand ideas within a self-contained myth about the human condition.



DIRECTOR'S Q&A

How did the idea come about?

The film is based on a well-known thought experiment involving a time travel paradox. I first encountered it while reading the philosophy around the quantum mechanics I was studying. It's a great way to explore how strange things can get when you take a concept from modern science and push it to an extreme. The concept is deceptively simple: what happens if you travel back in time and prevent your past self from ever going back? When you frame this question through the lens of quantum mechanics, the implications for what the universe is become incredibly mind-bending.

I've always been fascinated by the intersection of science and philosophy, where scientific theories force us to rethink our understanding of reality, our experiences, and what it means to be human, and considering a paradox experiment like this is a great way to do that.

Tell us a bit about the two worlds - how they differ, why did you choose those from the infinite worlds the film talks about, and how you created them?

Exploring parallel worlds is an opportunity to reflect on how different events in history might have radically shaped our society. The first world in the film, familiar to us in the Western sense, is driven by an individualistic mindset. In contrast, the second world operates under a collectivist ethos, where personal liberty and success aren't valued as naturally good things in themselves. Instead, they have a different set of ethical principles that might seem horrifying to us, but are entirely logical within their society. I wanted to show how a small shift in mindset could lead to a very different society and outlook on life. Like Alice, we're thrust into a world we don't understand, where we feel out of place and unsure of ourselves.

Parallel universes and multiple dimensions is very popular at the moment. How does ECHOES OF ALICE differ from other films and TV out there?

Echoes of Alice is rooted in actual philosophy of science, exploring how ideas of multiple worlds evolved within the minds of physicists and philosophers. The film shows one of the ways this concept of parallel universes came about. I want to take the audience on that journey of discovery alongside Alice, giving a glimpse of our world as part of a larger, more complex reality, while also playing with the existential questions raised by this broader perspective.

What differs about the characters in the different worlds and why?

In World 1, Alice is driven by the need for recognition and fame—her success is all about how others see her and her work. But in World 2, academia and progress are credited to institutions, not individuals, so Alice 2 never chases personal glory in the same way. Plus, World 2 is much more totalitarian, so Alice 2 has had to become more guarded, carefully choosing her words to avoid getting into trouble. The Bobs are pretty similar in both worlds. They've both stepped away from the expectations of society to focus on their work as physicists, diving deep into abstract thought. But Bob 2 is a bit more neurotic—World 2 just doesn't allow him the same freedom to do his own thing that World 1 does. Agent Hobbes is our main contact at the government in both worlds. Her worldview doesn't change between the worlds, rather it's actually World 2 that shifts to align with her personal philosophy. She believes society's natural state is chaos, which must be controlled, even at the expense of personal freedom. In World 2, her department is well-funded, and she can enforce her vision of order. In World 1, her department is underfunded and overlooked.

You used mostly practical effects - tell us how you did this and why?

Imagining what a wormhole or any other spacetime-distorting phenomenon might look like, is all about bending light, stretching, and warping distances, that kind of thing. These effects lend themselves perfectly to practical methods like tilt-and-shift lenses, anamorphic mesmerisers, spherical glass to distort light, and projecting the film through various lenses, and recording that. For the double Alice sequences, we used a combination of techniques, including having Jessica perform the same scene twice with the camera locked in place. This was a challenging process given our limited crew and time, especially when it came to syncing longer takes, as well as managing the hair, makeup, and wardrobe changes for a single actor portraying multiple roles. Looking back, it was probably for the best I didn't fully understand the pressure this would place on the production! But everyone managed really heroically which was amazing to see.

How did you work with the actors to portray the characters and the differences between them in the two worlds?

Each actor has their own approach to developing their characters, and I tend not to interfere with that process. Once they found their World 1 character, we focused on key moments that highlight the differences between the two versions of their characters, particularly how their memories of specific events might differ. From there, we moved on to broader changes in the two characters shaped by the distinct nature of World 2, where a different set of societal beliefs influences how each character views the world around them.

A silhouette of a person standing in front of a window with vertical blinds, illuminated by a blue light. The person is positioned in the lower right quadrant of the frame, facing left. The blinds are partially open, creating vertical stripes of light and shadow. The overall scene is dark with a strong blue color cast.

CONTACT

EXECUTIVE PRODUCER: NATASHA MARBURGER
natasha@natashamarburger.com

DIRECTOR: WILLIAM BROOKE
william@superposition-studios.co.uk