

Insignificant Others

INSIGNIFICANT OTHERS, based on the novel by Sarah Jio, is a high-concept romantic comedy about a woman trapped in a surreal time loop of alternate marriages to the men she once dated and the lives she might have chosen. Each morning, Lena wakes up beside a former boyfriend (including, disastrously, her best friend's husband) and is forced to confront the versions of herself she became to make those relationships work.

As she ricochets through her romantic what-ifs, Lena tries to escape the loop and discovers the only way out isn't finding the right man, but finally becoming the woman she's been avoiding.

The loop isn't about choosing the right partner. It's about choosing herself. With wit, bite, and introspection the film asks: what changes when a woman stops performing for love and starts telling the truth instead?

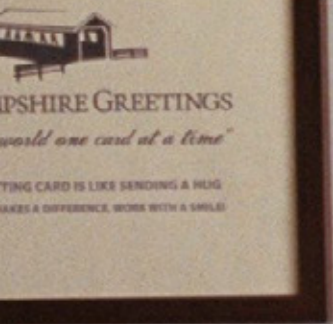


THE IDEA



INSIGNIFICANT OTHERS is *Groundhog Day* meets *Ghosts of Girlfriends Past* — a playful, romantic, gently surreal comedy about love, regret, and self-acceptance.

Funny, ironic, and emotionally honest, the film blends the wit and warmth of *Bridget Jones* and *Sleepless in Seattle*, proving that the way forward isn't making your partner fall in love at all cost, it's believing you were never the problem to begin with.



SENDING A CARD IS LIKE SENDING A HUG
IT MAKES A DIFFERENCE. WORK WITH A SMILE!

INSIGNIFICANT OTHERS | CARROUSEL STUDIOS



BOOK
SUMMARY




LENA is a high-achieving professional whose carefully curated life appears to be on the verge of perfection. On the night she expects a proposal from her polished, six-figure-salary boyfriend with a Colgate smile, she is instead abruptly dumped, left with VIP Coldplay tickets as an awkward parting gift. Shaken, Lena leaves New York to stay with her aunt on Bainbridge Island.

At her aunt's house, Lena is encouraged to take part in a strange bedtime ritual involving a crystal and a few cryptic remarks about alternate paths. The next morning, Lena wakes up in Paris, married to a French man she once met briefly at a wedding. She is living a life she does not remember choosing, working a job she does not know, and inhabiting a marriage that feels convincing to everyone but her.

The following morning, she wakes up somewhere else entirely.



A woman with dark hair and bangs, wearing a vibrant blue strapless dress, stands in the center of a formal dining room. She is looking directly at the camera with a neutral expression. The room is elegantly decorated with white tablecloths, silver chairs, and large floral centerpieces. In the background, other guests are seated at tables, and a man in a tuxedo is visible. The lighting is warm and ambient, with chandeliers hanging from the ceiling. The overall atmosphere is sophisticated and formal.

Lena soon realizes she is trapped in a repeating cycle, waking each day in an alternate version of her life, married to a different man from her past. These men are not limited to former romantic partners. Some are people she dated briefly, others are men she only crossed paths with, or whose lives intersected with hers in passing. Among them are her deadbeat high school boyfriend, a charming con artist, a farmer, a former colleague, and, in one particularly unsettling cycle, her best friend Francesca's husband, Christian, whom she never dated but wakes up married to nonetheless.

Each reality places Lena in a distinct world shaped by the relationship she is in. One day she lives in a luxurious New York penthouse. Another day she is sailing the Aegean Sea. Another finds her navigating the excess and instability of Macao's casino scene. Although the locations, lifestyles, and partners change dramatically, Lena remains the only constant, carrying her memories from one life to the next.



INSIGNIFICANT OTHERS



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Across every version of her life, Lena repeatedly encounters the same small group of people. Her best friend Francesca, Christian, and her aunt appear in different forms and circumstances depending on the reality, sometimes close to Lena, sometimes estranged, sometimes living entirely different lives. Francesca is consistently the first person Lena reaches out to as she tries to understand where she is and how she got there. These recurring relationships provide continuity as Lena moves through the cycle and begins to recognize patterns across the different versions of her life.

Threaded through the cycle is a quieter connection with a man Lena regularly sees at a coffee shop. Unlike the marriages, which reset each morning, this relationship develops incrementally across multiple realities, giving Lena a point of comparison as she navigates the instability of the loop.




A man with short brown hair, wearing a dark blue suit jacket over a light blue shirt, is looking to the right with a slight smile. He is standing in a line in what appears to be a coffee shop or cafe. Other people are visible in the background, including a man in a grey sweater and a woman in a pink jacket. The lighting is warm and indoor.

Ultimately, Lena is able to break the cycle and return to her original life. Free from the loop, Lena encounters the man from the coffee shop once more and, no longer caught in an alternate reality, introduces herself as if for the first time.

PRODUCERS
TAKE

While the novel offers a playful, high-concept premise, our adaptation grounds the fantasy in emotional specificity by making the loop directly tied to Lena's past choices in love. Rather than repeatedly meeting Lena as she wakes up each morning, the film drops us into different points within each day, allowing the loop to unfold through action, discovery, and consequence rather than repetition. In the book, Lena wakes up married to virtual strangers, which creates surprise but limits the depth of her emotional journey. In the film, most of the alternate marriages will be to people she actually dated or nearly committed to, turning each day into a genuine "what if."





These are not just alternate lives, but alternate versions of Lena and the person she tried to become to make each relationship work. This shift deepens the regret, sharpens the humor, and gives the story a clearer emotional throughline. The premise remains fun and unexpected, but the loop is driven by escalation, not repetition, with Lena increasingly aware that time is not just resetting but closing in on something unresolved.

Breaking the loop becomes an explicit goal, not a passive hope. Lena begins to test the boundaries of the reset, actively chasing answers, including her increasingly urgent attempts to find her aunt, who appears to exist outside the logic of the loop and may understand its origin. These efforts push the story forward and clarify the rules of the world, giving Lena agency and purpose beyond enduring the day she's been handed. The internal and external stakes converge as Lena realizes that escaping the loop requires her to stop reshaping herself for others and confront the fear of finding who she is and that it should be enough to be fulfilled.

The love story is also reframed. Lena's central romantic connection is someone already present in her life, either a co-worker or Frankie's brother, allowing the relationship to build quietly and organically across multiple realities. Importantly, falling in love is not what breaks the loop. Like *Groundhog Day*, the cycle only ends when Lena changes. Lena has to stop believing that love is the only emotional fulfillment she can have and start believing she is enough as she is. Romance matters, but it is not the solution. Self-acceptance is.

WHICH
LENA
ARE YOU?

THE CHANGES OUTLINED IN THE PRODUCER'S TAKE ARE MEANT TO DEFINE THE EMOTIONAL SPINE OF THE FILM, BUT THEY ARE NOT MEANT TO PRESCRIBE A SINGLE TONE OR EXECUTION.



The structure of the story, with its constantly shifting realities, allows for a wide range of creative approaches. A director could lean into heightened romantic comedy and spectacle, or take a more grounded, character-driven, and intimate approach. Each new day offers an opportunity for tonal variation, visual reinvention, and world-building, while the emotional journey remains consistent. What matters is that the loop feels purposeful, that Lena has agency in breaking it, and that the film ultimately reframes love not as something to be optimized or begged for, but something that becomes possible once she stops apologizing for who she is.

THE THEMES

INSIGNIFICANT OTHERS flips modern love on its head. Romance isn't wild or mysterious anymore, it's a performance review. Dating has become a series of optimized choices: good teeth, upward trajectory, emotional availability within reason. Lena has spent her adult life believing that if she chose correctly, if she picked the right man, everything else would fall into place.

Trapped in a carousel of alternate marriages to the men she once loved, Lena is forced to confront the flaw in that logic. Each relationship exposes a different version of the same mistake: confusing partnership with purpose, and believing love can fix what she hasn't claimed for herself.

Ultimately, Lena learns that fulfillment doesn't come from the Instagram-ready "perfect couple" image. It comes from intention, resilience, and the courage to choose a life that's messy, real, and entirely her own.

THE BOOK

Sarah Jio is a New York Times, USA Today and #1 international bestselling author of twelve novels, which have been translated and published in more than 30 countries. With 3 million-plus copies sold worldwide, her novels have topped several international bestseller lists and many have held the #1 spot in several countries. Insignificant Others was released in April in the US to rave reviews by critics and readers. To date, the novel has been published in 10 international territories and has been a bestseller in several countries including Turkey and Norway, the latter resulting in an instant #1 bestseller.

**“AN INGENIOUS AND HEARTFELT
LOVE STORY. I ABSOLUTELY
ADORED THIS NOVEL!”**

— EMILY GIFFIN,
#1 NEW YORK TIMES BESTSELLING
AUTHOR OF *THE SUMM*

**“A FUN AND
WHIMSICAL
CONCEPT.”**

— PUBLISHERS WEEKLY

**“WHAT IF,
MAGICAL REALISM,
AND A WHOLE
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INSIGNIFICANT
OTHERS HAS ALL THE
INGREDIENTS I LOOK
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— SOPHIE COUSENS,
NEW YORK TIMES BESTSELLING
AUTHOR OF *THIS TIME NEXT YEAR*

THE TEAM



Created in 2024, **Carrousel Studios** is an artists-first European independent studio and media company for the global marketplace, harnessing the collective creative expertise of founders actor/producer Omar Sy (Lupin), Louis Leterrier (Now You See Me, Lupin, Fast X), and Thomas Benski (Gangs of London, Pig).

Their mission is to create a home for talent—both emerging and established—looking to make passion projects in the most efficient and rewarding manner, both creatively and financially, and to disrupt and revamp the traditional entertainment space through the financing and production of high-quality content, including commercial films and television programming.





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